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Moving Picture WORLD

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Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

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NOW YOU CAN GET THE SECOND OF UNIVERSAL'S Prosperity NINE

BROAD DAYLIGHT

Presented by CARL LAEMMLE

A powerful underworld story of a young man's regeneration thru the strength of a beautiful woman's love

ALL STAR CAST *featuring*

LOIS WILSON

(Courtesy Famous Player's Lasky Corp.)

JACK MULHALL
RALPH LEWIS

Presented by Carl Laemmle

Directed by IRVING CUMMINGS

UNIVERSAL'S PROSPERITY 9

WHAT THEY SAY:

M. P. World says of
"WOLF LAW"
(First of the Prosperity Nine)
starring
FRANK MAYO
"Intense melodrama. Has great force. Entertaining at all times."

* * *

Booked on sight by Loew Circuit!
"BROAD DAYLIGHT"
(No. 2 of the Prosperity Nine)
featuring LOIS WILSON (courtesy F. P. L.) and an all-star cast.

* * *

Exhibitors' Herald Says of
"ANOTHER MAN'S SHOES"
(No. 3 of the Prosperity Nine)
starring HERBERT RAWLINSON
"A fast moving comedy drama; thoroughly enjoyable."

LOOK BEFORE YOU BOOK!

UNIVERSAL ATTRACTIONS de LUXE

64136

JESSE L. LASKY PRESENTS

Rodolph Valentino

IN

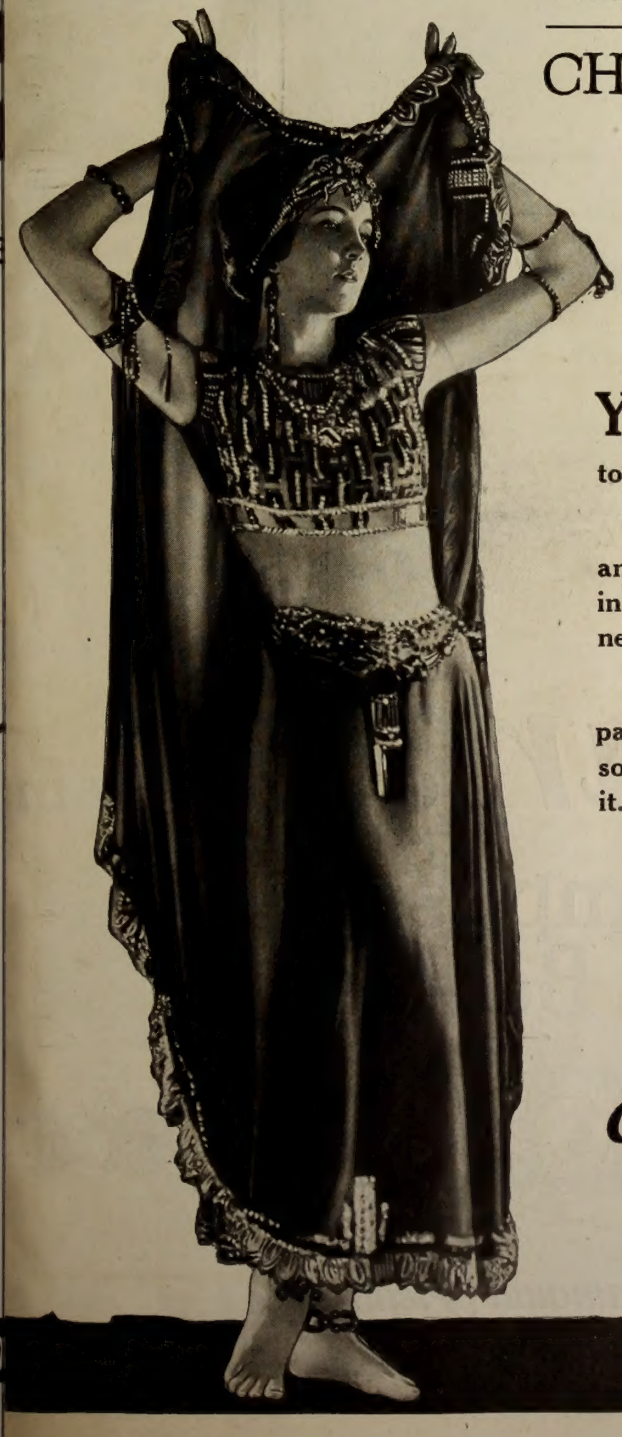
"THE YOUNG RAJAH"

CAST INCLUDES

WANDA HAWLEY

AND

CHARLES OGLE



Another World-Beater!

YOU'LL find "The Young Rajah" a worthy successor to "Blood and Sand."

Valentino the magnificent in another exotic, fascinating role, in a story the like of which has never been screened.

Costumes and sets of unparalleled beauty, and a climax so thrilling you'll never forget it.

From the play "Amos Judd" by Alethea Luce and the novel by John Ames Mitchell. Scenario by June Mathis. Directed by Philip E. Rosen.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President

"NOT since 'Don't Change Your Husband' has Gloria Swanson had such an excellent vehicle. One of the best casts of the season. Mr. Lasky has outdone himself in an effort to give theatre-goers their money's worth."
—N. Y. Globe.

"Lavish sets, daring gowns; effective production." *—N. Y. Sun.*

"The star is at her best. One of the strongest characterizations she has ever created. Powerful and convincing."*—N. Y. Telegram.*

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President

A Sam Wood Production
From the novel by David Lisle
Scenario by Percy Heath

Jesse L. Lasky presents

Gloria Swanson in "The Impossible Mrs. Bellew"

A Paramount Picture

This advertisement is made from the 4 column cut that you can get at your exchange

MARY PICKFORD

in

"Tess of the Storm Country"

From the novel by Grace Miller White
By arrangement with Adolph Zukor
Direction by John S Robertson
Photography by Charles Rosher

The Crowning Achievement of Mary Pickford's Career

A Marvelous Picture For New Generations

The re-creation of a masterpiece for an entirely new public. Such is Mary Pickford's wholly new and just completed 1922 production of

"Tess of The Storm Country"

As new as it is beautiful; as beautiful as it is appealing; more appealing to all classes than any photoplay ever made by "The World's Sweetheart."

A Gorgeous Cinema Epic

Powerful in its simplicity, tremendous in its human emotion, superb in its love story, with a supreme portrayal by the screen's foremost artiste of the incomparable Tess.

Million Want to See

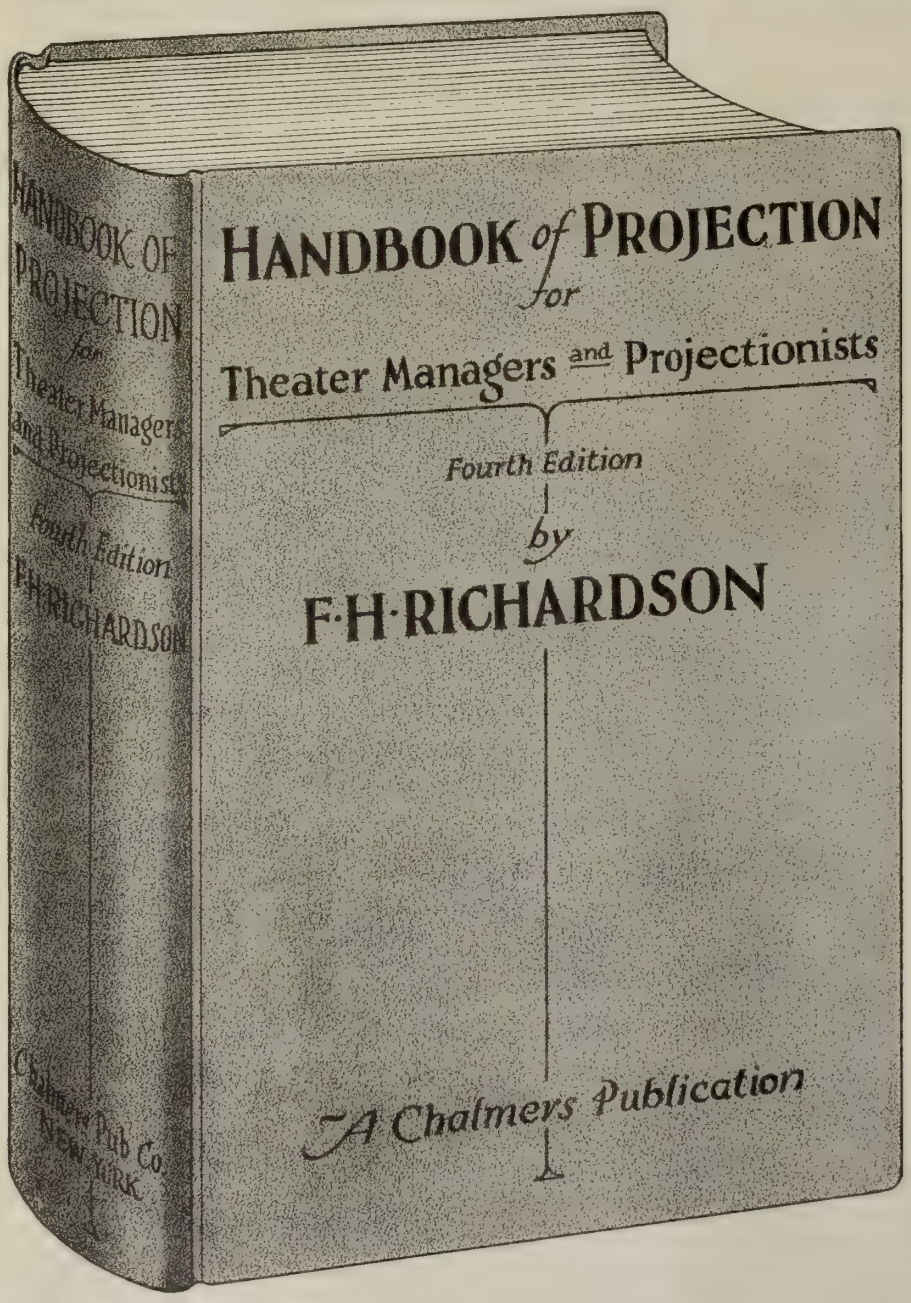
This new "Tess of the Storm Country" produced under such vast improvements in photoplay-making as to bar all comparison with the original.

A Brand New Picture For a Brand New Public

UNITED ARTISTS CORPORATION

MARY PICKFORD CHARLIE CHAPLIN
DOUGLAS FAIRBANKS D. W. GRIFFITH

HIRAM ABRAMS, PRESIDENT



4th Edition

HANDBOOK FACTS

1. It is a 974 page book.
2. It has 375 illustrations.
3. It gives full instructions on care and operation of Power, Simplex, Proctor, Motiograph and Baird projectors.
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7. It asks and answers 842 appropriate questions.
8. It has a complete, fast working index.
9. It is up to date and authentic.
10. It is written by an author who knows what he's writing about, who writes in plain understandable English, and who is ***the only projection author who has already written and completely sold out three large previous editions of a book on projection.***

EVERY THEATRE MANAGER AND PROJECTIONIST NEEDS ONE

USE THIS COUPON TO ORDER TODAY

Price $6.00 postpaid

CHALMERS PUB. COMPANY, 516 Fifth Avenue, New York:
Enclosed find $6.00 for which please send me a copy of Richardson's new 4th Edition Handbook of Projection.

Name .....

Street .....

City .....

State .....

The Kentucky Derby

THE PICTURE THAT HAS EVERYTHING

"ANOTHER WINNER!"

"IT ought to bring home the bacon. Has the atmosphere and the interest is never allowed to lag. Should give the fullest satisfaction."

EXHIBITORS HERALD.

"STRIKING SUCCESS!"

"EXCEEDINGLY swift action and thrilling melodrama. Will have an irresistible appeal. Will justify enthusiastic exploitation."

MOVING PICTURE WORLD.

Presented by CARL LAEMMLE

with an ALL STAR CAST including

REGINALD DENNY

From the famous play THE SUBURBAN by CHAS. T. DAZEY

Directed by KING BAGGOT

UNIVERSAL - JEWEL

THE FACE IN THE FOG

with **Lionel Barrymore,**
Seena Owen, Lowell Sherman,
Louis Wolheim, Mary McLaren,
George Nash

by Jack Boyle
directed by
Alan Crosland
A
Paramount
Picture

Three Capacity Weeks on Broadway at the Rivoli, Rialto and Broadway

Scheduled for one week at the Rivoli, this vivid, thrilling melodrama was so enthusiastically received that, after packing the house there it moved down to the Rialto and there repeated its success. Then another record-breaking week at the Broadway. "A Nick Carter story in a Tiffany setting" one paper called it. It's the most vital, engrossing, mystifying, tense and fascinating photoplay ever filmed. It's to the screen what "The Bat" is to the stage.

> "We are not going to tell you a thing about the story. It's too good to tamper with," says *Harriette Underhill, in the New York Tribune.*

We'll tell you, however, that it is Jack Boyle's greatest "Boston Blackie" story faultlessly acted by a cast of stars, wonderfully produced, with the greatest fight ever staged and filled with action from the first reel to the final fadeout.

"We want to stand right up on our hind legs and tell the world that "The Face in the Fog" is one of the finest crook pictures ever produced. We fail to recall a more dramatic series of scenes. We have never looked at more artistic night photography than that presented in the almost two reels of action in a dense fog."
CHARLES LARKIN, *Motion Picture News*

Created by COSMOPOLITAN PRODUCTIONS

BEAST

Two Reels

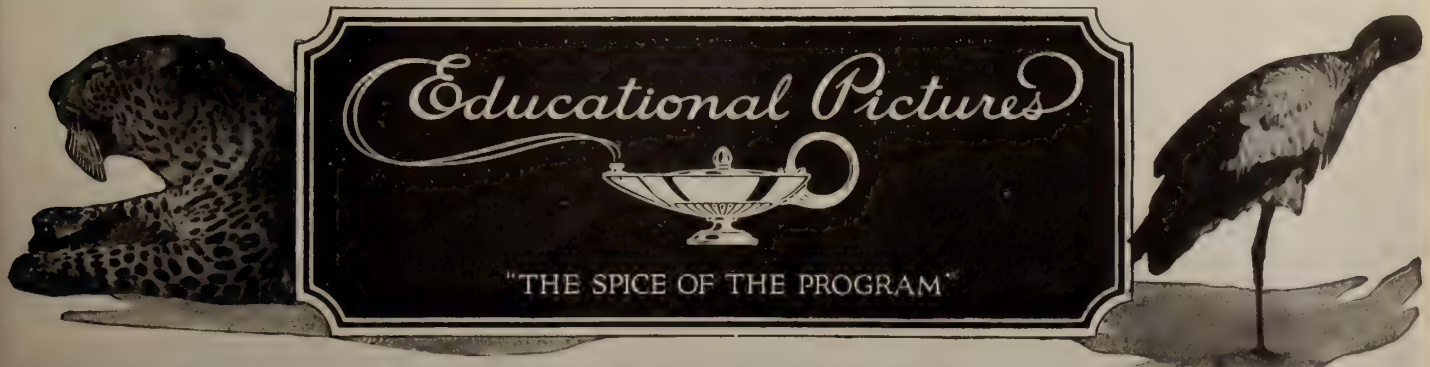
MAN *vs.* BEAST has been edited by Educational Pictures from material which took two years' time of an enormous expedition to secure. Every moment of these two years was filled with constant danger.

Here is a picture made by a great scientist, who gave his life to his task, and edited and prepared for the screen on its entertainment value alone. Not only is this picture of immense historical value, but it is cram full of actual thrills which could not be produced in any studio.

The dank, dark jungles of Africa, reeking with dangers at every step, were the setting. Nature's most ferocious animals were the actors. Louis Shuman, scientist, sportsman and intrepid explorer, was the director.

Your audience will be thrilled by daring fights at close hand with the jungle's fiercest creatures.

One of Educational's Nationally Advertised Short Subjects



EDUCATIONAL FILM EXCHANGES, Inc., *E. W. Hammons, President*

WILLIAM FOX

WILLIAM
IN
WITHOUT COMPROM

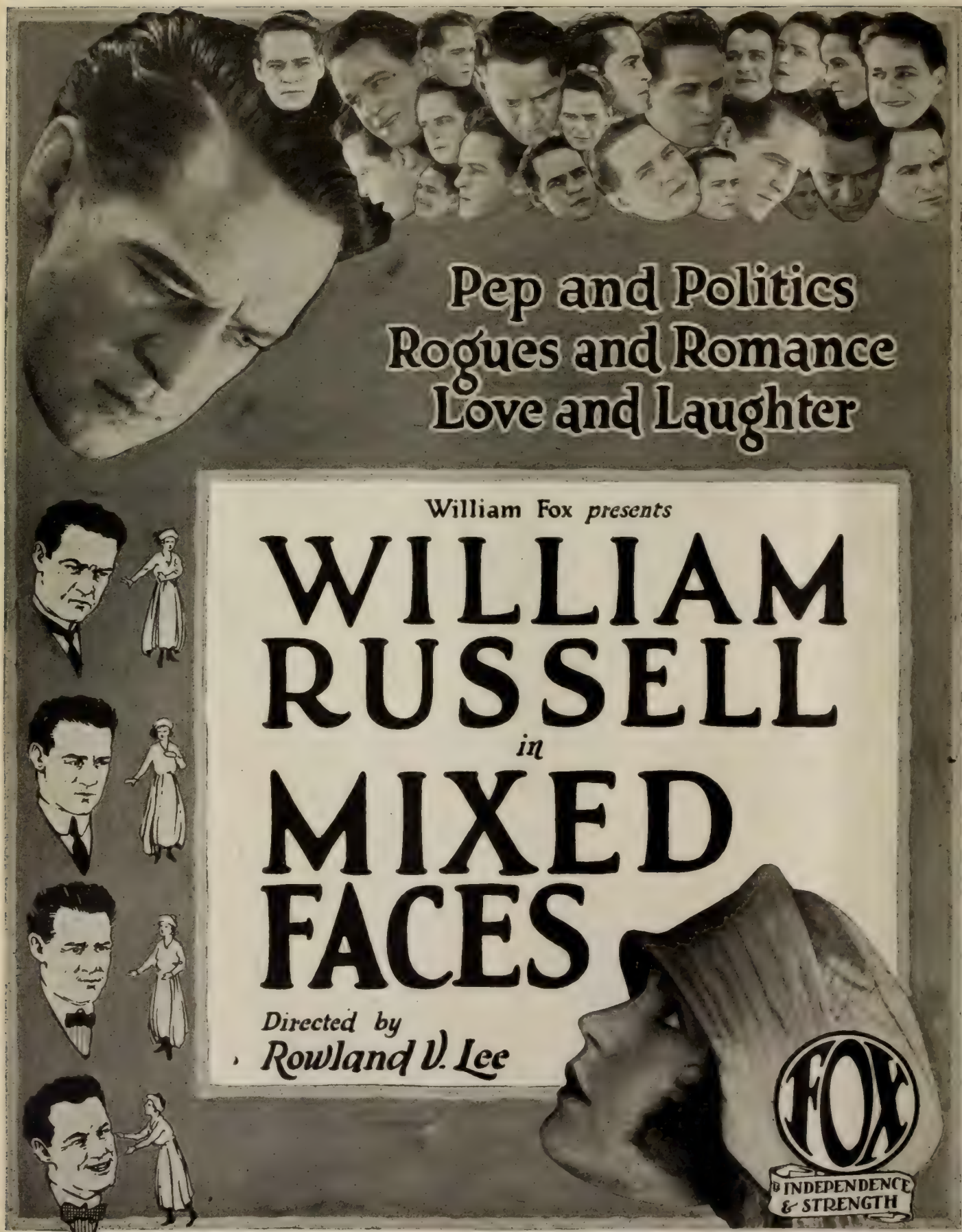
DIRECTED BY

EMMETT J. FLYNN

COMING SOON

FOX FILM

PRESENTS
FARNUM
ISE
CORPORATION


Pep and Politics
Rogues and Romance
Love and Laughter
William Fox presents
WILLIAM RUSSELL
in
MIXED FACES
Directed by
Rowland V. Lee
FOX
INDEPENDENCE & STRENGTH
FOX FILM·CORPORATION

WARNER BROTHERS

Classic of the Screen

"RAGS TO RICHES"

featuring WESLEY BARRY

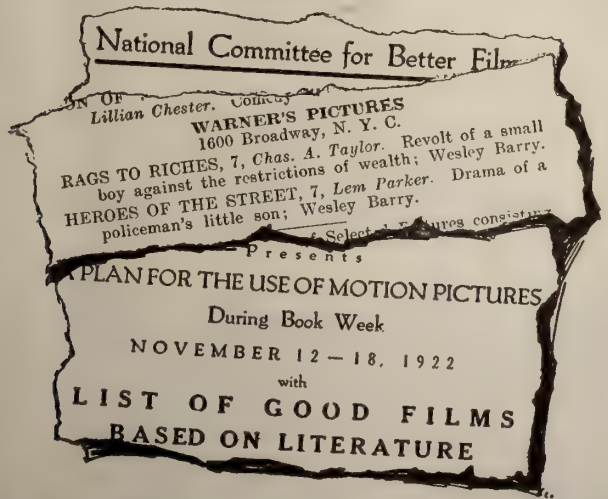
A Harry Rapf Production

has been endorsed by the

NATIONAL COMMITTEE FOR BETTER FILMS

and recommended as a desirable attraction to be shown during

BOOK WEEK — NOVEMBER 12 TO 18, 1922


National Committee for Better Film...

...N OF *Lillian Chester.* Comedy ...

WARNER'S PICTURES
1600 Broadway, N. Y. C.

RAGS TO RICHES, 7, *Chas. A. Taylor.* Revolt of a small boy against the restrictions of wealth; Wesley Barry.

HEROES OF THE STREET, 7, *Lem Parker.* Drama of a policeman's little son; Wesley Barry.

...f Selected ...tures consisting ...

Presents

A PLAN FOR THE USE OF MOTION PICTURES
During Book Week
NOVEMBER 12—18, 1922
with
LIST OF GOOD FILMS
BASED ON LITERATURE

Every school Principal, Woman's Club, Library and Social Welfare Organization in your territory has already been requested to co-operate in giving this picture their support.

BOOK NOW FOR BOOK WEEK
with your local exchange distributing

WARNER BROS. PRODUCTIONS

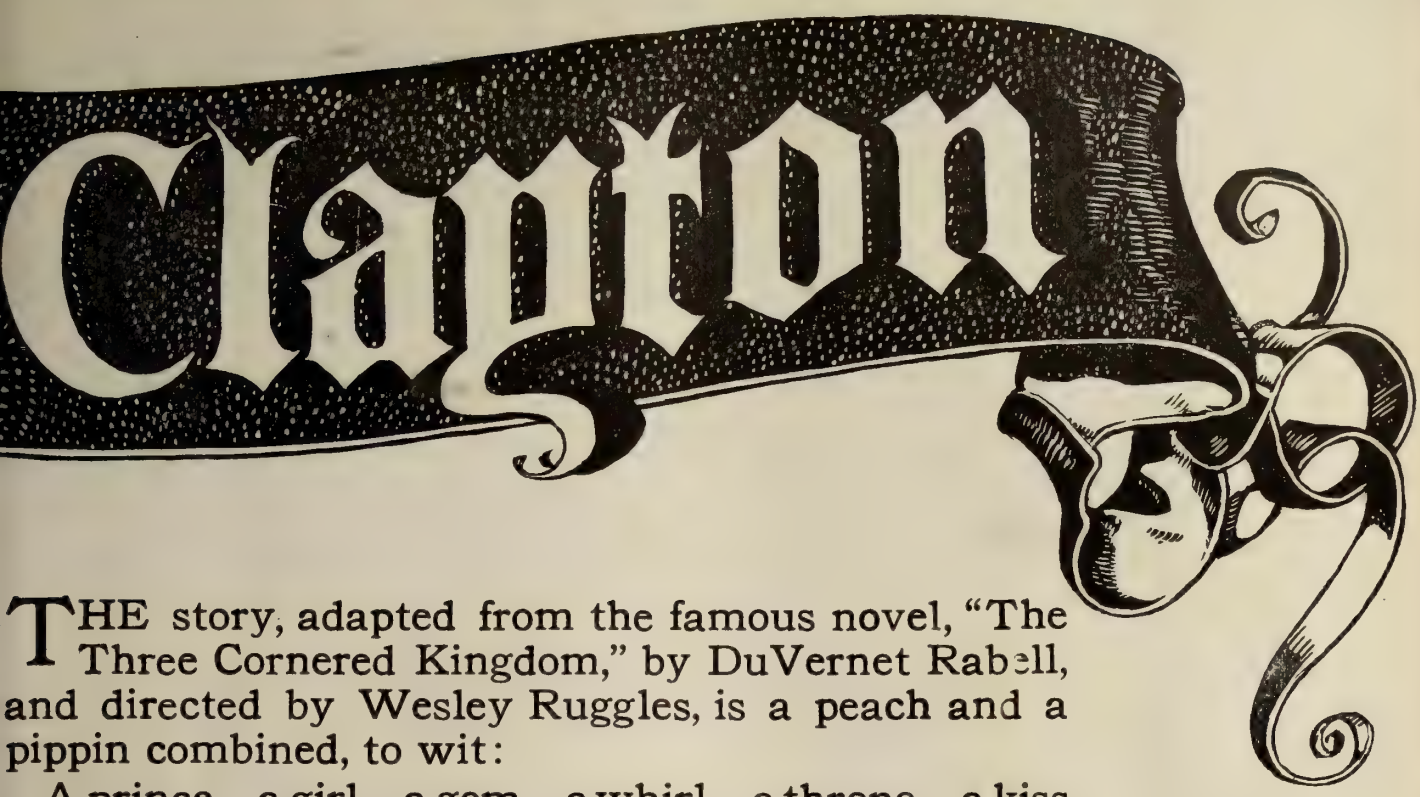
Ethel

AT the flood tide of glorious womanhood, with her abundant talents in full flower, Ethel Clayton delivers the most spectacular hit of her brilliant career—

Book this sumptuous romantic drama, and BOOK IT NOW. Romance is getting the money because the whole teeming universe craves romance and is willing to pay to see it on the screen.

Here, in a vehicle with gorgeous scenes, bewilderingly lavish costumes, exquisitely beautiful love interest and an incredibly fascinating star, F. B. O. ofiers a de luxe box office winner with which other romantic productions simply don't compare.

"K"



THE story, adapted from the famous novel, "The Three Cornered Kingdom," by DuVernet Rabell, and directed by Wesley Ruggles, is a peach and a pippin combined, to wit:

A prince—a girl—a gem—a whirl—a throne—a kiss—a dance—Oh bliss—a train—a dash—a plunge—then CRASH—sit tight—some fright—good night!

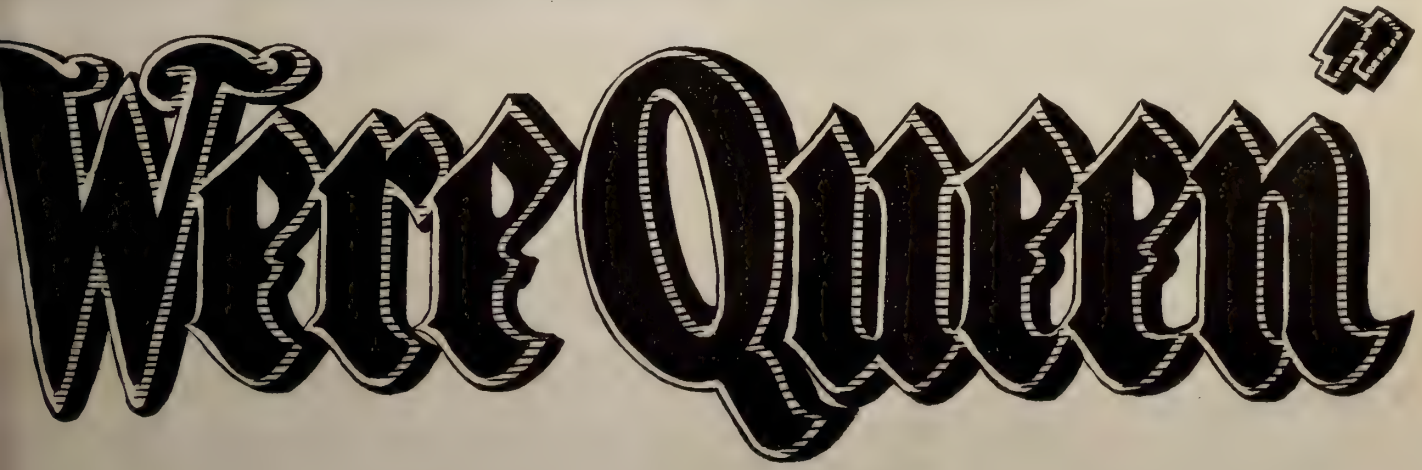
And a final rousing climax with Ethel Clayton in the arms of a stalwart Prince Charming, impersonated with true regal charm by Warner Baxter.

Imagine what a story to advertise!—Imagine what a story to exploit with F.B.O.'s special brand of exploitation and super-showmanship! A score of original ideas in the big press sheet—Posters rich in dignity and power—Everything the showman needs to whip "If I Were Queen" across to a bountiful clean-up.

Book it IMMEDIATELY. Write, phone or RADIO!

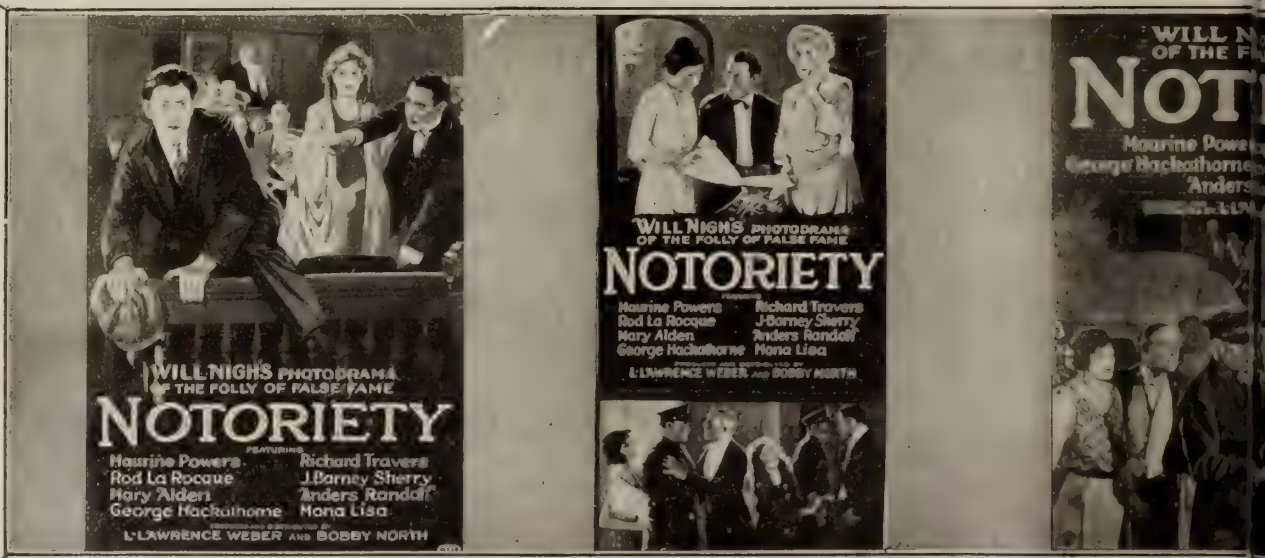
Distributed by **Film Booking Offices of America, Inc.**

Executive Offices: 723 SEVENTH AVENUE, NEW YORK CITY Exchanges Everywhere



She saw the Dazzle
but not the Danger
of
Notoriety
Directed by WILL NIGH
A SUPERB CAST INCLUDING
Maurine Powers, Mary Alden, Rod La Rocque, George Hackathorne, Richard Travers, J. Barney Sherry, Anders Randolf, Mona Lisa
PRODUCED AND DISTRIBUTED BY
L-LAWRENCE WEBER AND BOBBY NORTH

A PICTURE THAT WILL PLAY THE BIGGEST HOUSES OF THE COUNTRY DESERVES EXTRAORDINARY POSTERS.



This Is the First of the Four Will Nigh Photodramas. State-R

PRODUCED AND DISTRIBUTED BY L. LAWRENCE WEBE

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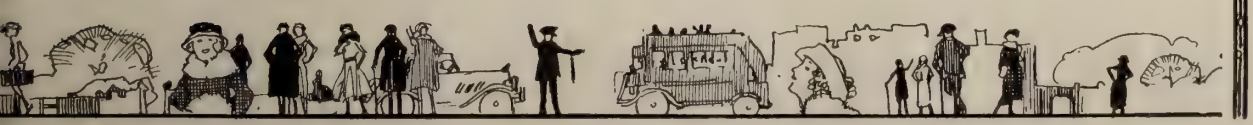
New York Paper
TENEMENT GIRL HELD IN SOCIETY CRIME
Girl Named "Pigeon" Figures Prominently in the death of Van Dyke Gibson
Boston Paper
OPERA STAR AGAIN POSTPONES WEDDING
LEAVES STEEL MAGNATE ON EVE OF MARRIAGE
Chicago Paper
COUNTESS ELOPES WITH CHAUFFEUR
Madame de Courville Leaves Count Ramona to Marry American Chauffeur
St. Louis Paper
PRIVATE SECRETARY CLAIMS SHARE OF BROKER'S ESTATE
Deceased Promised Her Part of His Fortune, Declares Miss Simpson
NOTORIETY

"NOTORIETY" POSTERS WILL COVER THE COUNTRY. THEY ARE YOUR "STREET SALESMEN." TO SEE THE POSTERS IS TO SEE THE PICTURE.



yers Are Invited to Write for Our "Will Nigh Series" Selling Plan.

and BOBBY NORTH 1600 BROADWAY, NEW YORK CITY

ADING CORP., 1600 BOADWAY, N. Y. C.

Advance Wires on SHADOWS

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTE

WES

TELE

NEWCOMB CARLTON, PRESIDENT

D57NY XSJ 117
MX CHICAGO ILLS 1001A OCT 12 1922

AL LICHTMAN CORP
576 FIFTH AVE NEWYORK NY

WE SAW SHADOWS AND ALL WE CAN TELL YOU IS WE CONSIDER IT ONE OF VERY GREATEST PRODUCTIONS WE EVER SAW STOP HAVE PUT SHADOWS IN THE ONE HUNDRED PERCENT DIVISION STOP EVER SINCE WE HAVE BEEN IN THE FILM BUSINESS WE HAVE HEARD OF QUOTE BIGGEST PICTURE EVER MADE QUOTE THE SENSATION OF THE YEAR QUOTE AND THE LIKE IF YOU SAY THIS OF SHADOWS YOU WILL ONLY TELL THE TRUTH OUR HEARTIEST CONGRATULATIONS JOE FRIEDMAN 1156A

E57NY XSJ 98 BLUE
BX LOSANGELES CALIF 1124A OCT 18 1922

AL LICHTMAN
576 FIFTH AVE NEWYORK NY

SHADOWS IS TRIBUTE TO MOTION PICTURE INDUSTRY STOP CANNOT EXAGGERATE HOW PICTURE PLEASED EVERYONE CONNECTED HERE STOP CLOSED FIRST RUN LOSANGELES KINEMA

LOUIS HYMAN 402P

Produced by
PREFERRED PICTURES-INC.
B.P. Schulberg -Pres- J.G. Bachmann-Treas

It's a Preferred Picture

Important Messages for You

UNION

RAM

E W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

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GSD4 101 NL

1922 OCT 21 AM 3 12

M LOSANGELES CALIF 20

AL LICHTMAN CORP

576 5 AVE NEWYORK NY

IT IS SUCH PICTURES AS SHADOWS THAT ARE BRINGING HONOR AS WELL AS PROFIT TO THE MOTION PICTURE INDUSTRY AND CREDIT TO PICTURE PLAYERS WHO LIKE LON CHANEY CAN REACH ARTISTIC HEIGHTS STOP TO BEN SCHULBERG MY HEARTIEST CONGRATULATIONS ON THE SUCCESS THAT HAS ATTENDED HIS FINE VISION TO YOU MY CONGRATULATIONS THAT SUCH AN ATTRACTION HAS COME TO YOUR HANDS FOR DISTRIBUTION STOP THE FACT THAT WE HAVE BOOKED SHADOWS AT OUR KINEMA THEATRE IS BEST EVIDENCE I CAN OFFER OF COMPLETE CONFIDENCE IN BOX OFFICE VALUE STOP ITS ARTISTIC MERIT IS BEYOND THE CAPRICE OF ANY AUDIENCE TO DENY.

SOL LESSER.

We'll Pay for our Mistakes
If you'll pay for our successes!

Distributed by
AL-LICHTMAN
CORPORATION
576 FIFTH AVENUE NEW YORK CITY

PYRAMID
PICTURES INC.
presents
QUEEN
OF TH

A sensationally successful box-office attraction that on its dramatic and pictorial contents; on its spirited direction and on its appealing title has done tremendous business in the larger cities where it is now playing the first run accounts.

NEW YORK: Opening an extended engagement at the Cameo Theatre and following this run booked for 120 days by the members comprising new "third metropolitan circuit" prior to the incorporation of the circuit.

BOSTON: Jake Lourie's Modern and Beacon; Providence, Ed Fay's Theatre; Portland, Me., Strand and the entire Boas Circuit.

CHICAGO: The entire Lubliner & Trinz circuit.

ATLANTA: S. A. Lynch's Rialto Theatre.

LOS ANGELES: Mack Sennett's Mission Theatre for three weeks run.

SAN FRANCISCO: Ackerman & Harris' Casino.

OAKLAND: Oliver Kehrlein's Kinema Theatre.

SEATTLE: John Hamrick's Blue Mouse and also the Portland and Tacoma Blue Mouse Theatres. Spokane at the Auditorium.

CINCINNATI: McMahan & Jackson's Lyric Theatre.

Now that a large number of big city first runs have blown away a lot of money on over-touted pictures that did not "come through" with the predicted profits, these same big accounts are taking in the profits with this big Ray Smallwood-Pyramid special. There are 100 prints in our branches to keep you from having to wait too long for play-dates.

American
RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

MOULIN ROUGE

A Ray C. Smallwood Production — From Paul Potter's famous Play

Regional in News Value—

National in Service!

Moving Picture World

That's more than a slogan.

It is a publishing achievement that means much to you if you are spending your advertising dollars in the expectation of receiving the fullest return possible.

Every issue of Moving Picture World is crammed and crowded with exhibitor names, items of newsy gossip concerning theaters big and little in every section of the country.

Several hundred individual names appear each week.

It stands to reason—

Exhibitors are reading the paper that is talking about THEM and their NEIGHBORS.

No argument about that!

Nor about this—

The first paper out of the wrapper—*and often the only one*—is the paper that is likely to contain an item about the exhibitor HIMSELF. And CERTAIN to contain some news about a nearby NEIGHBOR.

That's a solid, sound, two plus two, publishing fundamental, isn't it? And a basic advertising guide, isn't it?

So it sums up—

The paper that is FIRST out of the wrapper is the one that must be considered FIRST on the advertising schedule.

The week that you are not talking to the exhibitor in his own intimate trade paper is the week that THE OTHER FELLOW has the whole stage.

Think that week over!

Robert E. Welsh

"Buster Captures the Program-"

New York Times

"Once more the comedy captures a program. And it's Buster Keaton again, too. His latest reel of nonsense, 'My Wife's Relations,' appropriates first place for itself at the Rivoli this week.

"It's nothing but foolishness, or rather it's free-flying, honest - to - goodness foolishness without any theatrical hokum, insincere moralizing and sham elegance loaded on to it. And it's bright and original. So it's something to enjoy, something to throw your head back and laugh at.

"Buster Keaton himself, who can be earnest, anxious, angry and joyful without a flicker in the fixed seriousness of his expression, must have learned how to laugh when he saw himself."

Joseph M. Schenck
presents

BUSTER KEATON
in
My Wife's Relations

AND THESE ARE JUST AS FUNNY

"The Electric House"
"The Playhouse"
"The Paleface"
"The Boat"
"The Frozen North"
"The Blacksmith"
"Day Dreams"
"Cops"

Any show is a good show when Keaton heads the bill!

Written and directed by Buster Keaton and Eddie Cline

Distributed by Associated First National Pictures, Inc.—World Rights

FIRST NATIONAL PICTURES

Critics from Coast to Coast

Newspaper reviewers from New York, Los Angeles, Brooklyn, Cleveland, Baltimore, Cincinnati, St. Louis, Pittsburgh, Philadelphia and other cities unanimous in calling it his greatest picture.

A PICTURE THAT ENRICHES THE SCREEN

The New York Herald:

"In 'The Bond Boy' Richard Barthelmess again enriches the screen. One indelible impression that stands out is the scene showing young Joe Newbolt wrongly condemned to death for murder, watching the shadow of the rope on the gallows swinging through the moonlight on his cell wall like the pendulum of destiny. It is a superb natural effect and one which alone could justify any picture for existing. Henry King, the director, could rest on his laurels after controlling this scene."

The New York American:

"All the advantages of the screen are undeniably attained in 'The Bond Boy.' The picture has everything in its favor—Richard Barthelmess, discriminate direction, emotional appeal and an entire lack of bromide banality."

SCINTILLATING WITH DRAMATIC QUALITIES

The Los Angeles Herald:

"Teeming with human interest and scintillating with dramatic qualities, 'The Bond Boy' will win untold popularity for Barthelmess. An interesting story, the star's splendid portrayal makes it doubly attractive. The best bit of dramatic acting in screen history. It made them weep."

The Los Angeles Express:

"Barthelmess makes it memorable by his acting. Few actors could stand the test. The photography is inspired."

HUMAN, GRIPPING, COMPELLING DRAMA

The Brooklyn Citizen:

"Human and gripping—a compelling drama with tragedy, comedy, elemental emotions and chivalry, chasing each other across the silver sheet in delightful succession. The story is magnificent, but more striking still is the star's portrayal."

HE SCORES AGAIN IN FINEST PICTURE

The Cincinnati Times-Star:

"Richard Barthelmess scores again. One of the finest pictures ever filmed, with much of the rugged vigor of 'Tol'able David,' and the same quality of genuineness."

The Cincinnati Post:

"Barthelmess adds a new triumph to his lengthening list of fine starring vehicles."

All night he watched the shadow of the gallows noose swinging on the cell door—living through the long hours the horrors of the morrow.

Inspiration Pictures, Inc.
Charles H. Duell, president, *Presents*

Richard

Adapted by Charles E. Whittaker from the story by George W. Ogden; photographed by Roy Overbaugh; edited by Duncan Mansfield; art director, Charles O. Seessel.

Directed by

Henry M. King

Moving Picture WORLD

Founded 1907
by J. P. Chalmers

Vol. 59, No. 1
Nov. 4, 1922

Business Opportunities

There's a column in the classified pages of the daily press that has a tempting, inviting pull—through the magic of its heading: "Business Opportunities."

We find no such column in the film trade paper. But the headline above is not misleading. For we have our opportunities.

A few of them come to mind.

For example:

"Good Prints Guaranteed"

What a wonderful opportunity awaits the film distributing organization that can declare in its advertising and its sales talk:

"Every —— Company print you get is a good print!"

And then, after saying it, carry out the promise.

This seems a minor matter to the film man whose horizon is bounded by New York's Times Square or Chicago's Loop.

But there are thousands of small exhibitors who would arise to cheer the man or the company that would make good on that slogan—every time, and in every territory.

There are thousands of exhibitors who give strong consideration in their booking to this fact: That experience has shown them that in their particular territory such-and-such an exchange is most efficient and takes most pride in the condition of its prints.

There's no "way out" for the small-town exhibitor who has had to force a butchered print on his patrons. He suffers, he knows it, and he must face the music personally.

A mutilated print of a million dollar picture is worth thirty cents less than nothing.

Dun and Bradstreet

There are other opportunities. Here's one. For the company that will say to an exhibitor:

"Mr. So and So, you've been dealing with us for many years. You have been fair, honest and reliable in your dealings with us. We are proud to have you on our books and want you to stay there.

"Hereafter you will have a credit rating with us. No more C. O. D.'s, deposits, and other irritating insults. We are going to treat you as a human being and a business man. That's the way we want to be treated.

"Your credit rating at this minute is 'A-1.' It will stay at that mark just as long as you keep it there. Your rating—your reputation—is in your own hands."

That's an opportunity.

But it also entails the utilization of another opportunity: The development of branch managers who are that in every sense of the word. Men whose judgment is relied upon—and can be relied upon—as affects their territory and their customers.

But that is another story. For another day.

Part of the Show

And here's another opportunity:

For the distributor who announces: "We consider the posters and advertising accessories of all sorts an integral part of the customer's service we deliver when you buy our film. We don't believe that we should count on making an annual profit out of our accessories.

"Certified accountants have figured that it costs us a certain percentage to handle the accessories. We should be allowed a return to compensate for the great amount of money that is tied up in this material on our shelves. Hereafter our prices for all accessories will be the actual cost plus the certified expense figures. No profit.

"Accessories are intended to pull patrons to the show. That's as much our worry as it is yours. For our bargain is not completed until you are satified."

Opportunities?

They are all around us. And most of us go "all around the bush" to get away from them.

Then a wise man comes along. And grasps the opportunity.

Robert E. Welsh

Delivery Promised

Censor Advocate Says He'll "Deliver" Votes to Censorship Cause

First-page display newspaper advertising in the Massachusetts papers is being used by both the proponents and the opponents in their fight for and against the censorship referendum bill which comes before the people next month. An example of the sort of advertising used is found in one of the ads this week by the Committee of Massachusetts Citizens Against Censorship.

The text is as follows: "A Thunderous 'No' on Referendum No. 3, November 7, will be the emphatic answer of one and a half-million voters in resentment of the claim of B. Preston Clark that he 'will deliver them' for Censorship and One Man Dictation of what they see and read. A Thunderous 'No' will be the emphatic answer of the other two and a half-million people who feel as they do. The advestisement of B. Preston Clark claims 'crated delivery' of Religious Societies, Civic Organizations, Educators, Business Organizations, etc.

"Preposterous! Freedom of thought and action are NOT YET in the hands of B. Preston Clark for delivery. Today, not even political bosses claim to 'deliver' votes. Ninety-two per cent of the daily and weekly press of Massachusetts are fighting censorship. They can't all be wrong. The leaders of the fight against One Man Political Control, Mr. Clark, are The People—undelivered."

Maberry Resigns

Goldwyn Appoints Hickey and Mendelssohn District Managers

Goldwyn announces the resignation of Cecil E. Maberry, effective October 28, and the appointment of George A. Hickey and Felix Mendelssohn as district managers.

Mr. Hickey, formerly manager of the branch exchange in Buffalo, has been appointed district manager with supervision over the Chicago, Milwaukee and Minneapolis exchanges.

Felix Mendelssohn, formerly manager of the Philadelphia exchange, had been made district manager supervising the territory embraced in the Philadelphia, Washington and Pittsburgh exchanges.

Lasky Coming

Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, left Hollywood Monday for New York where he will confer with Adolph Zukor and other executives of the company on the Paramount production schedule for the coming Winter.

Would Censor Public Enterprises

The Rev. John K. Gault, pastor of the Reformed Presbyterian Church of Cambridge, did not mince matters in a sermon preached Sunday to his congregation. He let the cat out of the bag, and pointed out very conclusively just what it is that the proponents of the censorship bill are after.

Said he: "Yes, let us have a Board of Censorship, so as to make the motion picture industry what it ought to be; to make our newspapers what they ought to be; and to make our libraries, art institutions and museums what they ought to be. When we begin a good work, to be consistent, we must carry it through. Let us censor every enterprise that is designed to serve the public."

Probably the Rev. Gault would insist upon having a long gown placed on the Venus de Milo.

Moving Picture WORLD

PUBLISHED WEEKLY BY
CHALMERS PUBLISHING COMPANY

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John F. Chalmers, president; Alfred J. Chalmers, vice-president; James P. Chalmers, Sr., vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

Editorial Staff: Robert E. Welsh, editor; John A. Archer, managing editor; Epes Winthrop Sargent, exploitation; F. H. Richardson, projection; E. T. Keyser, equipment; Charles S. Sewell, reviews; Roger Ferri, independent productions; Sumner Smith, regional news; T. S. da Ponte, producers news, and A. Van Buren Powell, Straight from the Shoulder Reports.

Manager of Advertising: Wendell P. Milligan.

Manager of Circulation: Dennis J. Shea.

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Deal Not Closed Yet

Spyros Skouras Declares Stories Regarding Consolidation Are Premature

Aside from a statement sent out from the Famous Players-Lasky New York office that the deal for the consolidation of the Missouri and New Grand Central Theatres, owned respectively by the Famous Players Missouri Corporation and Skouras Brothers Enterprises had virtually been consummated, there has been nothing officially given out on the matter.

Spyros Skouras, head of Skouras Brothers Enterprises, has remained silent, declining to make a statement other than that the matter was still hanging fire and newspaper stories about the plans of the consolidation were premature.

But if the principals to the deal have been somewhat backward in talking, other tongues have not been so inclined, and there is plenty of gossip these days in film circles.

One report had it that Skouras would also take over the Fox Liberty. But there isn't a chance for that.

Gossip also has Skouras taking over the Kings. The theatre is the property of the Famous Players Missouri Corporation and has been under lease to the Loew Circuit. It is possible that if Skouras assumes the management of the Missouri Theatre he will also take over the Kings.

Changes Made

Bonns Succeeds Pritchard as Exploitation Manager

Goldwyn Distributing Corporation announces the establishment of a Sales Promotion Department with R. E. Pritchard, formerly exploitation manager, in charge.

Edward Bonns, who has been publicity director for Warner Brothers, succeeds Mr. Pritchard as exploitation manager. The change became effective on October 23.

This completes the Goldwyn promotion organization, with Howard Dietz, director of advertising and publicity; R. E. Pritchard, in his new position, and Edward Bonns, manager of exploitation.

Sells Palace

New England Theatres, Inc., formerly known as Black New England Theatres, Inc., has sold the Palace Theatre, Arctic, R. I., to Henry McMahon. The house was built by Black & Spitz and was later taken over by Black New England Theatres, Inc. It was opened in October, 1921, and has followed a straight picture policy, with three changes a week.

M. P. T. O. of Missouri in Big Convention

Prominent Persons Discuss Topics of Interest to Industry

THE third annual convention of the M. P. T. O. of Missouri was held at the Elms Hotel at Excelsior Springs, Mo., Wednesday and Thursday, October 18 and 19. The convention was a success in every way, and those who attended had the opportunity of hearing more nationally known men than at any previous convention ever held in this mid-Western state.

Among those present were: Sydney S. Cohen, president of the Motion Picture Theatre Owners of America; M. J. O'Toole, chairman of the public service department of the national organization; A. J. Moeller, general manager of the national association; Senator James A. Reed, of Missouri; Mayor Frank H. Cromwell, of Kansas City; Dr. Burris A. Jenkins, Dr. James Fifield and Father William J. Dalton, members of the Kansas City clergy; Mrs. Henry N. Ess, chairman of the Womens Clubs of Kansas City; Mayor Hugh Wilhite, of Excelsior Springs, and several visiting exhibitors from various parts of the country.

Charles T. Sears, of the Sears and Jones circuit, amid much applause, was re-elected president of the Missouri organization, and Lawrence E. Goldman, of Kansas City, was also re-elected to the position of secretary. Other officers elected for the coming year are: Col. C. B. Philly, of St. Joseph, first vice-president; T. C. Goodnight, of Warrensburg, second vice-president; J. R. Pratt, of Fulton, third vice-president, and Art Josephson, of Kansas City, treasurer. Harry Till, of Braymer, was appointed sergeant-at-arms by President Sears.

The executive board, appointed by the president and approved by members at the convention, consists of J. I. Wright, Bevier; J. Earl Hayes, Moberly; J. E. Courtier, Moberly; Thomas Clark, Marysville; Dave Harding, Kansas City; C. W. Hunt, Higginsville; S. E. Wilhoit, Springfield; Jack Roth, Kansas City; Harry Pruitt, Centralia; Robert Stemple, St. Charles; Ben Levy, Joplin, and C. H. Fayant, Lebanon.

Upon recommendation of the members of the organization, President Cohen appointed Jack Truitt, of Sedalia, to the executive board of the national organization.

Joseph Mogler, of St. Louis, asked the opinion of the assembly as to the advisability of dividing the Missouri organization into an eastern and a western section. It is believed the national organization will grant a charter for an eastern division, as there were no objections voiced by the western exhibitors.

One of the most important resolutions adopted was that asking the newspapers of the state to refuse any motion picture advertising that is of a suggestive or salacious nature. The exhibitors also pledged their support to the Joint Board of Arbitration. They also petitioned the exchanges to refuse more than thirty days' protection on any picture, because of practices which have been observed quite frequently in other sections of the country.

Wednesday's Session

Wednesday's meeting was not called to order as early as planned, because of the late arrival of Senator James A. Reed, who talked to a crowd of about four hundred town people and exhibitors. He compared a newspaper with the screen, condemned censorship, and said that the screen was absolutely on the same level in the dissemination of knowledge as are the daily papers of the country.

At three-thirty o'clock the afternoon session was called to order by the president. Mayor Hugh Wilhite, of Excelsior Springs, cordially welcomed the exhibitors to his city and then introduced Dr. J. J. Gaines, president of the Excelsior Springs Commercial Club. Dr. Gaines spoke of the motion pictures from the layman's point of view. He said the motion picture industry is one of the most colossal institutions in the country. As educators, the movies are outclassing the whole curricula of American colleges, he believed. The doctor also spoke against censorship of pictures.

President Sears gave a report of the activities of the organization during the past year. Parts of his speech were:

"Will Hays is not the Landis of the movies, because Landis is employed by the men who control not only the baseball players themselves, but the baseball parks where the exhibitions are given. On the other hand, Mr. Hays is employed by only a part of the producers and distributors, representing less than 50 per cent. of the producing and distributing companies, while you, the exhibitors, represent that great medium which permits the showing of productions without which the producing and distributing division of the industry cannot exist.

"Through the organization, the efforts of some to create a drastic censorship over the screen of Missouri was defeated. But upon accomplishing the defeat of these movements, instead of further antagonizing the censorship advocates, we have secured their good will by a better understanding between ourselves and those who have advocated censorship.

"An arbitration board has been established. Today every exhibitor is assured of a fair hearing of his complaint against any exchange and is protected against any unfair demands against him.

"Six million, seven hundred thousand dollars have been saved for the theatre owners of the United States through the repeal of the five per cent film rental tax. And here, permit me to state, that our work, though of the greatest value, would have been without result had it not been for the wonderful leadership and wisdom of a man who is with us today, Sydney S. Cohen."

A. J. Moeller, manager of the national organization, gave a report on the music tax situation. An investigation carried on by the M. P. Y. O. A. disclosed the fact that eighty-five per cent of all music used in theatres, dance halls, cabarets and other public places is non-taxable.

Mr. Moeller advised exhibitors to use their programs and screens to let their patrons know about the music tax and why certain musical numbers are not played by the orchestra.

M. Van Praag, president of the M. P. T. O. of Kansas, offered the cooperation of his organization and reported that so far as he knew only two exhibitors had paid the music tax and that no others would pay.

Al Pramer, president of the M. P. T. O. of Nebraska, reported that no one in his state had paid the tax and urged that all the exhibitors use the non-taxable music so the industry would soon be free of the music tax.

John A. Silha, former president of the Chicago exhibitor organization be-

(Continued on page 40)

Goes to Hollywood

Ray C. Smallwood leaves New York for Hollywood Saturday, Oct. 21, accompanied by George A. McGuire, his assistant, and Thomas Bracken who will act as business manager of Pyramid's west coast studios. Mr. Smallwood will undertake the making of two productions for Pyramid, namely "Tatiana," written by H. S. Sheldon, and "The Deerslayer," one of James Fenimore Cooper's works. Mr. Smallwood will personally direct "Tatiana" and will supervise the picturization of "The Deerslayer."

Missouri Meeting

(Continued from page 39)

fore its consolidation with the state association, explained his presence at the convention by stating that it was his way of showing his appreciation of the national officers. He extended a cordial invitation to the exhibitors present to attend the national convention to be held in Chicago next year.

A few other exhibitors were heard, all urging better co-operation and harmony in the organization, and then the President announced the following committees:

Resolutions: Jack Roth, Kansas City; H. J. Nash, St. Louis; T. C. Goodnight, Warrensburg; D. J. Michael, Kirksville, and H. T. Till, Bramer. Finance: I. W. Rodgers, Poplar Bluff; Joe Mogler, St. Louis; A. M. Eisner, Kansas City; C. W. Hunt, Higginsville, and J. C. Courtier, Gallatin.

Thursday the meeting was called shortly after ten o'clock in order to hear National President Sydney S. Cohen. He declared that one of the outstanding purposes of the organization was to preserve inviolate, for the use of the American people, this great medium of expression, the screen of the motion picture theatres, and prevent the trustification of the business by elements out of sympathy with the ideals and principles of the American government.

"The real trouble with our organization," Mr. Cohen declared, "is that we have grown too fast in too short a time. The only way to solve our problems effectively is through strong organization. I am gratified very much by the advances made by the Missouri organization. Your organization is one of the outstanding state divisions of the Motion Picture Theatre Owners of America, and I want to congratulate the Missouri theatre owners on the fine condition of their organization as well as the many elements of work performed under their direction in protection of the investments of the exhibitors against hostile forces inside and outside the industry."

Mr. Cohen said he believes that some of the large theatres in the country are in league with the producers in trying to close the smaller theatres by means of a long time protection.

"I have found," continued President Cohen, "that the small exhibitor is really the biggest factor in the organization. They stand for stronger organization and harmony than the big exhibitor in a large town."

He also told of the new arrangements that had been made with the distributors of Movie Chats whereby the national association would be allowed a percentage of the gross receipts obtained from this single reel and whereby the state organizations would receive the balance over the quota.

Mr. Cohen spoke of practices of distributing companies which were unfair to the exhibitors and told of plans by which the national organization, through the state organizations, hoped to bring them to an end.

In speaking of the practices which seemed to be the policy of some of the film companies, Mr. Cohen said that he thought the companies had a right to negotiate with every theatre manager in the city and accept the best price offered, but he thought that when an exchange once got an exhibitor's signature on a contract all negotiations with other competing exhibitors should come to an end until the expiration of the contract.

Explaining his failure to discuss the Will Hays situation, Mr. Cohen declared that he had made an agreement with Mr. Hays that nothing about their negotiations was to be made public until they were finished. There are still several points of difference in the uniform contract upon which Mr. Hays and Mr. Cohen cannot agree.

After a rising vote of thanks, appreciation and confidence to Mr. Cohen, President Sears announced that 100 per cent of the exhibitors present had signed a contract for Movie Chats and that great efforts would be put forth in having every theatre in the state to run Movie Chats every week.

The other speaker of the day was Dr. Burris A. Jenkins, of the Linwood Boulevard Christian Church of Kansas City. He spoke of the moving picture industry as being one of the most instructive, broadening and educational businesses in which man could engage.

"The American public," he declared, "is beginning to understand that recreation has a large part in the lives of the people and that motion pictures are one of the best sources of clean recreation.

"Churches are beginning to realize the importance of the motion picture. The churches and the theatre owners should work together for harmony." He went on to say that: "The dangers of censorship are greater than the exercise of censorship." In closing, Dr. Jenkins declared the value of co-operation between the church and exhibitor.

At the banquet given for the exhibtors, Wednesday night, Mr. O'Toole acted as toastmaster. The speakers of the evening were Mr. Cohen, who mentioned, among various other things, the fine spirit of harmony between the exchange managers of Kansas City and the exhibitors of the territory; Mayor Cromwell, of Kansas City; Mrs. Ess, who said the moving pictures were one of the greatest factors in the formation of character and uplift; Dr. Fifield; Father Dalton, for fifty years a priest in Kansas City, told that he was a regular patron of the movies and that they were a wonderful opportunity presented to the youth of today; I. W. Rodgers, who told of his experiences as an exhibitor, being one of the oldest men, in years of service, in the industry, having started in 1896; and Harry Graham, president of the Kansas City Film Board of Trade.

The roster of those attending the convention will be found in the Kansas City news of the Regional News and Gossip Department, this issue.

M. P. T. O. of Arkansas Holds Convention

A VERY successful convention of the Motion Picture Theatre Owners of Arkansas was held at the Hotel Marion, Little Rock, Ark. Sidney Nutt, of Hot Springs, presided as chairman. Matters of great interest to the theatre owners were discussed and acted upon. C. A. Lick, of Ft. Smith, vice-president of the Motion Picture Theatre Owners of America, delivered a message on the upbuilding of the moral and educational values of the photoplay as given to the general public.

Little Rock was selected as the place for holding the next convention in April, 1923.

The newly elected officers are: President, W. E. Collins, of Jonesboro; vice president, H. D. Whorton, of Warren; secretary, O. C. Hauber, of Pine Bluff.

Legislative Committee: Sidney Nutt, of Hot Springs; T. W. Sharp and O. C. Hauber.

Board of Directors: William A. May, Little Rock; W. L. Landers, Batesville; D. E. Fenton, Harrison; E. C. Robinson, Fayetteville; S. H. Butler, Russellville; J. A. Collins, Paragould; F. B. Smith, Stuggart, and G. E. Haven, Forrest City.

Majority of Neighborhood Houses in Favor of the Short Feature

ANSWERS from exhibitors to the editorial, "Write Us a Letter," which appeared in Moving Picture World October 14, concerning the length that a feature should be, are beginning to come in rapidly. Most of them, so far, have expressed the opinion that neighborhood houses, which form a large percentage of the total of the moving picture theatres throughout the country, haven't sufficient leeway in the matter of time to show "long features."

It seems to be the consensus of opinion that as far as the smaller houses are concerned, five or six reels is as long as a feature should run. These opinions have come from as far West as California, from Texas in the South, and from Pennsylvania. One exhibitor, while holding to the opinion of most of his compatriots, that a feature of more than five reels is too long for many houses, says that nevertheless he, himself, has never found it necessary to cut a good picture to fit a schedule. "In combination houses," he says, "I presume that a picture over five reels is a problem," but he goes on to say there are "many straight picture houses that would be glad to have a chance at them."

Following are some of the letters:

SMOOT AMUSEMENT COMPANY
Camden Lincoln
Hippodrome Auditorium
Smoot Theatre Building
Parkersburg, West Virginia
October 12, 1922.

Editor, Moving Picture World:

Your editorial on the proper length of features (your issue of October 14), is one that is certainly a live subject.

According to my viewpoint, an hour and one-half show is sufficient entertainment for 95 per cent. of our patrons. To give them more than this has the same effect as over-eating. You eat so much at times that you don't feel like it again for some time to come, and performances lasting for more than one hour and one-half has a tendency to have the same effect upon the patrons.

In my opinion, features sold to the regular exhibitor should not exceed more than one hour and ten minutes in length. A feature of this length permits a news reel, a comedy, etc., which are necessary on any well balanced program.

There are very few stories which really require more than six reels. There are, of course, some exceptions to this, but they are few and far between.

Wishing you continued success, and with kind regards, I am,

Very truly yours,
F. C. SMOOT.

THE HIPPODROME THEATRE
Home of Paramount Pictures
Fort Worth, Texas
October 11, 1922.

Editor, Moving Picture World:

In reference to the length of the photoplay of today.

Have been an exhibitor since 1906 and have yet to find it necessary to cut a good picture to fit a schedule.

In combination houses I presume that a picture over five reels long is a problem and it is too bad that they are forced to pay for and run pictures over that length; it is also equally as bad for the producers to force a long picture into a limited time schedule house, especially when there are so many straight picture houses that would be glad to have a chance at them.

An exhibitor that is running a straight picture house that will take a good picture and cut or speed it to fit a schedule uses about as much sense as a grocerman would show in trying to put a pound of sugar in a half pound sack; he might cut a hole in the sack and put one over on the customer, but you can't make him like it and that customer is going to feel that there is something wrong some how.

The director should not be limited, if we wish to progress.

Very truly yours,
H. J. GRUED,
Manager.

NEW PIEDMONT THEATRE
C. C. Griffin, Manager
Piedmont at Linda Avenue
Oakland, Cal.

Editor, Moving Picture World:

Answering your editorial in the issue of October 14 regarding length of features, I wish to speak a word for the neighborhood theatre that opens at seven o'clock each evening and closes at eleven; running two complete shows in four hours, or two hours to the show. This class of theatre represents, I should say probably, from forty to fifty per cent. of all the theatres in the country.

You can readily see that it is impossible to present a complete show properly, including, possibly, a singer and organ recital, a two-reel comedy, a news, a cartoon or novelty reel of some sort, such as is the custom in first-run theatres.

In my opinion no feature should be longer than six reels. I have seen many eight-reel features that could have been presented in six and been more effective and told the story completely, and yet these extra two reels crowded the two-reel comedy off the program. In neighborhood theatres comedy relief is absolutely essential. It is very often necessary to put over these long features by running the picture at the rate of nine or ten minutes to the reel, in which case the public complains that the sub-titles are being run so fast that they cannot read them. Undoubtedly, a large amount of patronage is lost through this operation if carried on to any extent.

I, for one, am not in favor of long features and I hope something can be done to curb the tendency to lengthen out the shows.

Very truly yours.
C. C. GRIFFIN,
Manager.

44 South Main St.,
Nazareth, Pa.,
October 9.

Editor, Moving Picture World:

I read the editorial by Robert E. Welsh entitled, "Write Us a Letter." I was an exhibitor and projectionist in a town of about forty-five hundred. The following is what I have noticed and heard about the feature picture:

Take some of the twelve-reel features that were shown in the last year or two. They were good features, but this is one thing I noticed about them all, when they were about three-quarters through the crowd became restless, or in other words seemed to lose interest in the picture. Maybe they were having their seventh inning stretch, as in baseball. What I heard was: "Too long a picture, too drawn out" and various other remarks in that strain. I personally think that a good, fast five-reel feature is the exhibitors best bet.

Take the producers argument that the exhibitor will not take a feature with a big price attached to it unless it has a big footage in film. It seems to me as if there is something the matter with the exhibitor who thinks that a feature must have a large footage to justify a high rental. It isn't how many feet of film there is in the feature, but what there is picturized. A mighty good feature could be made in four reels, while another may take eight reels. I do condemn the practice of the producer making a feature with a lot of footage to get a high rental. I know from experience that some features with extra footage and also extra rental did not go as good as a short feature at a lower rental.

Take the projectionist's viewpoint: Friend Boss comes up and tells you that you have twelve reels today. Two hours to run it. Yesterday you had nine reels. What does it mean? Today the projectionist will have to spoil the show by overspeeding the projection of the picture. This overspeeding of the projectors means that the eyes of the audience will suffer, the film will be damaged, the projectors will wear out quicker and other difficulties along with the overspeeding of projectors.

To sum up my view of the long feature vs. the short feature is, that a show lasting over two hours is too long. It is impossible to project perfectly eleven or twelve reels of film in two hours and making a longer show, lasting two hours and a half, is not desirable for many reasons. The audience is rarely ever satisfied with just a feature, but always wants a short subject of some kind.

Yours very truly.
CARLISLE A. ANGLEMIRE,
Projectionist.

CHARLES J. SCHAEFER
Theatrical Enterprises
Chicago
Monday, October 16.

Editor, Moving Picture World:

In speaking of the proper length for a feature, I speak from my own special viewpoint, as I see it here at my own theatre, the "Garfield," in a neighborhood district of Chicago.

Our theatre runs only in the evenings during the week and a matinee on Saturday and Sunday. Seating capacity is 693 and admission prices are 17 cents except on more expensive productions, on which the price is 22 cents.

Our policy is to give an eight-reel show, either a six-reel feature with a two-reel comedy or a five-reel feature with a two-reel comedy and a news weekly. We run three shows a night with an eight-reel program—6.45, 8.15 and 9.45 p. m. Now most exhibitors know that the peak hour of the business is from 7.45 p. m. to 8.45 p. m. and if you are doing a holdout business with a 700-seat house the best you can average is about 1,100 people on an evening, because

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Postponed Again

The joint convention of the Motion Picture Theatre Owners of Nebraska and Iowa has been postponed again from October 23 and 24 to November 1 and 2.

Will Build Theatre

Famous Players to Spend $3,000,000 on Big Structure

Moving Picture World has learned that Adolph Zukor, president of Famous Players-Lasky Corporation, will erect a 16-story building and theatre at 1485-1491 Broadway, the site now occupied by the Putnam Building, which came in the possession of the motion picture corporation several years ago. Plans for the new theatre, which will involve a construction cost of $3,000,000, have been completed and are now being inspected by the building authorities of the City of New York. Just when work will start on the new theatre and building, which will be 200 by 207, has not been decided upon.

Want Sunday Movies

Sunday picture shows in Alliance, Ohio, may be permitted if the council acts favorably on a petition which it is now considering. Recently Samuel Bullock, of Cleveland, organizer of the motion picture exhibitors of the State, appeared before the Alliance Council and spoke on the subject of Sunday movies.

Councilman Miller is chairman of the committee which the council has appointed to consider the matter.

Buys Home Site

The fine old residential property known as "The Outpost," the original Hollywood home, is now owned by Jesse L. Lasky. At an announced price of $160,000, the twelve acres of land on Franklin Avenue which two hundred years ago were selected by Chief Cahuenga as a permanent site for the tepees of his tribe passed into the hands of the Famous Players-Lasky first vice-president on October 11.

Bessie Arrives

Jesse L. Lasky, first vice president of the Famous Players-Lasky Corporation, is now the proud father of Bessie Lasky, weight seven pounds and four ounces, born Wednesday night, October 11, at the Good Samaritan Hospital, Los Angeles.

Mr. and Mrs. Lasky have two other children, Jesse L. Lasky, Jr., aged 12, and William Raymond Lasky, aged 2. The daughter is named after her mother.

All May Close

Every moving picture house and theatre in Belgium will close for an indefinite period on April 1, 1923, unless the demands of the owners, musicians and others connected with the industry for lower taxes are not met by the government before March 31. Because of the high taxes, all the moving picture houses and theatres were closed on September 12, last, as a protest.

Directors Meet

The Board of Directors of Associated First National Pictures, Inc., are holding their annual meeting at the New York offices of First National, No. 6 West Forty-eighth street. The members of the Board are J. G. Von Herberg, Col. Fred Levy, Robert Lieber, Harry O. Schwalbe, H. H. Gordon, J. B. Clark, A. H. Blank, Moe Mark, Samuel Katz, E. V. Richards, Jr., and I. H. Rubin.

Swedes Like Comedy

They Are More Popular in Sweden Than Other Kinds

The majority of the American films imported into Sweden are comedies, according to Consul Krogh, Malmo, in a recent report to Washington, D. C., on film conditions in Sweden. Good comedy is highly appreciated, and American films of this nature seem to be preferred to those of any other country. Tragedies are second in popularity.

Practically all of the films come through agencies in Stockholm, and most of the imports are handled by the Aktiebolaget Svensk Filmindustri, Nos. 7 and 19, Kungsgatan, Stockholm.

Spanish as She Should Not Be Wrote

Moving picture men interested in the South American market could, it is said, benefit by the experiences of American manufacturers whose manhandling of the Spanish language is causing all sorts of trouble, according to reports received in Government circles in Washington, D. C. Much of the advertising intended for Latin America is couched in such poor Spanish that Secretary of Commerce Hoover has appointed a committee of advertising men to advise manufacturers regarding their advertising matter.

Copies of numerous advertisements have been received in Washington as exhibits of the way many manufacturers treat their foreign advertising; many are merely incorrect in grammar, but some are nothing short of ludicrous and cannot but have a bad effect upon American goods in general wherever they appear.

Neighborhood Houses Favor Short Features

(Continued from page 41)

at 6.45 you have about 100 people and at 9.45 the house is half empty.

Now when we have an eight-reel feature (and we have one every other week), we are forced to put on a one-reel comedy, give a nine-reel show, and our first show is not over till near 8.30 p. m. (and I may add, one-reel comedies, that is good ones, are scarce). Instead of letting in, the line waiting to get in, at 8.15 p. m., they have to stand 15 minutes longer and wait till 8.30 p. m. Some go by between 8.15 and 8.30. When they see the line that should have been off the sidewalk at 8.15, the consequences are that we are losing revenue because of the length of the feature.

With this nine-reel show, our last show, which should start at 9.45 p. m., starts at 10.10 p. m., 25 minutes later than our running schedule, and our last show is over at 11.45 p. m., which is too late for the workingman to be going home who has to get up at 5.30 a. m. the next morning to go to work. It discourages the working class from attending the last show.

In my own special case I prefer six-reel features. Those theatres having a large seating capacity can handle the "peak" crowd and I would imagine that the length of the feature does not make such a difference, as it does with the man in a small theatre.

Yours truly,
CHARLES H. RYAN,
Manager, Garfield Theatre.

"The Raven Girl" Speaks of Picture Making in India

DOROTHY K. VAN RAVEN, the only American girl who has been starred in pictures produced in India, is back in New York after four years in India. Back in that country she is known as "The Raven Girl," particularly for her appearance in "Shakuntala." It was to take part in this picture that she accepted the offer of one of the native directors four years ago.

"Shakuntala" will probably never be seen in America. It relates a favorite legend of the Indians, the legend of the girl who is mothered and brought up by a peacock, the sacred bird in India. Neither the story nor the performance is up to popular American standards, Miss Van Raven says.

"They have so much to learn about make-up, and acting before the camera that at present they have little to offer here," she explained. "When I first began to work with them, their idea of an artistic make-up was a bath in flour and water. They wanted to be covered with a thick white paste. Rouge was more or less of a sin. But exaggerated eyebrows—naturally they have beautiful eyes and eyebrows—were the vogue. They move quickly, too quickly so that the result on the screen is jerky.

"India is full of wonderful possibilities for pictures. An American producer, provided he could gain access to representative homes and personalities, could make one of the most attractive pictures we have ever seen. Indian architecture is graceful in the extreme. Their costumes are beautiful and their use of color is exquisite.

"The pictures which have been made in America, showing life in India have been so inaccurate that to anyone acquainted with the country, they are almost absurd. Recently one of the well-known American stars was seen in a picture in Bombay. There were some striking errors in the matter of costumes and customs. For instance, a Memsahib, or lady-of-the-house never, under any conditions answers her own door, unles she is of the very poorest classes. Such mistakes seem insignificant here but are widely noticed in India. That is why a physical acquaintance with the country and its people would enable an American producer to turn out something entirely new and interesting.

"The picture theatres in India are attractive and comfortable. Their greatest pride is their cooling systems and they are remarkably successful in these. Everything, including gardens or 'compounds' where refreshing drinks are served, is provided for keeping the patrons comfortable in hot weather."

Capt. Van Raven, the star's husband, well-known as a cameraman, is bringing back about forty reels of travel and scenic films. He is expected to land in America soon. His pictures include many sights of India never before photographed. His travels in the state of Hyderabad included a visit to the Ellora caves which he considers one of the most interesting of his accomplishments.

"The Raven Girl" is not planning to make more pictures in India. Her entire interest at present is this country and particularly in motion picture production. Her plans will be announced later.—Mary Kelly.

Calls Convention

Bruce Johnson Calls Meeting of First National Executives in England

American "pep" was fused with British tenacity when Bruce Johnson, manager of First National's foreign department, reached London on the first lap of his European tour, according to advices received at the New York offices of First National.

Calls Convention

The first thing Mr. Johnson did was to call a convention of exchange managers and salesmen connected with all of First National's British offices. Ralph J. Pugh, managing director of First National's English Exchanges, presided. Mr. Johnson made a talk in which he outlined First National's plans for the Fall and Winter, and then Mr. Pugh spoke on First National Attractions as the English see them.

At the conclusion of the convention, Mr. Pugh sent a cable message to the First National New York offices, extending the greetings of the British salesmen to the executives and salesmen in America and assuring them "of their determination to uphold the First National banner and to achieve a record for business which will be second to none."

Must Pay Straight Import Rate

The fact that moving pictures made abroad by an American producer are photographed entirely upon American film taken from this country for the purpose, will not enable the producer thereof to take advantage of that provision of Paragraph 1453 of the new tariff law providing for a duty of one cent per linear foot upon photographic films or negatives taken from the United States and exposed in a foreign country by an American producer of motion pictures operating temporarily abroad in the course of production of a picture of which 60 per cent. or more is made in the United States, according to reports from Government offices at Washington, D. C.

Unless 60 per cent. or more of the film is actually made in this country the film will bear the rate provided for straight imports. If brought into the country undeveloped the rate of duty will be two cents per linear foot, and if exposed and developed, three cents per linear foot.

Organizing Company

Plans Made to Operate Entirely in New England

Holman Day, author, journalist, lumberjack and moving picture director, is one of the prime movers in a plan for an active motion picture producing company which will operate entirely in New England and chiefly in the vicinity of Boston. Initial steps towards the organization of this company were taken during the past week at a dniner, at the Boston City Club, at which Mr. Day laid his plans before a group of New England business men.

If the projected plans materialize, the first steps toward organizing the new corporation will take place within the next few days. Mr. Day already is at the head of Shawmut Pictures, a corporation recently organized under the Massachusetts law, and it is anticipated that this corporation will dissolve in favor of the larger group, to be known as "Superior Pictures."

It is understood that there are available for the new corporation not only Mr. Day, who has a half-dozen scripts in preparation for immediate work, but, as distributing agent, George W. Smiley, formerly manager of the Pathe Company's New England branch, and Percy Carver, now general manager of Cosmopolitan Productions.

Regional News and Gossip

Conducted by SUMNER SMITH

There's a Moving Picture World representative in every exchange center—at your service. Just a part of the all-round service of The Complete Trade Paper—Regional in News Value; National in Service. If our representative in any territory can help you in any way call on us.

Tacoma Exhibitor Is Robbed of $1,600 at Point of Gun

While 1,000 film fans were watching the thrilling climax of a picture during the last show of the evening, just behind a thin partition two well dressed young men, held up, bound, gagged and robbed Ralph Winsor, manager of the Colonial Theatre, 918 Broadway, Tacoma, Wash., in his office Sunday night. He was first forced to open the safe, at the point of two revolvers, then bound and gagged. The speed and thoroughness with which the men worked, points to a plan carefully worked out to the minutest detail.

Robert Lander, doorman, does not remember seeing the pair enter, but police are of the opinion that they entered the auditorium, saw the show, then entered the manager's office through a door on the balcony. Lander saw them leave by the balcony exit, but thought nothing of it, until summoned by the buzzer from the manager's office. Winsor toppled himself from his chair, rolled on the floor and sounded the buzzer with his nose.

The bandits obtained $1,650, and scornfully left the fifty dollars on the table. "That's chicken feed, keep it!" one of them remarked. The loss was fully covered by insurance. At the hour of posting, the correspondent has learned that one arrest has been made, and another is expected to follow within twenty-four hours.

William Abbott, who operates the Dream Theatre, Sedro Woolley, Wash., was in Seattle attending to bookings and other business recently. In addition to his picture interests, Mr. Abbott has the Chevrolet agency for Snohomish county, and is interested in several garages as well.

Saturday, October 21, ushered in "Go to the Movies" week in Tacoma. Manager Ed J. Myrick, of the Moore Amusement Company, who is responsible for the local effort, will follow the plan of San Francisco's drive.

Jack Kaufman, of Davenport, Wash., has sold his theatre to Montana people, who will take possession November 1.

"Art" Holstad, who owns the Liberty and Rialto in Hood River, Oregon, motored up to Seattle while on his vacation.

"My Dad" has been booked for the entire Blue Mouse circuit. It will have day and date showings in Seattle and Portland, the last of October.

Vic Gauntlett, after acting as house manager for the local Blue Mouse, during the summer months, has again taken up his duties as publicity man for the entire circuit. E. J. O'Keefe, manager of the newest Blue Mouse, in Astoria, will direct the Seattle house, and Arthur Hile, formerly manager of the Butte Ansonia, will occupy the glass top desk in Astoria.

"My Wild Irish Rose" will have early November showings in four key towns, in Hamrick's Blue Mouse Theatres. Mr. Hamrick has also booked the entire series of Vitagraph's Larry Semon comedies, for his circuit.

Ed Dolan, of Aberdeen, owner of the Weir and Dream Theatres, was visiting along the row recently.

William Cutts, one of the best-known exhibitors in the country, has been in Seattle for a few days. Mr. Cutts was recently appointed Eastern manager of all Universal theatres. A conference of managers was called shortly after his arrival, at which Edwin Armstrong, Western district manager, up from California, attended. John M. MacMeekan, Portland manager, was also present.

Fred Walton, of the Bellingham Theatres Company, spent some time on Film Row recently.

R. C. Czerney, owner of the Kent Theatre, Kent, Wash., is a firm believer in publicity as a drawing card. He is a friend of all the young folks in Kent, and fans have learned to look for his latest exploitation stunt, which keeps them coming. He is running five changes a week, and was on Film Row this week arranging bookings.

F. E. Wesp, of the Rialto Theatre, Wenatchee, Wash., told the correspondent that he is installing a new pressure heating and ventilating system in his house. He called at several exchanges along the Row.

"The Sign of the Rose" opened to remarkable business at the Spokane Auditorium, says Charles W. York, manager.

"Remembrance" was selected as the opening attraction at Mack J. Davis' new Mack Theatre in Port Angeles, October 15.

Women Exhibitors Among Those at Michigan Meeting

Miss Cleo Whitehead, of Eaton Rapids, and Miss Hemington, of Saginaw, were two women exhibitors at the recent M. P. T. O. convention at Flint. R. Kleever and Joe Coscoe were jokingly referred to at the convention as the Mutt and Jeff of the M. P. T. O. A. of Michigan.

Jake Schreiber, of the Blackstone Theatre, Detroit, came directly to the convention at Flint, from his hunting trip in Wyoming. Arrived in hunting togs and everythin', but finally changed and found the banquet room.

Claude E. Cady, retiring president of the M. P. T. O. A. of Michigan was presented with a very handsome gold watch, by the Board of Directors, for the very capable work he has done during his tenure of office. Blair McElroy did the honors. The gift was a personal one from board members and close friends.

Charles Garfield, of Flint, was presented with a dandy black leather traveling bag, by the members of the association.

Larry Hayes, manager of the Dawn Theatre at Hillsdale, put on a special song and dance for the boys at Flint, during the convention, which was accompanied by gestures and everything. It was a big hit.

Phil Gleichman, of the Broadway-Strand, Detroit, has raised his prices back to 60 cents at night for main floor seats and says he has had no complaints.

Eddie Kirchner, of the Family Theatre, Detroit, says that "A Ladies' Man," featuring Bull Montana, proved a riot when shown at his house recently.

Here Truly Is a Record!

Somerset, Kentucky.

Editor, Regional News and Gossip:

On January 25, 1923, I will be 74 years of age, and I have been manager of the Gem Theatre since October, 1900, a period of 22 years without intermission, and engaged in no other business. Four years prior to taking the management of the Gem, and before it was erected, I exhibited in the Court House the first motion picture ever shown in any town in all of Southeastern Kentucky—which was in October, 1896—a one-reel film of about a dozen short subjects, through a small Edison machine, the film falling into a market basket under the table on which the machine (scarcely larger than a telegraph instrument) was screwed, and years before a "takeup" or "rewind" was thought of.

Ever since the first motion picture exchange was established in Cincinnati, I have shown pictures in the Gem continuously every day of the year (Sundays excepted) for more than 15 years, and on this score I think I am eligible to enter the class of "Old Timers" or "Seniors," a simon-pure, dyed-in-the-wool exhibitor.

For verification of the above history, I would respectfully refer you to the 1st National Bank of Somerset, Ky.

Very truly yours,

THOMAS M. THATCHER.

Array of Good Pictures Aids Busy Pittsburgh Exhibitors

At the Pittsburgh picture theatres the week of October 16: "Under Two Flags," in second week at the Cameo, and "Broadway Rose," in second week at the State, held up well. "Broadway Rose" at the Alhambra went big. "Rags to Riches" at the Grand and Liberty stood 'em up. "Pink Gods" at the Regent and Blackstone did fair, as did also "The Siren Call" at the Olympic. "The Storm," second run of "the avenue" at the Lyric, did big. "The Prisoner of Zenda" at the Kenyon did big. "Yankee Doodle, Jr." did better than average business at the Minerva. "Slim Shoulders" did fair at the Cameraphone.

At the Pittsburgh picture theatres, week of October 9: Olympic and Liberty played to S. R. O. with "The Old Homestead"; Grand and Regent did the biggest business with "The Bond Boy." Crowds stood in the rain to see this one. State did big with "Broadway Rose." Held over for second week, as was also the case with "Under Two Flags" at the Cameo. Alhambra did fair with "Remembrance"; same the case at the Cameraphone with "Human Hearts." Tom Mix played to capacity at the Blackstone in "Do and Dare."

Formal opening of the new State Theatre, Uniontown's $800,000 vaudeville and picture house, was held on October 30. The theatre has been eighteen months in building and occupies a site fronting 75 feet on East Main street and extending back 150 feet to an equal frontage on Peter street. It seats 2,000 persons and is owned by the State Amusement Company, who also control the Imp and Penn Theatres.

Dr. H. A. Zimmerman, of the Auditorium Theatre, Holsopple, Pa., is enlarging the width of his house forty feet, which will later allow a seating capacity of 500. For the present Dr. Zimmerman is adding but 100 chairs, bringing his total up to 385. The Auditorium is open three nights a week.

Henry Heilwick, of the Duchess Theatre, Delmont, Pa., has just had the interior of the house repainted, and it now presents a mighty handsome appearance.

Bert Redfoot, manager of the Arcadia Theatre, Windber, Pa., is making preparations for a good fall and winter business. Windber is one of the many Western Pennsylvania towns that was hard hit by the coal strike, and the strike is not yet settled in that section. However, Bert says that miners are going back to work gradually, and he expects that business will be back to normal before long.

Frank Elden of the Elden Theatre, Boswell, Pa., says he is so sure that we are going to have a severe winter that he is installing additional steam radiators in his theatre, so that his patrons may be comfortable in the cold months that are sure to come.

After an all-summer shutdown the Palmer Amusement Company has re-opened its picture house at Fort Palmer, Pa.

The Brighton Amusement Company has disposed of the Park Theatre on Butler street near Forty-fifth, Pittsburgh. The building, which was a modern theatre in every respect, is being dismantled and will be used for a garage.

Earl Forsythe, president of the Second National Exchange in Pittsburgh, and owner of the Star Theatre, Cannonsburg, has returned home from a business trip in New York City.

Jack Rainey, of the Rialto Theatre, Erie; Joe Solomon, of the Bijou, Clarksburg, W. Va., and W. J. Bittner, of the Cambria and New Park Theatres, Johnstown, were recent Pittsburgh visitors.

Archie Fineman's McKee Theatre on Arlington avenue, St. Clair Borough, was re-opened on October 18, a new house from top to bottom. The McKee was totally destroyed by fire last April.

George William Gauding, son of Henry Gauding, of the Lincoln Theatre, Mt. Washington, Pittsburgh, died suddenly recently at Washington, D. C., where he was employed in the Government Printing Office. Deceased was former owner of the Lyric Theatre, Mt. Washington.

The Lyric Theatre, Irwin, Pa., which has been in continuous operation for twelve years, has closed its doors forever. The house is being dismantled and being remodeled into a storeroom, having been condemned sometime ago.

Peter Panagatocas, of the Grand Amusement Company, Johnstown, Pa., is on the Pacific Coast attending a Greek convention in session at Los Angeles. Pete expects to take in the studios while on the coast.

Manager Ott, of the Liberty Theatre, Littleton, W. Va., is in the mountains for a two-week hunting trip.

The Misses Pomroy and Fafney, owners and managers of the Virginia Theatre, Paden City, W. Va., are taking over the new theatre building that is being built in their town. The old building will be turned over for a storeroom. The new theatre is much larger and is modern in every way.

George Schweitzer of the Titusville Amusement Company, Titusville, Pa., was in Pittsburgh recently on his regular monthly film shopping trip. George says business is good out east.

The Whalen Theatre at Osceola Mills, Pa., has been closed temporarily owing to an epidemic of scarlet fever in the town.

H. A. Schafer, well-known Pittsburgh news dealer, anticipating the early opening of the new Liberty tubes and important public improvements in Dormont Borough, has bought a plot of ground, 60x102 feet in size, on West Liberty avenue. Mr. Schafer will erect a modern picture theatre building, including a large auditorium, billiard hall, bowling alleys and two storerooms.

To Get Together

A monstrous get-together dinner and general good time between Chicago exchange managers, salesmen and exhibitors is scheduled for October 30. Notices have been sent out to all the exhibitors by the F. I. L. M. Board of Trade, asking that that evening be held open for whatever announcement will come along later. Senator McCormick will speak and other local celebrities will be present. It looks like a big night.

C. B. Pascoe, of Somerset, Pa., is erecting two new picture theatres in his town.

W. A. Gray, formerly assistant manager of the Regent Theatre, East Liberty, has been selected by H. B. Kester, of the Cameraphone, as manager for this house, succeeding R. J. La Voise, who left to do exploitation for Goldwyn. Mr. Gray has been with the Rowland and Clark theatres for the past four years, beginning at the Plaza Theatre, where he worked in various capacities under Bill Bernardi. Three years ago he was transferred to the Regent, where he has since been assistant to Manager Donovan. The World joins his large circle of friends in wishing him the best of success in his new position.

Oregon Theatre Owner Tries Lobby Radiophone Program

R. Kuhn, proprietor of the Lebanon Theatre, Lebanon, Oregon, has installed a large radiophone in the lobby of his theatre. During the World Series reports of the games by play broadcasted from Portland stations were heard through the new receiving set. Kuhn has arranged a new program each night with an intermission for hearing the music and news items sent out from broadcasting stations throughout the Northwest.

On several occasions communication was established with sending stations as far east as St. Louis. Music from California broadcasting stations is frequently heard through Kuhn's new radio set. The new receiving set in connection with the daily program in the theatre is proving popular with the public, and from present indications, it is apparent other exhibitors in Northwest towns likely will follow Kuhn's lead.

W. E. Tibbits, manager of the Highway Theatre, Portland, is reported to be planning the erection of a new theatre in the Sandy boulevard district. The development of the Rose City Park district and adjacent suburban additions has caused a rapid increase in the attendance of theatres in that neighborhood.

Leo Morrison, theatre manager from Tillamook, Oregon, has been in the Portland Medical Hospital for the last few weeks recovering from a severe illness. Morrison is reported recuperating rapidly. He will soon be able to return to his home and the keen salt air of the Pacific.

F. E. O'Neil, of McMinnville, Oregon, opened a new theatre in that city September 15, and has been maintaining record attendance for his district since the opening. O'Neil's new theatre is called "The Lark."

A new theatre in Kelso, Washington, is being promoted by Bert Boylan.

Zone Meetings in Illinois

A series of zone meetings will be held in Illinois during the coming winter, the state having been divided into "zones" and a meeting being scheduled for the central point in each one, under the auspices of the Ways and Means Committee of the Illinois Motion Picture Theatre Owners. It is believed this new idea will bring the exhibitors throughout the state in closer harmony by having meetings in the immediate territory of each exhibitor, rather than by obliging him to make the trip to Chicago for each meeting.

The first meeting is slated for Ottawa, on November 8; the next at Galesburg, November 22; the third at Rockford, December 6; the next at Peoria, December 20, and a big state meeting at Springfield on January 10, when the state legislature convenes.

The Ways and Means Committee of the Illinois Motion Picture Theatre Owners consists of the following: Glen Reynolds, DeKalb, chairman; Ben Berve, Rochelle; A. Dernbach, Wheaton; L. Siegal, Sam Abrahams, Joe Hopp, L. H. Frank and Sidney H. Selig, all of Chicago.

Kansas City Paper Gets Out Special as Electric Opens

The Kansas City Kansan, a daily newspaper of Kansas City, Kansas, issued a special eight-page section to their paper on the day of the grand opening of the Electric Theatre, the finest picture house in Kansas City, Kansas. The special section was devoted entirely to the new theatre and advertisements of companies having a part in the construction of the four-story theatre building. A. F. Baker is manager of the house. The opening attraction was "Grandma's Boy." An hour before the theatre opened for its first performance a crowd of people was lined up waiting to gain entrance. Prices at week-day matinees are 25 and 30 cents and the admission charged Sundays, holidays and nights is 30 and 35 cents.

Robert Leonard of the Strand Theatre, Kansas City, is gradually acquiring more and more theatres. Last week he opened the Alamo, Thirty-fourth and Main streets, and the Roanoke Theatre, Thirty-ninth and Summit streets. Both theatres have been closed during the summer months. The opening attraction, which played at each of the two newly-opened theatres for three days, was "The Four Horsemen," which drew good business to both houses.

Sydney S. Cohen, national president of the Motion Picture Theatre Owners of America; General Manager A. J. Moeller of the national organization, and M. J. O'Toole, chairman of the National Public Service Committee, were entertained at a banquet given for them at the Hotel Baltimore, October 16, by the theatre owners of Kansas City, Missouri, and Kansas City, Kansas. Mayors Frank H. Cromwell and Harry B. Burton, also were guests.

The week of October 22 is the anniversary week of the Orpheum Theatre. Tuesday night of that week has been designated as "Film Night" and 200 seats were reserved for those connected with the picture business. Theodore Roberts is appearing at the theatre in person. Every seat in the house was sold out for the entire week a week before the anniversary celebration started.

Herb Welch, who has the Orpheum Theatre at Atchison, Kas., was visiting some of the film exchanges last week.

Herman Cook, who was in town the other day, has re-opened the Grand Theatre at St. Joseph, Mo., and is planning on doing a fine business this season.

An interesting bit of news that has come out within the last few weeks is that M. B. Shanberg, one of the prominent Kansas exhibitors together with Sam Hardin, of Kansas City, Mo., have brought the Wichita Theatre at Wichita, Kas. This deal does not affect any of Mr. Shanberg's or Mr. Harding's present theatre holdings. The Wichita Theatre is one of the best theatres in Wichita and plays first-runs. Mr. Shanberg is connected with the Midland Circuit operating theatres in Salina, Hutchinson and Junction City, Kansas. Mr. Harding operates the Liberty and Doric Theatres in Kansas City, three theatres in Council Bluffs, Iowa, and is president of the Capitol Enterprises, which control several other theatres in Kansas City.

John A. Silha, who operates the Stadium Theatre at Chicago, attended the convention of the Motion Picture Theatre Owners of Missouri held at Excelsior Springs October 18 and 19. Mr. Silha traveled across two states in order to meet the officers of the national organizaztion and to show his appreciation of their splendid work in the interest of the exhibitors of the country. Mr. Silha put cheer into everyone with his happy smile and general good-will.

I. W. Rodgers of the Criterion Theatre, Popuar Bluff, Mo., claimed the distinction of having traveled farther to attend the Missouri convention than any other member of the organization. Mr. Rogers lives in the extreme southeast corner of Missouri and the distance between Poplar Bluff and Excelsior Springs is around 500 miles. He is, by the way one of the oldest exhibitors in the country, having started his first theatre in 1896. A story will appear soon telling of his history as an exhibitor.

Exhibitors from Kansas who attended the Missouri convention are: Mr. and Mrs. M. Van Praag, Art Theatre, Kansas City, Kans.; C. E. Cook, business manager of the Kansas organization; R. G. Liggett, Gauntier, Kansas City, Kans.; Clair M. Patee, Lawrence, Kans.; C. A. Smith, Tenth street, Kansas City, Kans.; Fred Meyn and William Meyn, of Kansas City, Kans.

C. L. McVey, who has the Dreamland and Eagle Theatres at Herrington, Kans., was in Kansas City two days last week booking some of Paramount's pictures. Mr. McVey formerly sold that company's pictures.

Gilly Gable, of the Grand Theatre, Beloit, Kans., was seen in the film exchange colony recently.

Mr. and Mrs. Sam Blair, of the Majestic Theatre at Belleville, Kans., were making the rounds of the exchanges the other day. Mr. Blair reports that his business is improving somewhat. He also says that his patrons demand big pictures and that he doesn't get the business unless he gives his patrons what they want.

Among the exhibitors who attended the Missouri convention, which is reported in this issue, were: John A. Silha, Stadium, Chicago, Ill.; Sydney S. Cohen, New York City; W. P. Cuff, Strand, Chillicothe; H. J. Nash, King Bee, St. Louis;. A. M. Eisner, Broadmour, Kansas City; Charles Burkey, Summit, Kansas City; L. J. Lenhart, Gladstone, Kansas City; J. W. Watson, Benton, Kansas City; Harry Taylor, Capitol Enterprises, Kansas City; D. J. Michael, Liberty, Kirksville; C. W. Hunt, Rex, Higginsville; M. J. O'Toole, New York City; A. J. Moeller, New York City.

Mr. and Mrs. M. Van Praag, Art Theatre, Kansas City; Joseph Mogler, Mogler, St. Louis; R. B. Christian, Casino, Excelsior Springs; Fred Harper, Dome, Jefferson City; C. E. Cook, Kansas City; D. Donniecci, Palace, Kansas City; J. Earl Hayes, Grand, Moberly; Lawrence E. Goldman, Lincoln and Panama, Kansas City; J. R. Pratt, Gem, Gulton; I. W. Rodgers, Criterion, Poplar Bluff; Charles Sears, Star, Nevada; Samuel Sears, St. Louis; Jack Truitt, Sedalia, Sedalia; Mr. and Mrs. C. H. Foyant, Lyric, Lebanon; Mr. and Mrs. J. W. Baird, Crystal, Pattonsburg.

Mr. and Mrs. J. E. Courter, Courter, Gallatin; C. T. McClure, Comique, Jamesport; Miss Anna McConnell, Gallatin; R. G. Liggett, Gauntier, Kansas City; Clair M. Patee, Lawrence, Kas.; Jack Roth, Isis, Kansas City; A. E. Jarboe, Royal, Cameron; Mr. and Mrs. J. Means, Murray, Kansas City; Mrs. Loub, Kansas City; M. Goldstein, New Centre, Kansas City; N. E. Howell, Cater, Marceline; T. C. Goodnight, Star, Warrensburg; Robert Stemple, Strand, St. Charles; F. A. Wasgien, De Graw, Brookfield; Mr. and Mrs. A. Josephson, Victory, Kansas City.

H. T. Till, Auditorium, Bramer; Charles Fromhoff, Prospect, Kansas City; Mr. and Mrs. I. Wienshienk, Penn Valley, Kansas City; William Parsons, Pershing, Joplin; H. A. Gleet, Rex, Joplin; E. T. Peter, Dallas, Tex.; C. A. Smith, Tenth Street, Kansas City; Phillip Everett, Odeon, St. Louis; David Harding, Liberty, Kansas City; A. K. Boussad, World in Motion, Kansas City, and Phil Ryan, Capitol Enterprises, Kansas City.

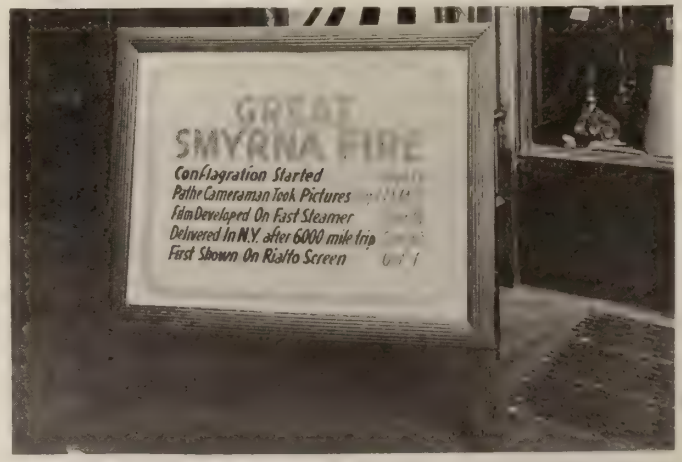
Great Week for Boston Fans; Local Picture Being Booked

This has been another great week for the picture fans, with "The Ghost Breaker" at the Orpheum, "Calvert's Valley" at the Boston, "The Cowboy and the Lady" at Loew's State, "Heroes and Husbands" at Gordon's Olympia, "Remembrance" at the Modern and the Beacon, "One Exciting Night" continuing at Tremont Temple, and "When Knighthood Was in Flower" opening for an indefinite run at the Park Theatre the latter part of the week. At the latter showing, Victor Herbert in person will lead the augmented orchestra for the first three nights.

Out of courtesy to some of the directors of the Whaling City Film Company, the New Bedford picture, "Down to the Sea in Ships," is to be shown at several of the Cape Cod towns, including Wellfleet, Chatham and Orleans. An effort also is being made to have it shown at the Martha's Vineyard Tabernacle. The picture was at the Bijou, Fall River, the first half of this week, and it will be seen at the Majestic, Providence, from November 6 to 25. On December 4 it will open at the Metropolitan Opera House at Philadelphia, for a run to the last of the year.

The Strand at Lowell, Mass., last week observed its fifth birthday and Manager Samuel Torgan arranged a program of exceptional worth in honor of the event.

Betsy Ross Players, Inc., Gloucester, motion picture; capital, $50,000; incorporators, John F. Moriarty of Lynn, W. Russell Lewis of Gloucester, Arthur S. Wonson of Essex and Edward B. Dennison of Magnolia.



A Pathe Release

RIESENFIELD'S SMYRNA FIRE TIME TABLE

At the New York Rialto Theatre a special insert card gave the details of the big film scoop by the Pathe News to emphasize the timeliness of the offering and to pull the business.

Two M. P. T. O. A. Franchises Are Scheduled for Missouri

Missouri will have two franchises in the Motion Picture Theatre Owners of America in the very near future. One will be centered in St. Louis and the other in Kansas City. Plans for the separation of the eastern and western exhibitors of Missouri were discussed at a meeting of the St. Louis Theatre Owners held October 19.

Sydney S. Cohen, national president; A. J. Moeller, general manager, and M. J. O'Toole, chairman of the public service committee, en route home from the Missouri exhibitors' convention at Excelsior Springs, Mo., attended the St. Louis meeting. Cohen promised that he would take up the matter of issuing a separate franchise to the Eastern Missouri exhibitors on his return to the national headquarters.

There is no dissension among the Missouri theatre men. The matter of a division of the state was discussed at the state convention, and according to Joseph Mogler, president of the St. Louis league, and western members of the Missouri organization are not adverse to a separation.

Under the plan outlined at the St. Louis meeting, the St. Louis or Eastern Missouri district would include that part of the state eastward from Jefferson City, including the state capital, and also Illinouis south of Springfield. The Kansas City headquarters would function for Western Missouri and possibly for the eastern part of Kansas. The consent of the Kansas and Illinois league officials will be necessary to put the arrangement through. Local exhibitors are sure this can be done.

The advantages of the new arrangement as outlined by Mogler would be:

More efficient service for the exhibitors of Eastern Missouri.

A closer co-operation with the national organization and a resultant increase in the membership of the state and national association.

He pointed out that at present there are few association members in Southern Illinois, while Eastern Missouri is not organized as it should be. He said this is due to the fact that the Southern Illinois exhibitors purchase their film and theatre supplies in St. Louis while their state organization has its headquarters in Chicago, 300 miles distant.

Exhibitors in St. Louis and Eastern Missouri have complained that it takes too long to obtain satisfactory service through the state headquarters in Kansas City, not through lack of efficiency on the part of the state officers, but due to the distance.

Under the new plan the exhibitor associations would include the same territories as served by the St. Louis and Kansas City national film distributing branches.

There are about 700 picture theatres in Eastern Missouri and Southern Illinois.

Joseph Mogler and Mike Nash were local exhibitors at the Missouri convention. The attendance from the eastern half of Missouri was very small. Excelsior Springs is rather inaccessible for this section.

George Beban & Company, in "The Sign of the Rose," have been booked for a return engagement at the Delmonte Theatre, the week commencing November 5. No other picture has ever before received a return date at the Delmonte.

The Opera House, Glasgow, Ill., opened its doors on Saturday, October 14. Harry Robinson is the owner and manager. It will play high-class pictures.

Damage amounting to $2,000 resulted from a fire at the Lafayette Theatre, Jefferson avenue, near Lafayette avenue, a few days ago. The St. Louis Amusement Company owns the house.

The Gravois Theatre, Jefferson aveune, near Gravois avenue, proved that a theatre can successfully buck street carnivals and similar attractions the past week. Promoters of a street carnival backed their duck dispensing raffle wheels and similar paraphernalia right up against the back of the Gravois in the wedge between Jefferson, Gravois and Ohio avenues, but this had little effect on the attendance at the theatre.

Joseph Erber, who formerly controlled the Erber and Avenue Theatres, East St. Louis, but who recently sold his stock in those houses to his partner, Phil Cohen, has departed for New York to make his home.

The Clara Theatre, Moline, Ill., owned by Fred L. Cornwell, St. Louis, was dedicated last week. Out-of-town visitors included Mayor Henry W. Kiel, of St. Louis, and United States Senator James A. Reed. Cornwell also owns the Delmonte Theatre in St. Louis.

Wounded soldiers at the United States Public Health Service Hospital here were given an opportunity of hearing the famed Yerkes S. S. Flotilla orchestra through the courtesy of Herschal Stuart, manager of the Missouri Theatre. The orchestra was playing at the theatre and Stuart decided it would be a nice treat for the wounded buddies to send the musicians out to the hospital. It made a big hit with the wounded lads.

Out-of-town exhibitors here during the week included Mrs. Frances Pert, of the Pert Theatre, Gillespie, Ill., and Ben Eskind, of the Dixie Theatre, Madisonville, Ky.

Harry Turner, Eagle Theatre, Pana, Ill., was in for some features and comedies.

Reeves Espy has a new boss. No, he hasn't quit as publicity chief for Skouras Brothers and the St. Louis Amusement Company. Merely married. The knot was tied Saturday, October 14, the splicing taking place at the home of the bride, who was Miss Ellen Parle, daughter of Mrs. Leslie J. Blackmore, 325 North Taylor avenue. A quiet affair. Just a few very intimate friends and relatives. They are on their honeymoon now. Skouras Brothers knew that being married Reeves would need a more important position, so they out and negotiated for the Missouri Theatre. Here's luck to you and the missus Reeves, old boy.

Cambria, Ill., is to have a new picture theatre. It will seat 350 and the doors will be thrown open early in November, according to C. C. Jones, owner, who was in St. Louis arranging for equipment and films. He formerly operated the American at Johnston City, Ill., but sold out to Bob Cluster several weeks ago. He bought a Power's projector and other equipment from the Fulco-Schaefer Sales Company.

It is rumored that the Washington Theatre, Granite City, Ill., may change hands. Jim Reilly, who owns the Princess and Grand Theatres in Alton, Ill., is said to have made an offer for the Washington. W. Landau, owner of the Washington Theatre, has been very successful with it and it would take a very high price to swing a deal.

George J. Endler, local real estate man, is now operating the New Liberty Theatre, Easton avenue at Sarah street. He took over the house a few weeks ago.

Louis Cohen is the new manager of the Majestic Theatre. He formerly managed the Bridge Theatre on Natural Bridge avenue for H. A. Hamburg, who is said to be one of the new owners of the Majestic. The McKinley Amusement Company, which formerly operated the Majestic, has dissolved.

The Little Broadway Theatre, Fifteenth and East Broadway, East St. Louis, has also changed hands. George Daniels is the new owner. The price paid William Goodman for the house has not been revealed. The deal was closed October 13. Nothing superstitious about Mr. Daniels.

E. B. Ray's new theatre at Valier, Ill., opened on October 14. It will operate as a strictly picture house. The theatre seats 256. Ray divided his order for equipment, buying his Power's projector and G. E. Mazda equipment from Exhibitors Supply, and his Daylite screen, chairs and other supplies from Fulco-Schaefer.

Arthur Robinson opened the Hickory Theatre, 2600 Hickory street, October 16. He purchased it early in the summer and spent several thousand dollars in remodeling and redecorating. He also replaced the old fashioned benches with comfortable opera chairs. He plans to show higher class pictures than formerly were used.

H. E. Nelson, of the Star Theatre, Quincy, Ill., boo ed "Human Hearts" for his house. He had a happy idea. A humane contest would be the very thing to attract attention. He sold the idea to the city editor of the Quincy Herald, and the next day the newspaper announced that a

(Continued on following page)

A Pathe Release

THE NINETEENTH WEEK DISPLAY FOR LLOYD

Note that "Nineteenth and Last Week" to the left of this stand for the Symphony Theatre, Los Angeles. It is the longest run any film has ever enjoyed in the City of the Angels.

Hart to Marry

The engagement is announced of J. M. Edgar Hart, of the Palace Theatre, El Paso, Texas, to Miss Elizabeth Mildred Brook, of Montreal, Canada. Their romance began during the early days of the World War when Mr. Hart was in Montreal. After America entered the war, while Mr. Hart was in the army and at Camp Pike, Arkansas, Miss Brook looked after his young son, Montgomery, who was in school in Canada. Their friendship was renewed after the armistice. The wedding will occur some time soon, in Canada, and they will live in El Paso.

Additional News from St. Louis

(Continued from preceding page)

prize of $5 would be paid to the person who told the newspaper of the most humane act performed during the week.

Leo Keiler, Princeton, Ky., was a caller of the week. Said to have come in to see about "Grandma's Boy" and other big features.

Barber Brothers, owners of the Electric Theatre, Tilden, Ill., dropped in at Fox for some features and comedies.

Bob Cluster called at Vitagraph.

Carpenters, painters and other artisans are busily engaged in transforming John Marlowe's Theatre at Carterville, Ill. They are putting in a new front and redecorating the house throughout. When the work is finished John will have paid out some several thousand dollars and Carterville will have a picture house of which to be proud. The house formerly had 500 seats. When it is refinished there will be 900.

Things have been happening in Litchfield and Taylorville, Ill. There is an entire new line-up in that section. Spalding Brothers have disposed of the Gem Theatre in Taylorville, Ill., and bought the house of the same name in Litchfield, Ill., formerly owned by G. W. Kneedler. Frisini & Company now own the Gem, Taylorville. They have other houses in Taylorville, Kincaid and Auburn.

Reed, Yemm & Hayes have added another house to their string of Southern Illinois picture shows. It is the Family Theatre, Marion, Ill., which they secured from Vernon Hicks. The Family has accommodations for 400 patrons.

Another St. Louis theatre has changed hands. The Majestic Theatre, 1022 Franklin avenue, formerly owned by the McKinley Amusement Company, is now controlled by Sam Lewis and H. R. Hamburg. The price paid has not been revealed, but is said to have been in excess of $15,000. The McKinley Amusement Company has disbanded. Its officers were: A. D. Pappas, president; John Karzin, vice president; Leo Apostolos, secretary. They also held all of the $15,000 stock. The theatre building, owned by Pappas, has been leased to Hamburg and Lewis for five years. The Majestic, built in 1915, accommodates 1,100 patrons.

Recent St. Louis visitors were: Charles Newsum, Mount Vernon, Ill.; Tom Reed, Duquoin, Ill.; Jim Reilly, Grand and Princess Theatres, Alton, Ill.; W. E. Schwing, Gem, Vahlmyer, Ill.; E. O. Lewis, Pastime, Sessor, Ill.; J. E. Miller, Idle Hour, Festus, Mo.; A. C. Norwein, Norwein Amusement Company, Bonne Terre and Flat River, Mo.; J. Spalding, Litchfield, Ill.; C. Frisini, Taylorville, Ill., and W. E. Kneedler, Litchfield, Ill.

Departure of Vacationists Hits Rural N. Y. Exhibitors

With summer vacationists back in the cities, many of the picture theatres in Catskill Mountain towns and in other places throughout New York State, which cater to summer visitors, are now running but one day a week. The other day C. R. Halligan, manager of the Universal exchange in Albany, accompanied by a salesman, William Allen, took a swing which included Jefferson, Richmondville, Cobleskill, Schoharie, Middleburg and other places, and found that while many of the houses are down to one day a week, that without exception, they are doing a good business.

Farmers and others patronizing the houses have had a good year, but further than this, managers of these houses have come to realize that by showing first-class pictures and advertising far out into the country districts, that they are able this fall to more than double the audiences of past years. A careful check made in one of these theatres a few nights ago, showed that 60 per cent. of the audience came in automobiles and from anywhere from five to twenty miles around.

William Smalley, who runs theatres in Sidney, Worcester, Cooperstown and Hartwick, is now booking for the new house in Oneonta.

The Palace in Troy, run by the Battaglia Brothers, and which was opened about a year ago, will become a second run house after October 29. The Palace is a residential theatre and has been endeavoring to buck five first-run houses that are all located down town, and with another 3,500 seat house about to open.

Mrs. Myers, wife of the owner of the Star in Schenectady, died last week, and the house was closed for three or four days.

The new State Theatre in Schenectady is now purchasing film and will probably open about December 1.

E. J. Sullivan, owner of a new house in Middleburg, expects to be able to open about November 15. The chairs will be installed within the next few days.

Mrs. Louis Buettner, of Cohoes, who has been seriously ill following an operation, has so far recovered as to be up and around, and recently paid a visit to Albany's "film row."

The Cohoes Amusement Company is busy these days completing the new theatre at Hudson Falls. The opening date has not yet been set.

After years of managing a burlesque house, Oscar J. Perrin, who took over the Leland in Albany a few months ago, is demonstrating his ability in handling a large picture theatre. Mr. Perrin started off by giving the best possible programs, and as a result hardly a week passes without a long line in front of the ticket window each night.

Edward Winfield, of the Orpheum in Amsterdam, was shopping along Film Row last Thursday.

One of the finest drops in Albany's picture theatres has just been painted by D. C. Lithgow, the artist, for Harry Lazarus, owner of the Pine Hills Theatre. Mr. Lazarus has the distinction of managing a house which caters entirely to a residential patronage, but he has succeeded in building up such an excellent clientele, that the house is one of the best paying propositions for its size in the entire city.

A. C. Wyer, who handles the Opera House at Delhi, was in Albany the past week, booking at the First National and other exchanges.

Harry Hellman, owner of the Royal in Albany, and one of the old timers in the business, stopping for a few moments' chat and incidentally picking up one or two pictures at the Universal exchange the other day, said that he based the success which has characterized his efforts year after year, by keeping in intimate touch with his audiences, finding out what they wanted, and then supplying that regardless of cost or trouble.

Louis Schine, of Gloversville, was in Albany a day or so ago.

Louis Fischer, owner of the Playhouse in Ticonderoga, was buying film at the Albany exchanges the past week.

William Hayward, of the Strand in Dolgeville, was in Albany the past week. He reports an excellent fall business.

For the first time in the film history of Albany, a feature picture has been booked by a first-run house for a straight week, following a week at an adjoining house. "Grandma's Boy" was shown at Proctor's Grand for a straight week, and according to all reports, established a record for a single week's business. Now the same picture has been booked for the Clinton Square Theatre, a first-run house, and only a block distant from the Grand, for the week of October 30. Fred Elliott, owner of the Clinton Square, figures that if the picture could enjoy runs of many weeks in Los Angeles and other places, that he could afford to book it in a city of 130,000.

J. M. Schine, of Gloversville, has just added the Colligan Theatre at Carthage, to his string of houses. Mr. Schine now has theatres in Oneonta, Gloversville, Norwich, Oswego and Carthage, and with the exception of Oneonta and Carthage, is in absolute control from a theatrical standpoint, in the places where he has located. Only a few years ago, Mr. Schine was a newcomer into the business, but so rapidly has he forged ahead, that he is now regarded as one of the biggest individual factors in film circles in Central and Northern New York, and one who is inclined to give "Nate" Robbins, of Utica, a close run for leadership.

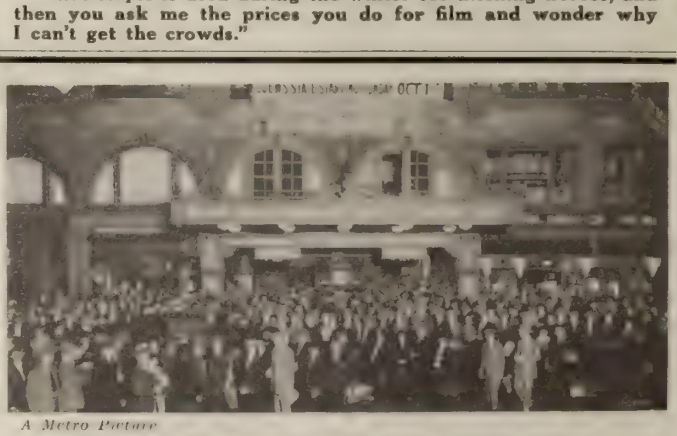
The Capitol, Ballston Spa's new picture house, will open the latter part of this month. The theatre is owned by W. F. Benton. The village has but one other house, managed by Mr. Yelverton.

Educating the Film Salesman

E. J. Foote, who runs the theatre in Jefferson, N. Y., is a pretty good story teller. The other day, Mr. Foote was entertaining a couple of film salesmen with stories of the rigors of winter in that section.

"Do you see that staple at the top of that flagpole?" asked Mr. Foote, as he pointed to a pole at least 50 feet in height across the way from his theatre. The film salesman nodded.

"That staple is used during the winter for hitching horses, and then you ask me the prices you do for film and wonder why I can't get the crowds."



A Metro Picture

MAE MURRAY AND "BROADWAY ROSE"

Attracted this great crowd at the opening of the picture in Loew's State Theatre, Los Angeles.

Vallejo, Cal., Conditions on the Mend, Says Hanlon

P. J. Hanlon, of the Virginia Theatre, Vallejo, who is a frequent visitor on San Francisco's Film Row, states that conditions in the navy yard town are becoming settled. The drastic reduction in the number of workers there and the wage slash made by the Federal Government, affected business seriously for a time.

As an aftermath of the recent film exchange fire at San Francisco a new and drastic ordinance governing the storage and handling of films has been drawn up and will shortly receive attention at the hands of the Board of Supervisors.

Ralph Marks, of the Acme Theatre, San Francisco, is making a trip to the southern part of the state, largely for pleasure.

The T. & D. Jr. Circuit, with headquarters at San Francisco, is remodeling the Tokay Theatre at Lodi, Cal., the Merced Theatre at Merced, Cal., and the Grand Theatre at Reno, Nev. About $30,000 is being spent on the latter house.

Everett Howell, of Porterville, was a recent visitor on Film Row to arrange fall bookings. The commencement of orange picking has stimulated business there.

A. F. Herman, for several years booker for the Educational Film Corporation, San Francisco, and well known in film exchange circles, passed away recently, following an illness of several months.

The first picture to be known in the new Curran Theatre will be "When Knighthood Was in Flower," a limited engagement having been arranged.

J. Triggueric and wife, of the Liberty and Union Theatres, Fort Bragg, recently visited San Francisco's Film Row.

A community theatre is being erected at San Anselmo, Cal., by local interests, at a cost of $90,000.

The Simplex high intensity lamp is meeting with great favor in the San Francisco field and outfits are being installed as fast as they can be received by the Western Theatre Supply Co. Among the theatres in which installations have been made are the Granada, Warfield, Excelsior, Coliseum, Casino, and the Princess Theatre, Honolulu.

Herbert L. Rothschild and Jack Partington, of the Herbert L. Rothschild Entertainment, left recently for Los Angeles to attend the showing of "When Knighthood Was in Flower" and "Robin Hood." Before returning to San Francisco some film deals will command their attention. Eugene H. Roth is expected home from New York about the time of their return.

A Simplex projection machine has been installed in the new Pine Tree Theatre, Klamath Falls, Ore.

Joseph F. Enos has injected much jazz into the lobby displays of the Portola Theatre since taking over the management of this house a few months ago, some of these being of a decidedly unusual character.

Golden Gate Productions, Inc., has been incorporated at San Francisco to engage in the production and handling of moving pictures. The directors are J. L. Dewey, E. M. Levin, Walter Law, M. E. Levy and L. S. Jenkins, and the capital stock is $200,000.

Franklin Theatre Day was observed at Idora Park on October 16 and a complimentary ticket was given to every patron on this day. The gate prize offered by Oliver Kehrlein, owner of this house, consisted of two annual passes.

Hugh J. Ward, theatrical manager of Sydney, Australia, sailed from San Francisco for the Antipodes the middle of August, following a six months' stay in this country and in England. He controls a circuit of twenty-three theatres.

Samuel H. Levin, who is erecting a fine theatre at Westwood Park, San Francisco, with his brother, Al Levin, has opened offices in the Chronicle Building and is dealing in picture theatres and real estate.

Ackerman & Harris, who conduct a chain of theatres on the Pacific Coast, have commissioned the Blumenthal Company to obtain a site at Los Angeles for the erection of a large theatre.

Burnaby, a town in British Columbia, is to have its very first picture theatre, according to an announcement by local authorities that a permit has been granted to Percy, Deacon and Weedon, 2414 Granville street, Vancouver, B. C., for the erection of a new theatre to cost $10,000.

The new Kitsilano Theatre has been opened in Vancouver, B. C., by R. E. Berry, who recently purchased the property. This picture house seats 1,000.

Fred Guest, one of the pioneer picture theatre proprietors of Hamilton, Ontario, has completed arrangements for the erection of a large picture theatre and apartment block in Hamilton to cost upwards of $500,000. The project involves the construction of a theatre having two entrances, one on King street and the other on Main street, with individual facilities for 14 stores and a number of apartment suites. The work is to start at an early date.

A new organ has been installed in the Varsity Theatre, Palo Alto, Cal., and both this house and the Stanford Theatre are to be redecorated.

The Orpheum Theatre at Red Bluff, Cal., has been taken over by H. M. Wilson, who also conducts the Granada Theatre at that place.

E. S. Byron, who formerly conducted the Emeryville Theatre at Emeryville, Cal., is now operating the Home Theatre at Oakland.

Francis A. Egan, formerly of Merced, Cal., has purchased the Liberty Theatre at Lemoore from McCabe & Anderson.

The Lincoln Theatre at San Francisco has been taken over by Rosenthal & Lyon and has been redecorated.

Gives His Life for His Dog

Two weeks ago we published the story of the tragic death of Teddy, the canine pet of John Karzin, of St. Louis. News comes this week of another tragedy involving a beloved dog, but in this case the owner, an exhibitor, not the dog, died. Love is a wonderful thing; there was true comradeship between this latter pair, the man and the dog, and the man gave his life for his devoted animal friend.

W. E. Calhoun, Scotts Bluff, Neb., picture theatre manager, was hunting near a government irrigation ditch on October 19 and shot a duck which fell into the swift current of the canal. In retrieving it his dog seemed about to drown and Calhoun, though unable to swim, plunged in after the dog. The man drowned, the dog finally managed to swim to safety.

A Pathe Release

HOW LOEW'S NEW YORK THEATRE DID IT

Large signs on each side of the box office told of the display of the Pathe News with the picture of the Burning of Smyrna, also utilizing the one-sheets supplied with the film.

H. Gainsboro, among the most widely known New York exhibitors, has rebuilt and opened the Flushing Theatre, at Flushing, L. I. It formerly seated 600 and now will accommodate 1,400 persons. As president and general manager of the Flushing Motion Pictures Corporation, 1540 Broadway, he also controls the Nassau Theatre, Port Washington, N. Y.

Los Angeles

The outstanding news feature, the week of October 15, was the opening at Sid Grauman's new Hollywood Theatre, October 18, of "Douglas Fairbanks in 'Robin Hood.'" Prices were doubled. Two performances were given daily. Sid Grauman personally rehearsed the players for the prologue.

Manager Fred Miller, of the California and Miller's Theatre, is well pleased at the attendance at his former theatre for "The Glorious Adventure."

Sid Grauman did a record-breaking six weeks' business at his Rialto Theatre with "Manslaughter." He installed a special system of ventilating for the theatre during the opening week.

Sol Lesser, of the West Coast Theatre, in association with Michael and Abe Gore, has appointed Jack Collicotte manager of the Kinema Theatre.

As an added attraction at his Million-Dollar Theatre, Sid Grauman had on exhibition five miners of the rescue crew who were the first to go down into the mines at the Argonaut disaster, where 47 miners were killed. They gave a graphic description of rescue work, for which Grauman gives them 20 per cent. of the gross receipts for the fund the Amador Chamber of Commerce is raising for the wives and families of the ill-fated miners. The people of Los Angeles responded nobly, with the result that Grauman played to the biggest business in the history of the theatre. The miners appeared in conjunction with Paramount's picture, "Pink Gods."

Garden Theatre Property in Buffalo Changes Hands

The International Railway Company has sold the Garden Theatre property in Buffalo to Blanch E. Dunn, who plans to rebuild and remodel the building into a pretentious structure. It will probably be called the American Palace. The main building will contain a mammoth swimming tank, 50 feet by 200 feet. A balcony will be built all around the auditorium containing the pool, for the convenience of patrons, similar to Madison Square Garden. Work on the new building will begin late next Spring.

Just now the Garden is playing burlesque. The change will mark the passing of one of the city's historic theatres. For several years the old Garden housed Shea's vaudeville, then it became a burlesque theatre. Later its name was changed to the Empire and under the management of Sam Carver offered pictures. This season the film policy was discontinued, the name changed back to the Garden and the old burlesque policy re-adopted.

A. Edmund Lee, treasurer of the Lock City Theatres, Inc., announces that the directors have awarded to John Moon and Son of Lockport, N. Y., a contract for the erection of a new Lockport theatre on the site at the corner of East avenue and Elm street. Work on the house will begin immediately. Plans call for a two-story building with a frontage of 107 feet and a depth of 156 feet. There will be three stores on the ground floor and seven offices on the second, all facing East avenue. The theatre will cost $150,000.

Henry C. Pullman, doorman at the Strand, Buffalo, sure did feel proud last week when the Buffalo Evening News came out with a two column story about the veteran showman who was one of the big circus men of half a century ago. Henry was associated with Barnum, Bailey, Dan Rice and all of the early big ten men. Mr. Pullman is now 84 years old, but looks 50.

The Garden Theatre, Buffalo, has inaugurated a Sunday film bill which is being shown in connection with a vaudeville program. During the week the house shows burlesque.

Shea's Hippodrome, Buffalo, sure will have some show the week of October 22, when Manager Vincent McFaul will offer "Nice People," The "Three Must Get Theres," and a fashion show featuring live models. This is just the type of program modern audiences want and Mr. McFaul expects to see all attendance records go to smash.

Al Beckerich, manager of the Loew State, Buffalo, celebrated the first anniversary of the big house the week of October 16. On Saturday morning he gave a special showing of "The Five Dollar Baby," for the Jolly Junior Club in which he tied-up with the Buffalo Courier, receiving in return a million dollars' worth of free publicity. Al also put over several page ads on the First Anniversary in which local merchants told of their contribution to the furnishings of the theatre.

Manager Henry F. Thurston of the Temple Theatre in Lockport, N. Y., aided the local boy scout campaign for funds by putting on a special scout film showing the boys on a hiking trip through the White Mountains. The film was shown to give the public a clear idea of some of the activities of the work the men of Lockport have in mind in setting $7,000 to carry on the work of the scouts here in an organized manner.

E. O. Weinberg, former manager of the Buffalo Strand, and who during the summer has been in charge of the Syracuse Strand in the absence of Edgar Weill, is in the Homeopathic Hospital at this writing recovering from an operation. Mr. Weinberg's tonsils were removed. As soon as he has fully recovered, Mr. Weinberg will go to Atlantic City for a two-week vacation, then to Brooklyn and New York to study the systems of operation of the big Strand houses there and then to Troy, where he will manage the new link in the Mark-Strand chain, which will open in December.

Colonel "Zeb," the Strand janitor in Buffalo, is also going to the Troy house, it is reported. "Zeb" is a fixture at the Buffalo house, having served through the managerial regimes of the late Harold Edel, Earl L. Crabb, E. O. Weinberg and now E. A. Pfeil.

Better Films Movement Does Fine Work in the Southeast

The Better Films Movement in the South, while less than a year old at this time, has shown such results from its first inauguration in Atlanta last November as to encourage emulation in several localities of importance. The activities of representative citizens in various Southern cities in this movement have been the means of creating in the public mind a new and fairer opinion of the industry.

An interesting meeting took place in Spartanburg, S. C., recently when fourteen representative men and women of the town gathered to discuss plans for more far-reaching and effective work in the promotion of better films. For many months this group of fourteen have been sponsoring special performances for boys and girls with attendance averaging higher than any other city in the South of its size. They have now mapped out a program which involves many angles all converging in the general plan for better films and more patronage therefor.

In Charlotte recently a group of representative women were organized under the leadership of Mrs. Jas. E. Reilly for definite lines along the general program of the better films movements and the significance of this step can be better appreciated when it is known that Mrs. Reilly was the author of the first censorship bill in North Carolina.

Sig. Samuels announces the closing—permanently of his Criterion Theatre, effective October 7. For many years this was the leading motion picture theatre of Atlanta. Its closing will give Willard "Pat" Patterson opportunity to concentrate all his attention on their new Metropolitan.

WE BEG TO ANNOUNCE: That Arthur B. Price, manager of the Aurora and Blue Mouse theatres and connected with other houses in Baltimore, Md., is the proud daddy of a bouncing ten-pound boy, born on October 12. Both Mrs. Price and the baby are doing well. This is the second son, and Mr. and Mrs. Price also have a daughter.

A Universal Release

THE BLACKSTONE BELIEVES IN A FLASH

This Detroit theatre sells chiefly on the front and has to make them strong, so they take the six-sheet as a basis for their own painted signs and end them with threes.

Incorporation papers have been filed with the Maryland State Tax Commission by George W. Hoffherr, for the Belvidere Amusement Company, Inc., which has a capital stock of $20,000. It is the purpose of the company to exhibit pictures.

Mr. and Mrs. T. E. James, of the Grand Theatre, Atlanta, were host and hostess to the performers, attaches of the theatre and representatives of the press Friday, October 6, at a radio party.

The Rockingham Theatre Company, operating the Garden Theatre, Rockingham, N. C., has taken over the Playhouse Theatre Bennettsville, S. C., and extensive improvements are already underway. The name will be changed to the Garden. W. G. Atkinson general manager will also have supervision over the Bennettsville house.

W. H. Odum, of Milledgeville, Ga., Marvin L. Campbell, of Milburn, Florida, and A. C. Moore, of Bennettsville, S. C., were on Atlanta Film Row this week.

J. T. Monier, of Demopolis, Ala., and W. G. Duskin, of Greensboro, Ala., connected with the Si-Non Amusement Company were in Atlanta this week.

Mr. and Mrs. Will B. Woods, of Gadsden, Alabama, are vacationing at Hot Springs, Arkansas.

J. Wright Brown, who has been managing the Rialto, Jacksonville, Fla., has been brought into Atlanta by Southern Enterprises to join the general office exploitation staff, succeeding W. R. Bedell, new manager of the Rialto, Atlanta.

Colonel Henry B. Varner, of Lexington, North Carolina, one of the best known exhibitors in the country and Executive Committeeman of the M. P. T. O. has purchased the Strand Theatre, Salisbury, N. C., from Southern Enterprises.

"Moonshine," an educational comedy, received intensive exploitation at the hands of R. H. Hightower, of the Crystal, Dublin, Ga. He loaded a three gallon jug, also the can containing the picture on a stripped down Chevrolet, both labelled "Moonshine." Driving up the street, cutting funny actions he soon had a crowd and some one summoned the police. They tried to arrest him and examine the contents of can and jug, and all this added to the crowd, which was more publicity for the picture.

Toronto "Hip" Reverts to Former Combination Policy

Shea's Hippodrome, Toronto, has reverted to its old policy of presenting a combination program of pictures and vaudeville, the change being made during the week of October 16. Last summer the Hippodrome, one of the largest downtown houses in Toronto, was overhauled and an organ, the largest in Canada, was installed. When the house reopened, special film productions were featured along with the organ music. Special pictures are to be continued, but the vaudeville has been added once more.

S. R. Scott has made a big jump in his employment as a picture theatre manager. Formerly manager of the Orpheum Theatre, Moosejaw, Sask., he has taken up residence in Toronto where he has become manager of Allen's Danforth Theatre. B. Whitman, previous manager of the Danforth Theatre, will have charge of the purchasing and advertising department of the Famous Players Film Service, the Allens' exchange, with headquarters at Toronto. On his retirement from the management of the Danforth Theatre, Mr. Whitman was presented with a silver handled umbrella by the theatre staff.

The interesting announcement is made that the Allen Theatre Enterprises, Toronto, personally represented at Winnipeg by Bernard Allen, has taken action in the courts at Winnipeg to secure repossession of the Province Theatre in that city from Col. J. Sullivan and Dr. Wilmott, who purchased the property from John A. Schuberg, of Vancouver, B. C., six months ago. The Allens claim legal ownership of the theatre through a purchase agreement with Schuberg several years ago.

Lady Byng, wife of Lord Byng, Governor-General of Canada, and a party of eight, attended the regular presentation of "Orphans of the Storm" at the Lyceum Theatre, Winnipeg, on October 19, the presence of the vice regal party being unsolicited by the Lyceum management.

"Plantation Musical Week" was conducted by Manager Miller Stewart, of the Allen Theatre, Winnipeg, during the week of October 23. The Allen orchestra rendered a number of Southern melodies at all performances during the week as a special feature.

N. L. Nathanson, managing director of Famous-Players Canadian Corporation, has appointed W. Knight Wilson to the post of conductor of the orchestra for the Capitol Theatre, Regina, Sask. Mr. Wilson was previously concert master of the Toronto Symphony Orchestra and was also identified with the orchestra of the Regent Theatre, Toronto.

Manager Miller, of the Pantages Theatre, Toronto, conducted a picture puzzle contest in connection with the presentation of "Rags to Riches" at the Pantages during the week of October 23, for which no less than 2,551 prizes were given for boys and girls 13 years of age and under. A scene from the feature was cut into 25 sections and these were run wild throughout the theatrical section of the Toronto Star Weekly on October 21. Boys and girls were invited to assemble these pieces and to bring the made-up picture to the theatre on Monday, October 23.

A new publication feature in the picture theatre activities of Toronto is the "Picture Theatre Program News," which has been brought out as a weekly paper of four pages to announce current attractions of the many local houses. Display advertisements of about 90 theatres are found on the four pages, along with special advertisements. The Program News, which is published each Friday by the Picture Theatre Publishing Company, 336 Confederation Life Building, Toronto, is distributed free at the theatres as a service to the public and it is also sold by newsboys and at newsstands. The publication carries general advertising.

The Lyceum Theatre, Winnipeg, started out on October 23 with a ladies' orchestra of five pieces, the director of which is Miss Violet Johnston, first violin.

Business at Low Level in Wilmington Due to Strikes

While industrial maps show the Southeastern territory and especially the Carolinas as tending to look up in general business conditions, there are spots where dull slump still reigns. Wilmington, N. C., is one of these spots where business has just reached a new low level, Atlantic Coast Line shops there being large and still on strike, this railroad having refused to treat with the strikers for a settlement. Charlotte, Greensboro, Winston-Salem and Raleigh, N. C., report a slightly brighter outlook during the past week. South Carolina, with cotton a complete failure, is still in the throes of disaster.

Stephen A. Lynch has returned to Atlanta after four months spent abroad, accompanied by Mrs. Lynch and two children, with governess and maid. C. E. Tandy, for years associated with the Lynch enterprises, who accompanied the party abroad, remained in London.

The Ideal, Columbia, S. C., has been closed temporarily.

Mr. and Mrs. Fred Kent, and Mr. and Mrs. Carl Bamford, of Asheville; A. C. Cowles, of Spartanburg, S. C.; S. A. Lynch, Y. F. Freeman and Dan Michalove, of Atlanta, formed a party which went from Atlanta for the Navy-Tech game in Washington, October 21.

A. P. Roberts has been assigned to management of the Imperial, Columbia, relieving C. W. Irwin, who is ill. It is a Southern Enterprises house.

Tony Sudekin, the Nashville, Tenn., magnate, is interesting himself in various side lines recently. He has recently completed erection of one of the largest ice cream plants in the country, in Nashville. His magnificent country estate was recently given a big write-up in Country Life in America.

John and Bruce Snyder, exhibitors of Bessemer City, N. C., were in Atlanta the past week.

Ralph DeBruler, one of the best-known showmen in the South, has been made manager of the Broadway, Charlotte, and has already assumed charge.

Harry S. Allen, of the Howard-Wells Amusement Company, Wilmington, is touring Western North Carolina with Mrs. Allen.

The full roster of the newly organized Charlotte Better Films Committee is as follows: Mrs. W. O. Nisbett, chairman, films committee, D. A. R.; Rogers Davis, vice president, Charlotte Boy Scouts; Mrs. Isaac Hardeman, N. C. Federation; Dr. W. M. Frazier, president, Queen's College; Miss Ann Pearce, librarian; Mrs. A. A. Knee, vice president, Parent-Teachers' Association; J. A. Baldwin, president, Southern Industrial Institute; R. D. Craver, Broadway Theatre; Dr. A. A. McGeachy, pastor, Second Presbyterian Church; Ray Beall, Imperial Theatre; E. F. Dardine, Strand Theatre; Otto Haas, Ottoway Theatre; Mrs. B. Conway, a brilliant newspaper woman; Mrs. C. W. Tillett, Jr., president, League of Women Voters; Mrs. Laura Reilly, daughter of Mrs. James Eugene Reilly, the president; Mrs. C. E. Platt, Charlotte Women's Club. One of the first activities of the new organization will look towards the inauguration of morning matinees for boys and girls; another will be the introduction of pictures in the schools under a department of visual education.

Among the important personages on Film Row, Atlanta, the past week were the following: Saul H. Harriss, of the Arkansas Enterprises, with headquarters in Little Rock; C. J. P. Edwards, Victory Theatre, Waynesboro, N. C.

Conditions in Wilmington are unimproved. Four weeks ago the Victoria, largest of the Howard-Wells theatres, was closed. It is announced now that the Royal, another first-run house, will close October 21, leaving only two theatres open playing pictures, the Grand and Bijou, the latter a serial and Western house.

All First-Run Theatres

With the opening of the Alhambra, Charlotte has six picture theatres all using first-run service, without a single regular second-run house, a condition that is almost unique in America.

The Alhambra is a Southern Enterprise house and has formerly played stage attractions only, they already owning and operating the Imperial as the home of Paramount pictures. With the Strand, operated by the Universal Film Exchange, and the Broadway, operated as a First National house by R. D. Craver, the Alhambra, big first-run, and the Ottoway, features, and the Ideal, serial and Western house, this city has more theatre seats than any other town of its size in the country.

A Universal Release

TALK ABOUT YOUR TEMPEST IN A TEAPOT

J. S. Wadsworth, of the Republic Theatre, Great Falls, S. C., had a storm in a miniature proscenium to advertise "The Storm." It made a splendid flash for the house front.

News from the Producers

Conducted by T. S. da Ponte

It Came True

The prediction that "The Old Homestead" would prove one of the biggest box-office successes of all times, especially in the smaller cities and towns, is already being fulfilled, according to Paramount. Rumors of unusually large business are coming in from exhibitors in all parts of the country, one of the latest being from the Paramount-Empress Theatre, Salt Lake City.

At the close of its week's run at that house it was found that it had played to well over 24,000 people. On Saturday night it was necessary to close the box office before the running of the feature, so Manager George Carpenter is going to bring it back for three days during November.

Gilbert to Star for Fox

Announcement was made yesterday at the offices of the Fox Film Corporation that a new contract had been signed by John Gilbert, who played the title role in the screen spectacle, "Monte Cristo," at the 44th Street Theatre. Owing to the splendid work of Mr. Gilbert in "Monte Cristo," his new contract calls for his elevation to the full dignity of a star in electric lights and all advertising matter, not only for "Monte Cristo" but for his future productions.

Under his new contract, Mr. Gilbert will immediately begin work on two additional Fox special productions, the first of which will be a picturization of "St. Elmo."

Unusual Publicity Is Planned

Several exhibitors have, it is reported, planned unusual exploitation for the S-L special, "Quincy Adams Sawyer," in connection with its premier presentation throughout the United States and Canada.

Part of this exploitation will consist of popularizing a special song called "Quincy Adams Sawyer," composed by William J. McKenna, author of the song "Has Anybody Here Seen Kelly?"

Not a Fox Trot

Shirley Mason, who demonstrates her ability as a sword dancer in her forthcoming William Fox production, "Shirley of the Circus," wants it distinctly understood that the dance is not a Fox trot.

Finds a Spirit of Business Optimism

Returning from a tour of important industrial centres, John E. Storey, Pathe general representative, reports general business conditions much improved, with a lively spirit of optimism prevalent everywhere. Picture exhibitors are declared to have the fullest confidence in box office prospects for the season which they are just now entering.

Mr. Storey's tour brought him into direct contact with leading business men in the territories covered by the Pathe branch exchanges located at Pittsburgh, Cincinnati, Charlotte, N. C., and Washington, D. C.

"It is only in the Pittsburgh and Cincinnati regions," said Mr. Storey, "that there exists any serious impediment to rapid and full return to business normalcy. There is no lack of confidence, and optimism in these sections is as marked as elsewhere. The only interference is purely mechanical—lack of adequate railway equipment, especially for the transportation of coal to industrial points where the mills would otherwise be running full time.

"The Atlanta territory shows a big improvement. Except for the bollweevil damage done to the abundant cotton crop, the return to full business normalcy in this distinct would be a fact. Nevertheless, conditions are good. The Charlotte section now shows almost a complete return, with the textile and other industries in a condition of health that is reflected by all business lines. And in the Washington district renewed activity in the iron industry is bringing about a rapid recovery, in all directions."

Paramount Plans to Film Famous Novel

George Fitzmaurice's production of Mary Johnston's famous romantic novel, "To Have and to Hold," with Betty Compson and Bert Lytell, is announced by Paramount as its release for October 29.

Paramount is sparing no superlatives in praising this picture, classing it as the most fascinatingly thrilling love story it has ever released. Miss Johnston's novel, with its colorful backgrounds and its lively action, required the most skillful handling and in transferring it to the screen, Paramount says, George Fitzmaurice, working from the script of Ouida Bergere, has done the finest work of his career.

The story is of the early days of Virginia, at the time of King James I. The costumes, Paramount says, are historically correct in every detail, and the same may be said of the settings, the production abounding in big, spectacular scenes.

First All-Color Feature

J. Stuart Blackton's Prizma color photoplay, "The Glorious Adventure," first all-color feature length picture ever made, and starring the beautiful Lady Diana Manners, made a genuine hit when it was shown recently at the California Theatre, Los Angeles, under release by Allied Producers and Distributors Corporation, the releasing company states.

"A miracle in cinema," said the critic for the Evening Herald. "J. Stewart Blackton, in 'The Glorious Adventure,' has demonstrated that brilliant hues can be effectively used in the photodrama as well as in color travelogues," says the reviewer for the Record.

"'The Glorious Adventure' is infinitely much more of a glorious adventure because it is done in glorious color," said Grace Kingley, writing for the Times. Said the Los Angeles Examiner's critic: "The picture is splendidly directed. Its dramatic effects would stand the test without color. The fire scenes beggar description."

"Vastly different is 'The Glorious Adventure,' a radical departure from the conventional film standards," says the critic for the Evening Express. "Judging from the success of this picture a field momentous in its possibilities has been opened to managerial discretion."

Good News Received of Ingram Picture

The big business being done everywhere by Rex Ingram's production for Metro, "The Prisoner of Zenda," says the releasing company, is indicated by the two following telegrams, out of many which are being received from different sections of the country.

A. Howe, of the Howe & Merrill house in Riverside, Cal., wired, "For the first time in our long experience Monday's receipts exceeded Sunday's. 'The Prisoner of Zenda' started its run on Sunday."

E. A. Phillips, manager of the Garrick Theatre, Fargo, N. D., wired: "'Prisoner of Zenda' one of best pictures we ever played. Did good business against stiff opposition."

F. B. O. Changes Title of Big Picture

The Harry Revier society drama, which was announced recently as a Film Booking Offices of American release under the title of "The Black Domino," will be known as "The Broadway Madonna." The change was decided upon by F. B. O. in order to supply the production with a box-office title which would at the same time perfectly fit the story.

"The Broadway Madonna" is a story of New York and of a beautiful woman, good at heart, who is completely dominated by the superior will of an unscrupulous husband.

"The Broadway Madonna" is the current release of the Film Booking Offices of America. Prints are now in all exchanges, as are the many advertising accessories issued by the F. B. O. advertising and publicity department.

Dependable Film Is in Heavy Demand

"Till We Meet Again," the William Christy Cabanne production, presented by Dependable Pictures Corporation, of which Morris Kohn is president, and just released by Associated Exhibitors, is, the releasing company says, in heavy demand for early booking dates, despite the comparatively brief time which has elapsed since the first announcements were made.

Last week the attraction ran at the big Loew's State, drawing large crowds and winning reviews that were unanimously commendatory, it is stated. It also played during the week, at seven different theatres in New York, besides many leading houses elsewhere.

Is Making Ready for Filming

Paramount is now completing its preparations for the production of "The Glimpses of the Moon," the successful novel by Edith Wharton, which is rated among the three best sellers of current fiction. Alan Dwan will direct and Bebe Daniels will play the leading feminine role.

Edfrid Bingham wrote the scenario. Nita Naldi has been chosen for one of the leading roles.

Miss Daniels' recently completed "Singed Wings" under the direction of Penrhyn Stanlaws at the Lasky studio. Alan Dwan is the director who recently completed "Douglas Fairbanks in Robin Hood."

Has Two Pictures in Prospect

Marshall Neilan has two pictures in view to produce in association with Goldwyn—Thomas Hardy's "Tess of the D'Urbervilles" and "The Rear Car," the mystery melodrama by Edward E. Rose which is now in its twelfth week in Los Angeles, where it continues to break box office records, it is stated.

The director has nearly completed the editing and titling of his first production to be made in association with Goldwyn, "The Strangers' Banquet," and will soon be ready to start work on another picture.

Says Film Is Off to Good Start

"The Bootlegger's Daughter," a current release, is off to a good start, according to information given out at Playgoers' main offices in New York. With Enid Bennett starring and Fred Niblo in the leading male role, this attraction presents the most prominent players ever offered in a Playgoers' feature.

This, also, is the first time these two have ever appeared on the screen together, though Mr. Niblo has directed his charming wife in sixteen pictures.

To Direct Next Arliss

Harmon Weight, who directed the last George Arliss picture, "The Man Who Played God," has been engaged to direct the fourth Arliss picture to be produced by Distinctive Pictures Corporation, which is to be put into production about the middle of November. The title of the new picture is "Tatterley," from the novel of that name by Tom Gallon, the English novelist.

To Write Scenario

Forrest Halsey, who wrote the continuity for the last George Arliss picture, "The Man Who Played God," has been engaged by Distinctive Pictures Corporation to write the scenario for "Tatterley," the next picture in which Mr. Arliss will be starred by this company.

"Grandma's Boy" Is Given High Praise

W. B. Frank, general sales manager of Associated's sales representatives, received the following telegram this week from R. H. Winn, Associated's sales representative in Memphis territory: "Palace Theatre, Little Rock, Ark., reopened tonight with 'Grandma's Boy' to biggest business in history of house. Theatre turned them away fifteen minutes after opening. Indications are will break all records for Little Rock in one week run. Plenty of opposition but others could not draw them away from Lloyd."

Such dispatches telling of exhibitors' record-breaking experiences with the Harold Lloyd-Associated Exhibitors' super attraction, produced by Hal Roach, have become the rule rather than the exception, Mr. Frank declared.

Following a successful week's engagement in his Liberty Theatre, Kansas City, Sam Harding held "Grandma's Boy" over for a second week, causing the Kansas City Star to remark: "'Grandma's Boy' is going so well with audiences at the Liberty it is being held for another week. It is one of the best comedies ever shown and can be well recommended for an evening's entertainment for anyone of any age."

Hoyt's Theatre, Long Beach, Cal., was another where "Grandma's Boy" was held over for a second week, and last week was the first of the run in no fewer than sixty-nine other cities and towns of the country, with the exact duration of many of these engagements yet to be determined. During the week the picture appeared also in twenty-two different theatres in New York City, the "Grandma's Boy" showing days in these houses totalling fifty-three between Sunday and the following Saturday.

Special Plans Made for Holiday Season

Special arrangements are being made by the Short Subjects Department of the Universal Sales force for an unusual array of high class comedies for showing during the holiday season, from December 24 to January 2. The period has been designated as Universal Joy Week by Carl Laemmle, president of Universal. Not only will the best Universal comedies of current release be made available for every exhibitor, but many comedies will be offered for showing that week which ordinarily would not be shown for many weeks.

Universal's angle on the Universal Joy Week idea is best explained by Art Schmidt, sales manager of the corporation.

"Past experience has proved that holiday programs should be light, with a general trend towards comedy," said Mr. Schmidt. "In order to help our exhibitor patrons take advantage of this condition, Universal is marshaling all possible comedy material for usage Christmas week.

"As an added service to our exhibitor patrons, we are going to offer them the opportunity for pre-release booking on Universal and Century comedies. This will mean that the exhibitor will be assured of plenty of new, high class comedies for the week.

"Special attention will be paid by Universal salesmen and booker in arranging for programs with child appeal."

Historic Background for Paramount Film

Paramount says that "Java Head," George Melford's picturization of Joseph Hergesheimer's novel, will have more authentic historical background than any other picture ever made by the company. Salem, Mass., which is one of the richest towns, historically, in this country, is the locale of most of the story and more than seventy-five screen players are now there making scenes for the picture.

The old Derby wharf, just as it stood in 1850 as the port for the American clipper ships that sailed to the Far East, has been reconstructed by Paramount technicians. It will be the port of arrival of a three-masted clipper ship on which Captain Gerrit Ammidon brings his Chinese wife. The old customs house, which was built in 1819, will also be shown in the picture, as well as many other places famous in history and noted in romance.

Booking Facilities Are Tripled

The Big U Exchange, Universal's New York distribution center, has tripled its booking facilities, it has been learned. Additional bookers and booking windows have been installed so that the quickest possible service can be given to exhibitors, says W. C. Herrmann, manager of the exchange.

"Pawned" Next Select Production

"Pawned," the big J. Parker Read, Jr., production recently secured for distribution by Select Pictures Corporation, will, in all likelihood, be the next feature to arrive in Select branches throughout the country.

"One Week of Love," co-starring Elaine Hammerstein and Conway Tearle, made by Selznick Pictures Corporation, is also ready but in all probabilities will not be released until a week or two after the "Pawned" production is being exhibited.

Prints on "Pawned" are now in work and will be shipped within the next week or ten days.

Pathe Productions Draw Crowds

Patrons and reviewers were drawn to the Cameo Theatre last week by a program containing two features of unusual and varied attractions, says Pathe. The first was Harold Lloyd's "Grandma's Boy" and the other presenting Will Rogers in his two-reeler, "The Ropin' Fool," the latter announced by Pathe for general release on Oct. 29.

The Cameo Theatre program presented also the other Pathe short subjects—the current Pathe News issue, an Aesop Film Fable and Topics of the Day.

Trade Showings of "Oliver Twist"

Trade showings of Jackie Coogan in "Oliver Twist," a Sol Lesser production, are being held throughout the county under the auspices of First National, which is releasing it.

The showings, which are for exhibitors and their friends, are taking place on an elaborate scale. The first one was held in Boston Oct. 18. Reports were that the exhibitors were enthusiastic over the picture. Similar reports have come from other sections also.

Keen Interest in Hodkinson Film

The W. W. Hodkinson Corporation announces that according to reports received from the various Hodkinson exchanges throughout the territory, keen interest is being shown by exhibitors regarding the Hodkinson special, "The Headless Horseman," or "The Legend of Sleepy Hollow," scheduled for early release.

As an exploitation stunt Hodkinson is sending out a special edition of "The Legend of Sleepy Hollow" to exhibitors.

Roy Crawford Goes on Trip

Roy Crawford, vice-president and treasurer of Associated Exhibitors, is now in Topeka, Kan., where he went in connection with business interests. He plans to be back in New York about November 1.

Increasing Demand for Baird Pictures

Exhibitors' reports received by Associated Exhibitors indicate a constant and notable spread of the Leah Baird vogue throughout the country, according to a statement made at Associated's home offices. The fourth of the productions featuring this popular player, in representations by Arthur F. Beck and for Associated Exhibitors release, is now under way.

Typical, it is stated, of many recent newspaper comments is this from the Denver Post, which appeared when the showing of "When Husbands Deceive" opened at the Rivoli Theartre in that city: "Miss Baird has written a story that has good interest and is really dramatic in 'When Husbands Deceive,' and plays a most attractive character very well."

The predecessors of this feature were "Don't Doubt Your Wife" and "When the Devil Drives," for each of which the exhibitors' demand continues heavy, Associated's reports.

Universal Plans a Novelty Play

What is said to be a novelty in screen entertainment is being projected by Universal in its adaptation of "Bavu," Earl Carroll's melodrama of the Russian crown jewels now the subject of much controversy. In translating this play to the screen, Universal is planning to take full advantage of its peculiar plot and action. Leon d'Usseau, Universal's Eastern scenario chief, arranged the purchase of the play from Carroll.

No attempt has been made by Universal as yet, to chose a cast for "Bavu." Neither has a director been selected, but Universal will engage, it is said, the best director of melodramas in the business. It is very probable that the name "Bavu" will be changed, as it has no value as a screen title.

Adopts Method to Determine Value

Constance Talmadge in "East is West," a First National Attraction, is scoring a big success in "test runs" throughout the country, according to reports being sent in by exhibitors. The test runs system is a method adopted by First National for determining the exhibition value of a Big Time picture. Showings are held in key centers, and on the basis of the business done in these centers the amount that the picture is expected to gross in the United States is determined.

One of the first of these runs was held at the Des Moines Theatre, Des Moines, Iowa. The following report on it was received at the offices of First National:

"'East is West' opened Des Moines Theatre with holdout at seven o'clock. Lock out as early as this has not occurred in this theatre during any previous engagement this year."

"Thelma" to Be An Early F. B. O. Release

Heralded as the greatest production in which Jane Novak has ever appeared, "Thelma," Chester Bennett's production of Marie Corelli's novel of the same name, has been completed at the R-C Studios in Los Angeles for release through the Film Booking Offices of America.

"Thelma" was first published fifteen years ago and immediately brought its author into world-wide prominence. It remained for many years among the best sellers and today enjoys thousands of readers, being considered one of the masterpieces of literature of the twentieth century.

Realizing the popularity of the story and the value of the drama, Mr. Bennett immediately made plans to produce "Thelma" on the most lavish scale. The story opens in a small Norwegian village, and to obtain the proper results an entire village extending for several blocks was specially built by Mr. Bennett. It was constructed near the Pacific Ocean, several miles north of Santa Monica, where the scenes strongly resemble that of Norway. Boats of special Norwegian design were also built for the ocean scenes of the production.

"Thelma" will also give Miss Novak an opportunity to wear many beautiful gowns before the camera, a distinct change from the outdoor clothes in which she has heretofore appeared in many dramas of the Northwest. The action shifts from Norway to London and many lavish society scenes enhance the production in this sequence. Miss Novak's costumes in these scenes will constitute a veritable fashion show.

Miss Novak is supported by Vernon Steel, June Elvidge, Bert Sprotte, Barbara Tennant, Wedgewood Noel, Peter Burke, Harvey Clark, Jack Rollens, Gordon Mullen and Harry Londsdale. "Thelma" has been scheduled for early release through the Film Booking Offices of America and will be issued by that company with exploitation and advertising aids worthy of the production.

Meighan to Star in B. Tarkington Story

Having successfully brought George Ade into the fold of writers for the screen, Thomas Meighan this week added another to the list of famous authors who are writing for his pictures by persuading Booth Tarkington to write an original Paramount picture in which Mr. Meighan will be starred.

Mr. Tarkington signed a contract with Jesse L. Lasky this week to write an original story which Mr. Meighan will put into production in the near future. Not only will Mr. Tarkington write the story, but he also will collaborate closely with scenario writers and the director in its production, which probably will be at the Long Island studio.

Author of "Clarence," "Alice Adams," "The Magnificent Ambersons," "A Gentleman From Indiana," "Monsieur Beaucaire" and the long series of Penrod stories, Booth Tarkington easily ranks among the first of American novelists. He twice has been awarded the Pulitzer prize for the best American novel, and he is said to have more readers than any other of the serious American writers.

Five Fox Films for Week of October 29

Fox Film Corporation announces five pictures for the week of Oct. 29. Heading the list is the special production, "Who Are My Parents?" the story by the anonymous "Mr. X," which after its extended Fall engagement at the Lyric Theatre, New York, will be released to exhibitors throughout the country. J. Searle Dawley directed the film.

"Tom Mix in Arabia" is also released on Oct. 29. This is heralded by Fox as the best combination of thrills and laughs that Mix has yet appeared in.

Clyde Cook will be seen in his latest special two-reel comedy, "High and Dry." The locale is the desert.

The Sunshine Comedy for the week is "The Haunted House," in which exhibitors will be sure, Fox says, to find the ghost walking. "Cold Turkey" is the title of the new "Mutt and Jeff" release which will be published October 29. It contains many new comedy situations, it is said. Fox News continues its bi-weekly issues.

Mix a Playwright

Tom Mix has become a playwright. In his next William Fox production he not only plays the star role, but he also is co-author of the story. The picture deals with a two-fisted man of the West Coast amidst the fascinating houri of an Egyptian harem. It is being directed by Lynn Reynolds.

DAVID M. HARTFORD

Hartford Wants Outdoor Stories

David M. Hartford has entered the arena as purchaser of successful books and stories for screen production and his negotiations to date will furnish his producing organization with enough material to cover nearly two years of continuous effort.

"Bulldog Carney" by W. A. Fraser, is the first title announced and it is Mr. Hartford's intention to make a series of "Bulldog Carney" features. The excellence of the plots and splendid types of characters involved, plus the actual rugged Canadian locations already decided upon, will give this series a zest that will have the right kind of box office appeal.

With productions of "Back to God's Country," "Nomads of the North," "The Golden Snare," "The Rapids," and "Blue Water," all Canadian stories, to his credit, the successful marketing of this series is a foregone conclusion.

"Dave" is a member of the Theatre Owners' Association and president of the M. P. D. A. of Los Angeles.

Sensational Scenes

The most sensational flood scenes ever shown upon the screen are promised in the forthcoming William Fox special production, "The Town That Forgot God," another screen play by the mysterious "Mr. X." The picture was directed by Harry Millarde, creator of "Over the Hill."

Screen Version Is Completed

Rupert Hughes has completed the screen version for his next picture for Goldwyn, "Souls for Sale," based upon his recently published novel of life among the motion picture players' colony at Hollywood.

Mr. Hughes will direct, edit and title the film himself.

Neilan Buys Rights to Novel by Hardy

Marshall Neilan has purchased the screen rights to "Tess of the D'Urbervilles," the famous novel of Thomas Hardy. The picture will be made in association with the Goldwyn Pictures Corporation and will be filmed in England and at Goldwyn's studio in Culver City.

Frank Urson, staff director for Mr. Neilan; David Kesson and other members of the company sailed for England last week on the Berengaria to take some of the scenes for "Tess" in the natural locale. In this they will have the cooperation of Thomas Hardy. The scenario for Hardy's novel was made by Dorothy Farnum.

Mr. Neilan has just completed "The Strangers' Banquet," a screen version of a novel by Donn Byrne.

Because of the large amount of preparatory work necessary, Mr. Neilan may produce one other picture before he begins studio work on the Hardy story.

Information Sought About "Suzanna"

The number of queries regarding the progress being made with the editing and titling of "Suzanna," shows a keen interest exists as to whether or not this new Mack Sennett offeirng will surpass in entertainment value the two previous productions in which Mabel Normand was starred under the Sennett banner, says First National which will release the production. Walter McGrail, is seen in the leading male role. Others in the cast are Leon Bary, Winifred Bryson, George Nichols, Eric Mayne, Carl Stockdale, George Cooper, Lon Poff, Evelyn Sherman, Chief Black Hawk and Indian Minnie, of the Cheyenne Tribe.

The director of "Mickey" and "Molly O," F. Richard Jones, is to direct "Suzanna." The entire production was made under the supervision of Mack Sennett.

Trixie Friganza to Be in Title Role

Stills for the last of the Autumn releases for distribution by the W. W. Hodkinson Corporation have been received, according to an announcement made by the New York office. The working title for this production is "Mind Over Motor," and it is an adaptation of the famous "Tish" stories by Mary Roberts Rinehart. These stories ran serially in the Saturday Evening Post and were also published in book form.

Trixie Friganza, one of the most talented female comedians on the American stage, will appear in the role of "Tish."

"Mind Over Motor" is being produced by the Ward Lascelle Productions at the West Coast studios and is scheduled for release in November through the W. W. Hodkinson Corporation.

Betty Compson Star in Coming Picture

Fifteen tons of equipment valued at $50,000 were shipped from the Lasky studio to Honolulu for the filming of Betty Compson's latest Paramount picture, "The White Flower," a story of modern Hawaii, which is being produced in Honolulu and vicinity by Mrs. Julia Crawford Ivers.

Much of the equipment carried is electrical and will be used to film night scenes against the tropical island settings.

Beside Betty Compson and Mrs. Ivers the party now in Honolulu includes such notable players as Edmund Lowe, Leon Barry, Sylvia Ashton, Arline Pretty, Edward Martindel, Arthur Hoyt and Lilie Phillips.

Not only is Mrs. Ivers directing this Paramount Picture but she also wrote the original screen play of "The White Flower."

"Robin Hood" Opens to Heavy Business

Douglas Fairbanks' latest photoplay, "Douglas Fairbanks in Robin Hood," opened at Cohan's Grand Opera House, Chicago, recently to great crowds that it was necessary to call the police reserves to quell, so anxious were they to get into the theatre.

Mr. Fairbanks was there, and so was Mary Pickford, and both made little speeches to the audience that packed every inch of space in the house.

For an hour after the Grand was filled to the last space for standees the streets outside were packed with a jostling, elbowing, milling, but entirely good-natured crowd, who hung around in the hope of getting a glimpse of Mr. and Mrs. Fairbanks when they left the theatre.

That the public liked "Douglas Fairbanks in Robin Hood" was amply demonstrated by the frequent and prolonged outbursts of applause as the scenes were flashed across the silver-sheet. And the reviewers for the Chicago newspapers, were in hearty and unanimous accord with the public viewpoint, it is stated.

"In my opinion it is the greatest picture ever made," said Genevieve Harris in the Chicago Evening Post. Wrote Rob Reel in the Chicago Evening American: "Never has there been such a Robin Hood as Douglas Fairbanks. I daresay there will not soon be such another."

Said Observer in the Chicago Herald and Examiner: "This picture you will want to see, and seeing it you will feel that there has been accomplished in one production a magnificent spectacle, splendid acting and a good tale told in an intensely interesting manner."

"Not in years has there been a photo-spectacle as good as 'Robin Hood,'" said Virginia Dale in the Chicago Daily Journal. "'Douglas Fairbanks in Robin Hood' is Douglas Fairbanks' masterpiece," said Carl Sandburg in the Daily News. "The production is gigantic."

To Give Showing Before Club

A private screening of "The Headless Horseman" or "The Legend of Sleepy Hollow" will be given at the Sleepy Hollow Country Club on Saturday, October 28, under the auspices of the club in conjunction with the W. W. Hodkinson Corporation.

Completes New Fox Film

Shirley Mason's next starring vehicle, "Shirley of the Circus," has been completed at the William Fox Western studios, according to word from the coast. "Shirley of the Circus," is heralded as Miss Mason's most spectacular production under the Fox banner in the reports of the Western production activities.

Literary "Big Four" Now "U" Scenarists

The recently completed reorganization of the Universal City scenario department sets a new mark for that company in gathering together a larger and better known group of literary lights than has ever before been corraled under the "U" banner, it is stated. Among the well knowns now stepping on the accelerators of their twin-six Remingtons and Underwoods are Raymond L. Schrock, George Randolph Chester, George Bronson Howard, Perley Poore Sheehan and Charles Kenyon.

The latter's latest scenarios are "Bitter Sweet," based on William Dudley Pelley's story and starring Lon Chaney, and "The Power of a Lie," now being directed by George Archainbaud at Universal City.

George Randolph Chester tested the public's desires at the high register point with the "Get-Rich-Quick Wallingford" stories. At the height of his success in the magazine field he was led to cast his lot with the screen, and contributed to the new art several original stories and continuities of his own plots.

George Bronson Howard wrote so many thrillers for both screen and magazines a few years ago that he came to be regarded as a master of dramatic punch. He has not been back at the "U" lot long enough in his present connection to have any of his stories completely filmed.

Perley Poore Sheehan's success as a novelist, like that of Chester, preceded his recognition in pictureland by several years. Associated with several of the chief motion picture producers, he gained a wide experience before his recent entry into motion picture plots and continuities he is now writing at Universal City.

Raymond L. Schrock is the newly-appointed scenario editor at Universal City and needs no introduction. His literary skill and executive talent has done much to add to the prestige and eminence of Universal.

"The Long Chance" Plays to Capacity

"The Long Chance," a picturization of Peter B. Kyne's story, featuring Henry B. Walthall, Marjorie Daw and Ralph Graves, is making history for Universal. Since its release a month ago it has been played in leading houses all over the country with unusual success and has received unusual praise from exhibitors, critics and theatre-goers, Universal reports.

Outstanding in the bookings reported for "The Long Chance," was its run over the entire U. B. O. circuit, with headquarters in New York. It played in all the U. B. O. vaudeville houses, in runs varying from three days to a week. The U. B. O. got behind it with a good exploitation campaign, and reported excellent box-office result, says W. C. Herrmann of the Big "U" Exchange.

During its run at the Randolph Theatre, Chicago, it attracted great attention by the excellence of the stars in the cast and the appeal of its story and action.

In the Independent Field

By ROGER FERRI

Newsy Bits

Charles Goetz, manager of the New York exchange of Warner Brothers, spent the week in Buffalo preparatory to the opening of the Warner Exchange in that city.

There is a strong probability that Harry Segal, of the Pioneer Exchange in Boston, and Dave Segal, of Royal Pictures, Inc., of Philadelphia, will open an exchange in New York.

Irving Mack, of Irving Mack & Co., Chicago, is spending the week in New York. Mack is doing a land office business making trailers.

Larry Weingarten, sales manager of Sacred Films, Inc., is en route to New York from the Coast. He will be in New York several months, during which time the firm will establish headquarters here, with Ernest O. Van Pelt in charge.

Leon Rice is now president of the Mission Film Corporation of Los Angeles, according to a despatch from the Coast this week. He has been signed as general manager.

A news despatch from Little Rock, Ark., this week conveyed news to the effect that S. F. Rothstein and J. E. Kiellow, owner of the Arkansas rights to the Dempsey-Carpentier fight, were fined $250 each by the Federal District Court for showing the picture in that State.

J. H. Marks, formerly manager of Metro's Washington exchange, has been installed as manager of Progress Pictures, Inc., of Washington, D. C.

Standard Film Exchange of Pittsburgh, headed by W. J. Weiland, has bought the western Pennsylvania and West Virginia rights to "The Lone Horseman" and "Western Justice," two Westerns released by Arrow Film Corporation.

William Blumenthal left on Oct. 21 on the SS. Oceanic for London, where he will look after the interests of Ben Blumenthal and Export and Import Film Company.

A. Johnny Mack, who for some time has been associated in publicity capacities with Equity Pictures Corporation and Fox Film Corporation, has been appointed publicity and advertising director for the newly formed Smart Films, Inc., of New York.

William B. Laud has completed the editing and cutting of two Fall releases for Second National, featuring Marjorie and James Knight, "One Moment's Temptation" and "Men Who Forget."

Boston exchangemen are weekly commuters to New York. Among those who have been in New York during the past ten days were Sam Grand of Federated, Herman Rifkin of Eastern Film Features, Harry Ascher of the Al Lichtman Exchange and George Eecke of Motion Picture Distributing Corporation.

Jesse A. Levinson, distributor of "Playthings of An Emperor," dealing with a Napoleonic episode, is contemplating several important showings of that picture one in Atlantic City, N. J., now being arranged for.

While en route to New York from the Coast Joe Sameth sold Eclipse comedies, National poem classics and "For His Sake," a feature.

J. A. Donaldson has opened two exchanges, the Imperial Productions Inc., at Cleveland and Pittsburgh.

The Week in Review

THE independent market is concentrating on big pictures. Without exception every enterprising distributing concern is seeking productions that are big in story, presentation and superlative in quality. Never before were there so many truly big pictures as are found in the open market today. Firms like Al Lichtman, Warner Brothers, Affiliated Distributors, Equity, Arrow Film Corporation and others are demanding the very best. Scores of pictures have been brought to New York from the Coast for showings to distributors and only a very few have passed the severe tests to which productions are being put.

SPEAKING of quality productions recalls the showing of certain pictures at representative first run houses. Weiss Brothers' Artclass special, "After Six Days," for instance, opened at the English Theatre, Indianapolis, on Sunday, to a record-breaking business, a gross that topped the "Way Down East" engagement there by $304. Last week in Philadelphia the Ben Schulberg production, "Rich Men's Wives," set a new mark and repeated at the Rialto Theatre in Providence, R. I. These are only three of the outstanding features of a new and young season that promises to firmly establish the open market with enterprising exhibitors.

ONE particularly encouraging move noticeably being made by independent exchanges concerns the appointment of exploitation men to co-operate with exhibitors in properly publicizing pictures. And this is as it should be. Exhibitors are more and more every day depending on exchanges for co-operation in properly selling the picture to the public. Past records indicate that the most successful exchanges are those that gave this service intelligently and systematically.

Will Re-Issue "Mickey"

Announcement was made this week by H. A. Sheppard, of Tower Film Corporation, 71 West 43rd street, New York City, that "Mickey," the screen sensation of three years ago, will be revived and released on the independent market. The picture is being re-edited and will be shown to the trade late this week.

IF gross receipts records of representative theatres are any criterion of the trend of business, then the motion picture business, true to prospects of several months ago, is in for its greatest year. Never before in the history of the industry have independent pictures grossed the receipts some of our biggest features have piled up during the past few months. Another unquestionably reliable piece of evidence that exhibitors want box office pictures without concern over who makes or releases them.

A CERTAIN well-known film man who contemplates opening an exchange with the financial aid of responsible gentlemen writes for information concerning systems utilized by successful exchanges. Our tip would be to visit such well-conducted exchanges as those operated by Harry Charnas in Cleveland, Cincinnati, Detroit or Pittsburgh, Lou Berman in Philadelphia, Sam Zierler right here in New York, E. K. Brin up in Seattle, Arthur Bromberg down in Atlanta, Sol Lesser in Los Angeles and San Francisco, and Sam Grand in Boston. There are others who can give valuable information. These are successful exchangemen and the newcomer will do well to follow their example.

WITHIN the next two weeks Moving Picture World will have an important announcement to make exclusively substantiating our contention that the open market is this year in for its greatest boost. The announcement will concern one of the best box office stars and producers in the business. Moral: For all the news and information of the open market read Moving Picture World.

SAM MOSCOW of Moscow Films Corporation of Boston is one of those chaps of whom very little is heard. But the fact remains that he is one of the livest hustlers in the business. Sam has an exchange that is, if memory serves us correctly, less than a year old. And yet he has won a place in the exchange list that is the envy of many. Charley Burr of Affiliated Distributors, Inc., contributed no small share to the work accomplished by the New Englander, for pictures like "Sure Fire Flint," "I Am the Law," and "Burn 'Em Up Barnes" are the type of features that have brought exhibitors in droves to the Moscow exchange.

Trade Notes

Warner Brothers' new Buffalo exchange will be located in the new Film Building in North Pearl street. P. H. Smith will be in charge.

Clark Cornelius Corporation filed a certificate of dissolution last week at the offices of the Secretary of State in Albany, N. Y.

Jesse J. Goldburg is now associated in an executive capacity with the newly formed Independent Pictures Corporation.

M. H. Hoffman of Tiffany Productions awarded the $1,000 prize to the Metro district manager doing the greatest amount of business on Mae Murray specials to W. C. Bachemeye of Cincinnati.

According to announcement made this week the first Amalgamated Exchange picture will be released the middle of next month.

Johnny Hines, Mrs. Rodolph Valentino, J. Barney Sherry, Zenn Keefe and several other stars appearing in independent pictures accompanied the Loew party to Philadelphia Monday to attend the opening of "The Prisoner of Zenda."

As a result of the organization of metropolitan exhibitors to combat the syndicate bookers, New York independent exchanges are guaranteed 360 days in that section alone.

A certain vaudeville magnate this week sought to effect a tieup with a producer whose figures pictures were to be shown at the vaudeville first. The deal fell through.

L. Lawrence Weber, one of the leading producers in this country, who is associated with Bobby North, will adapt Will Nigh's latest story and production, "Notoriety," to the stage.

Sam Zierler of Commonwealth Pictures Corporation of New York reports that the current month promises to be a record-breaker for him. His gross bookings up to Monday exceeded the total for the entire month of October a year ago.

The Masterpiece Special Section of The Exhibitor, David Barrist's live Philadelphia regional, was indeed a masterpiece and a tribute to Mr. Barrist and his able partner, Charley Goodwin.

Business in the Southern States continues improving, according to Arthur Bromberg of the Bromberg exchanges there.

Arrow Film Corporation's special production "Streets of New York," which Burton King produced with an all-star cast, opens at the State Theatre Jersey City, N. J. Monday, Nov. 6, instead of Oct. 29, as was originally planned.

In response to letters sent by exchange men relative to the proposed Rialto Exchanges, this department learns that insofar as acquisition of pictures are concerned, it has acquired none and that for the time being at least, the project is at a standstill.

Joe Sameth of Forward Film Distributors, Inc., returned this week from the Coast where he had spent four days, contemplating entering the production field.

Ben Amsterdam and Lou Korson of Masterpiece Film Attractions of Philadelphia are observing the tenth anniversary of that popular exchange.

"Rich Men's Wives" Breaks Double Bill Policy and Sets New Records

(Exclusive to Moving Picture World)

PROVIDENCE, R. I.—The double bill policy for four years has been the one menace in the exhibiting field in New England. For the last two years exhibitors have been seeking means to break this policy, but seemingly without success, for whenever an exhibitor opped his bill with one feature at regular prices his patrons patronized the opposition, with the result that the losses incurred discouraged further experiment. However, the policy cut in on the gross earnings of pictures to such an extent that exhibitors in desperation renewed these experiments. Some signed for super specials, but to offset the absence of a second feature usually filled that spot with a specialty or a personal appearance.

Here in Providence, however, William Mahoney, manager of the Rialto Theatre, determined to break the policy. He convinced himself that the public had to be re-educated, that it could not be expected to be abruptly deprived of a second feature, that the process of reorganization should be gradual. Consequently, last summer he came to New York and signed for the entire Universal Jewels, Metro and Fox super specials. With these productions acquired he returned and later went to Boston where he signed for the Al Lichtman Preferred Productions. With this lineup, he then proceeded to ballyhoo his future offerings. He directed the attention of the public to the fact that such pictures as "Human Hearts," "The Storm," "Monte Cristo," "Nero," "Silver Wings," "The Fast Mail" and "The Prisoner of Zenda" were playing in New York houses at $1.50 top.

This ballyhoo he confined to a trailer about 600 feet in length. He embodied in this trailer an intimate talk explaining the house's policy. Then he opened the season with a crash. He raised the prices on pictures like "The Storm," "The Prisoner of Zenda" and the like. And the public came in droves. Two weeks ago he played "The Prisoner of Zenda" at fifty cents top, a policy that other showmen characterized as suicide. But Mahoney had blazed the trail and the engagement was anything but disastrous.

"The Prisoner of Zenda" was followed last week with "Rich Men's Wives," the Ben Schulberg production released by Al Lichtman Corporation. The picture was cleverly and elaborately exploited. The prices were lowered back to 35 cents top. The Monday afternoon opening brought a full house. The second show was equally as big. Emphasis in advertising on "A Story of the Greatest Kiss the World Has Ever Known" did the trick, for the attendance even at the supper show was the greatest the house had recorded in many years. When the day's receipts were counted it was discovered that the day's record had been equalled.

On Tuesday, the Providence Journal, Evening Bulletin, Providence News and Evening News helped along the draw with splendid reviews, characterizing the production as one of the best ever shown in Providence. One writer went to the extent that it was "the best mother picture shown here." Word of the splendor and ability of the picture to entertain circulated rapidly with the result that the Tuesday business exceeded that of Monday by several hundred dollars. This continued through Wednesday and the remainder of the week. When the week's business was compiled it was shown that "Rich Men's Wives" had not only broken permanently the double bill policy, but also had brought Manager Mahoney's houses the biggest net receipts earned by that theatre at 35 cents top.

And this record was established despite the presence of the stiffest kind of opposition, the other houses in town continuing their double feature policy, the Modern featuring "The Masquerader," the Victory showed two features with Margery Wilson making a personal appearance. Two features jammed the bill at the Strand, while the Emery Theatre programmed seven acts, a feature and news weekly, all for 35 cents top, and the Fays the same number of vaudeville turns, a feature, news weekly and comedy—also for 35 cents.

Smart Films, Inc., Has "Lena Rivers"

General Manager E. Marks Behrman, of Smart Films, Inc., the new independent distributing company, in addition to the Billy West comedies of two reels each which Will Morrissey will direct, will release "Lena Rivers," the love story by Mary J. Holmes, in the independent market. M. Welsh has purchased the rights to the production for New Jersey, Pennsylvania, Delaware, Maryland and District of Columbia. He will road show the picture, ballyhooing it with steam calliope wagons. The Stanley circuit already has booked this feature. A. Johnny Mack, sales manager, is now busy selling territories on the picture.

First Belasco Film Ready

George H. Davis, eastern representative of Belasco Productions, Inc., announced this week that the first of the series of Belasco Pictures, "Her Price," had been completed.

Dorothy Phillips in an interesting scene from Elinor Glyn's "The World's a Stage' which Principal Pictures Corporation will soon release.

Arrow Special Sets New Booking Mark

Playing day and date at three Frank Hall houses, the new million-dollar State Theatre in Jersey City, the Ritz, also in Jersey City, and the Strand in Hoboken, "The Streets of New York," directed by Burton King, one of Arrow's special attractions, will be given its premiere presentation beginning October 30.

It is confidently expected that the picture will prove an enormous success and no stone is being left unturned by either the Arrow organization or Mr. Hall's efficient publicity force to insure a representative showing for the production.

"The Streets of New York" is a Burton King production, based on the famous old melodrama of the same name and includes in its cast such players as Edward Earle and Barbara Castleton.

Warner-F. B. O. in Foreign Deal

Gus S. Schlesinger, general manager of Warner Brothers' foreign department, successfully negotiated with the F. B. O. of London, headed by Edward Hulton, prominent British newspaper owner, for the distribution of the entire series of Warner pictures, including "Rags to Riches," "The Beautiful and Damned," "Brass," "Main Street," "Little Heroes of the Street" and "Little Church Around the Corner." Mr. Schlesinger is now in London, and shortly will visit Paris, Vienna, Berlin, The Hague and Holland.

Will Make New Screen Magazine

Announcement was made this week by the Bray Studios, Inc., that it has undertaken the production of a new screen magazine which will be released on the State rights market. J. R. Bray, in announcing this important feature, states that he has appointed correspondents in all parts of the world who are sending to his office new, thrilling and entertaining scenes for this new reel. The Bray Magazine will be issued at the rate of one every other week. The sales of the pictures will be handled by A. Canter.

"World's a Stage" Nov. Release

Definite announcement was made this week by Irving Lesser, eastern manager of Principal Pictures Corporation, that the first feature release of the newly formed producing and distributing company, will be none other than Elinor Glyn's latest story, "The World's a Stage," starring Dorothy Phillips, in a role which, according to Michael Rosenberg, production manager, who arrived on the coast late last week, will be the greatest in which she has appeared.

"After Six Days" Sets New Record

INDIANAPOLIS—(Special)—Following an advertising and exploitation campaign such as this city never before witnessed, "After Six Days," the Weiss Brothers' Artclass Pictures Corporation's Bible spectacle, opened at English's Opera House on Sunday night, October 22, for an engagement of 15 days, ending November 5. Manager Addison Miller, of the English, is authority for the statement that the opening of "After Six Days" broke all box-office records for picture attractions at that house, including D. W. Griffith's "The Birth of a Nation." The exploitation campaign, which won considerable newspaper space, was in charge of Bert Ennis, Weiss Brothers' publicity manager, who personally took charge.

The opening performance brought many leading men and women of this city to the theatre. These included Governor McCray, Mayor Shank, of Indianapolis; John Runkelhouse, Judge Collins, Judge Leary, Rabbi Bienenfeld, Capt. English and many others. Members of the clergy also were in attendance. These represented all denominations. The picture is being presented in conjunction with an augmented orchestra of 20 men under the directorship of Herman Arndt.

Ten complete days were given over to display advertisements in advance of "After Six Days." A herald, four pages in three colors, was distributed to 50,000 people in leading Indianapolis hotels as well as sent direct to homes. A special delivery letter was personally mailed to every clergyman and a special electric sign installed on the marguee of the theatre by Weiss brothers. A huge banner announcing the coming of the film stretched across the principal street in the downtown section.

Thousands of one sheets and window cards were used, in addition to fifty twenty-four sheet stands placed in fifteen of the largest towns surrounding the city of Indianapolis. Department store tie-ups, window displays, etc., were also features of the campaign. Many of the leading independent distributors of the Middle West were present at the premiere at English's. Immediately following the run of fifteen days in Indianapolis the picture will be offered by Weiss Brothers to the state right buyers as a special road show attraction. Openings under the management of Artclass Pictures Corporation will follow the present run in New York, Chicago, Philadelphia, Boston, Cleveland, Pittsburgh and Detroit. The engagement in Indianapolis is under the direction of Max Weiss, with Bert Ennis handling the advertising and exploitation.

PITTSBURGH — (Special)—"Rags to Riches," Gold Seal Exchange's first release, began its career last week, playing week stands at the Strand, Rowland & Clark's Liberty, Pittsburgh, Stahl at Homestead and the Victory at McKeesport. Business was good at every stand.

YONKERS, N. Y.—(Special)—Warner Brothers' "Rags to Riches" opened at the Strand here Sunday, playing to the best gross recorded by that house, with the indications that the picture would also break the four-day stand mark here. The gross the first day exceeded $1,900, despite the low prices. Several hundred were turned away.

PHILADELPHIA — (Special) — Charles C. Burr Affiliated feature, "Sure Fire Flint," opened at the Victoria Theatre here Monday with Johnny Hines, the star, personally appearing. The picture went over with a bang and indications on Wednesday were that the house mark would be at least tied if not broken. The press critics commented commendably on the feature.

BOSTON—(Special)—Reports from exhibitors booking the first Al Lichtman special, "Rich Men's Wives," a Ben Schulberg production, are so encouraging that Manager Harry Ascher of the local exchange is looking to this picture to establish a new booking record. Many of those that used "Rich Men's Wives" have already booked "Shadows," the second Ben Schulberg picture.

NEW YORK—"Deserted at the Altar," the Phil Goldstone production, is making a good showing over the Loew circuit, in many cases the grosses doing as much as some of the high-priced winners.

OMAHA, NEB.—(Special)—Because of the fact that Phil Goldstone, producer of the Richard Talmadge pictures and "Deserted at the Altar," is an Omaha man, his pictures are receiving splendid support locally. Local fans are boosters for home talent and are supporting the Talmadge features better than any other city or town in the country.

ROCK ISLAND, ILL.—(Special)—"Adventures of Tarzan," starring Elmo Lincoln, is topping all pictures at the American Theatre and the best drawing card John Koletis has had in the way of serials, according to his own statement.

OSCEOLA, IA.— (Special) — The whole town seemingly turned out to see "Ten Nights in a Barroom," the Arrow special, when it played Frank Criely's Lyric Theatre, with the result that every house record was shattered. Despite very little advertising and no exploitation the production went so big that people had to be turned away, and the picture may be brought back

OLD LYME, CONN.—(Special)—"Oh, Mabel, Behave," did a flop at the Town Hall, Manager Tom Haynes thinking seriously of asking all who atended the showings of this picture to attend some other performance gratis. Complaints, according to Haynes, are still pouring in.

NEW YORK—Several "Uncle Tom Cabin" pictures are being booked in this sections as road attractions. None, however, has set any record on the blink, in spite of the aggressive ballyhoos.

Garsson Cast in Accident

Rapid progress in the filming of "Way Down South," which one of the Murray W. Garsson companies is making in and around Albany, Georgia, is reported by Harry Diggs, author of the story.

But one untoward incident has marked the company's progress. U. S. Commissioner George F. White of Albany, while driving Director Roy Sheldon, Harry Diggs, and Norma Lee and Ruth Paige, two of the players, back from location, became blinded by the lights of an approaching car and drove his car almost over a high embankment. The machine stopped with the front part suspended in space. The occupants fortunately escaped with a slight shaking up.

All Hail, Ben Amsterdam

It was almost ten years ago that Ben Amsterdam and Lou Korson formed Masterpiece Film Attractions in Philadelphia. Honesty in every transaction with exhibitors and national distributors on whom they were dependent for product, soon established the firm as one of the most formidable in the business. Masterpiece Film Attractions today constitute a monument to the splendid efforts of these two great showmen. Ben's word is his bond. He is more than an exchangeman; he is the friend of every exhibitor. The meteoric progress of his exchange is a tribute to his efforts. Messrs. Amsterdam and Korson need bow to no one in this business. They are a credit to the industry. They have grown with the business—and they will continue growing. Distributors associated with Masterpiece are to be congratulated on their affiliation. They could find no better partners than Amsterdam and Korson. Our congratulations. May the next ten years bring even greater success to two of the most upright, energetic and competent exchangemen in the industry.

ROGER FERRI.

"Trade Papers Are Blessing"—Lesser

"Trade paper advertising is a blessing to this industry. Without it I don't know what either producers or distributors would do."

So stated Irving Lesser, eastern manager of Principal Pictures Corporation this week, in the course of an interview with representatives of the trade press.

Sol Lesser and his brother, Irving, together with Michael Rosenberg, are firm believers in advertising. That advertising, however, says Mr. Irving, must be done in the proper mediums and in this particular instance he points out the value of trade paper advertising. In substance the statement follows:

"Mr. Sol Lesser and all of us realize the importance of the trade paper, and this firm for one will tell the world in large letters what it has to offer. While there have been some who have attacked the papers, the fact remains that the press of our business is far in advance of either the production or distribution branches of the industry.

"Our trade papers are something of which we can justly feel proud. Principal Pictures Corporation through its agents in all parts of the world, receives trade publications of other countries. We have carefully studied them and compared them with those published here. And I am satisfied that American motion picture trade publications are so far superior to the foreign ones that it is unfair even to make a comparison.

"Our trade papers, I really believe constitute a tribute to the American motion picture industry. I said that the trade press is more systematically organized than any other department in our business. I mean just that. We find our trade papers up to date and in some cases far superior to trade papers of other industries. This I know to be a fact.

"When Principal Pictures Corporation was first organized the most important item before us was that concerning advertising. We studied the situation carefully from every angle. We circularized the country and found that exhibitors, while each had his favorite magazine, all depended entirely upon the trade press for information. We tried to ascertain the extent to which this dependency existed and discovered that it was so vital that we could not overlook the trade papers.

"Consequently we determined to arrange our advertising schedule so that we would have advertising space in the trade publications every week. That this was a wise move is proved by the fact that since announcement was first made of our acquisitions, namely, the Irving Cummings production, 'Chicago Sal,' with Alice Lake and Milton Sills, and 'The World's A Stage,' we have received hundreds of inquiries from exhibitors and exchange men.

"The response to our advertising has been so gratifying that we intend to continue our elaborate advertising campaign. We have heard from 2 first run exhibitors who are anxious to book both 'Chicago Sal' and 'The World's A Stage,' and we attribute this response, which by far exceeded our fondest expectations, to our trade paper advertising."

Pittsburgh S. R. Business Booms

PITTSBURGH. — (Special). — Business at the local independent exchanges is on the boom. Exchanges with proven box office attractions are having no trouble getting into the best houses in the territory. Three of the best houses in Pittsburgh last week featured the Warner Brothers' special, "Rags to Riches."

Joe Lefko, manager of the local Federated Exchange, returned to Pittsburgh from Cleveland, where he conferred with Harry Charnas on Al Lichtman pictures. The local exchange is leading the Charnas lineup of Al Lichtman exchanges in the way of gross bookings and if Lefko has his way the race will continue that way.

Harry C. Simeral is busy enlarging his office space and exchange personnel in order to take care of the coming rush of business for the long list of Arrow features and comedies which he has just acquired for distribution in this section.

Columbia Film Exchange, of this city, is in receipt of letters from exhibitors who are loud in their praise of the firm's campaign on the C. C. Burr special, "Sure Fire Flint." The exchange is sending out clever novelties. Salesmen are now out on the road selling dates on this special.

Joe Lefko, of Federated Film Exchange, sent exhibitors in this section new 1922-23 date books, which should come in handy, for they are easily carried about and contain all the space exhibitors want to make memorandums.

Incorporations

ALBANY, N. Y.—Clark Cornelius Corporation has filed a certificate of dissolution.

ALBANY, N. Y.—Revue Productions, Inc., New York City; H. Kendler, F. Fischer, E. Gordon, incorporators.

ALBANY, N. Y.—Smart Films, Inc., for the production and distribution of independent pictures.

The wise guys said—

The Big First Run Theatres Wouldn't Run Melodramas!

Here Are a Few of the Theatres Where

WISER GUYS

Are Packing 'Em in With

"MORE TO BE PITIED"

First of

The 6 BOX OFFICE WINNERS

LOEW'S STATE, Oakland
STRAND, San Francisco
RANDOLPH, Chicago
RIALTO, Des Moines
VICTORIA, Altoona
BROADWAY, New York
STATE, Brooklyn
PARTHENON, Ridgewood
CAPITOL, Elizabeth
LIBSON CIRCUIT, Columbus, Cincinnati, Dayton, Louisville
HIPPODROME, Reading
COLONIAL, Detroit
BOSTON, Boston
LAFAYETTE, Buffalo
NORMANDY, Brooklyn
RIALTO, Newark
KISMET, Brooklyn
ROWLAND AND CLARKE CIRCUIT Pittsburgh
HARING AND BLUMENTHAL CIRCUIT
SIDNEY COHEN CIRCUIT

THERE'S NO SURER PROOF THAT THIS IS WHAT THE PUBLIC WANTS THAN THESE SAME EXHIBITORS ARE COMING BACK AND ASKING FOR BOOKING DATES ON

"ONLY A SHOPGIRL"

Now Ready for Booking with the Biggest Cast Ever

Estelle Taylor — *Mae Busch* — *Wallace Beery*
Tully Marshall — *Claire Du Brey* — *James Morrison*
Willard Louis — *William Scott* — *Josephine Adair*

Directed by Edward Le Saint

THERE'S A FRANCHISE HOLDER EVERYWHERE

C. B. C. FILM SALES CORPORATION
1600 BROADWAY, NEW YORK

Equity, North-Weber, Arrow, Lichtman, C. B. C. and Aywon Close Territorial Deals

From a territorial sales week the past week was an exceedingly busy one. While several of the buyers in town still clamored for "percentage deals" few succeeded in getting such tie-ups, the distributors preferring cash. Louis Baum, of Equity Pictures Corporation, was a particularly busy executive this week, judging from reports that come from his office. The same atmosphere of prosperity dominated the offices of L. Lawrence Weber-Bobby North, which is releasing Will Nigh's latest special, "Notoriety." Equity is concentrating on "What's Wrong With the Women?" Equally encouraging "money" reports came from Arrow Film Corporation, Al Lichtman Corporation and Warner Brothers, which firms figured in extensive foreign deals. Nathan Hirsch, of Aywon Film Corporation, Smart Films, Inc., and others also announced sales.

Six territories were disposed of this week by L. Lawrence Weber-Bobby North on "Notoriety," which won much high praise from critics. C. B. C. Film Sales Corporation announced the sale of "More To Be Pitied Than Scorned" to Si Griever, of Griever Productions, Inc., Chicago, for Indiana and northern Illinois. Equity disposed of the rights on "What's Wrong With the Women?" to Supreme Photoplays, Inc., of Pittsburgh, for western Pennsylvania and West Virginia.

The L. Lawrence Weber-Bobby North sales on "Notoriety" follow:

Apollo Film Exchange of New York for Greater New York; Sam Grand of Federated Film Exchange, Boston, for New England; Ben Amsterdam of Masterpiece Film Attractions, Inc., Philadelphia, for eastern Pennsylvania, southern New Jersey and Delaware; Supreme Film Company of Los Angeles for southern California, Arizona, Nevada and the Hawaiian Islands; Columbia Film Service, Pittsburgh, for western Pennsylvania and West Virginia, and the Grand-North Exchange, Buffalo, for northern New York.

Nathan Hirsh, president of Aywon Film Corporation, reported the following sales: David Mundstuk, of Exclusive Films Exchange, Detroit, for Michigan, the "Big Boy," William's Westerns, three Snowy Bakers, "The Man of Courage," "Master of Beasts," "White Hell," "Blind Love," "Rum Runners" and "The Dawn of Revenge;" Apex Film Service of Pittsburgh for western Pennsylvania and West Virginia, "The Rum Runners," "White Hell" and "Oh, Mabel Behave;" Capital Film Exchange of Philadelphia for eastern Pennsylvania and southern New Jersey, "Lure of the Orient," "Master of Beasts" and six two-reel Jimmy Aubrey comedies; Tri-State Film Exchange of Baltimore, "Lure of the Orient" and six Jimmy Aubrey comedies; Seaboard Film Exchange, of Washington, D. C., "Winning of the West."

Simeral Closes Arrow Deal

H. C. Simeral, who just closed a contract with Arrow Film Corporation, under the terms of which H. C. Simeral Co., Inc., will distribute a large majority of Arrow's productions in western Pennsylvania and West Virginia, reports his first big booking on "Night Life in Hollywood," the great, new Arrow special.

"Night Life" will play the Rialto Theatre, Erie, Pennsylvania, the week beginning November 5.

A Press Book That Serves!

Useless press books—and they are still common—have done more to divert the attention of newspaper editors from motion pictures than any other shortcoming of this business. Exhibitors have submitted supposedly "newsy stories" from these worthless press books to editors, whose intelligence has been many times insulted by the absurdity of the articles in question. They have been impossible with absolutely no news or feature angle. Editors are particular about what they publish in their news or feature columns. And they have resented the batch of worthless bunk submitted to them by exhibitors who, for the want of better material, have clipped the stuff from press books quickly jammed together by incompetents. News editors welcome clever stories, even when acquainted with the fact that they are press agents' yarns. Circus stories are admittedly press agent matter, but editors welcome them because of their feature and news value. Eighty per cent. of the press books are wortnless because of their uselessness.

This week, however, this department came in possession of what, in the opinion of the writer, is the best and most helpful press book ever issued in this business. This press and exploitation campaign book was compiled in its entirety by Lyn Bonner and "Red" Kann, of the Al Lichtman Corporation, and concerns the latest Ben Schulberg special, "Shadows," which has an all-star cast headed by Lon Chaney. This press book is something with which no exhibitor booking "Shadows" can do without. It is a masterpiece and chockful of material that is worth its length in pure gold. There are practical and original exploitation stunts plus magazine feature, news, advance notices, interesting reviews, current run items and shorts in this book together with artistically attractive and well laid-out newspaper advertisements. The color scheme throughout is magnetic and contributes materially toward making this book serve as a sure-fire advance and sales agent for exhibitor and exchange, respectively. Let's have more press books like this one.

ROGER FERRI.

New Preferred Picture Called "Mothers-in-Law"

(Exclusive Dispatch)

LOS ANGELES—(Special)—B. P. Schulberg has purchased "Mothers-in-Law," an original story by Agnes Christine Johnston and Frank Dazey, who, incidentally wrote "Rich Men's Wives," the first of the Schulberg pictures to be released through the Al Lichtman Corporation.

"Mothers-in-Law" in all likelihood will follow "Are You a Failure?" and "The Hero" in production. Just who will direct is doubtful at the moment. Schulberg has Tom Forman and Louis Gasnier under contract. Forman has made on picture, "Shadows," and is at work on the second, "Are You a Failure?" Gasnier has completed two "Rich Men's Wives" and "Thorns and Orange Blossoms" and is at work on "The Hero."

DALLAS, TEX.—(Special).—Following the showing of "Rich Men's Wives" at the Houston, Fort Worth, Dallas and San Antonio first-runs of the Hoblitzelle circuit, "Rich Men's Wives" will actively start in the Southern territory. The Metropolitan, Sig Samuels' big house in Atlanta, shows the picture the week of October 30 and the Strand in New Orleans the week of October 26.

From the Coast comes word from someone who had an opportunity to see "Shadows" privately that the story and development are unusual. The Lichtman office here is advertising the picture as having "the greatest story ever told in motion pictures." If this new arrival from the Coast is to be believed, all the claims made about the picture which Tom Forman directed are correct. The picture will be shown to an invited audience on Friday evening, October 27, at the Biltmore. Many independents from out of town will be here.

Tom Forman at present is in Eureka, California, shooting scenes for "Are You A Failure?" which B. P. Schulberg is making for ultimate release through the Al Lichtman Corporation. The cast includes Madge Bellamy, Lloyd Hughes, Tom Santschi, Hal Cooley and Hardee Kirkland. This will be Tom's second picture for Preferred, the first being "Shadows." It is reported Forman will direct "Mothers-in-Law" for Preferred.

Aside from the colorful atmosphere which is said to pervade "Thorns and Orange Blossoms," the third Schulberg release through the Al Lichtman Corporation, the photography is understood to be remarkably beautiful. The story opens in Spain and then the locale switches to Louisiana. The nature of the story permits of a number of unusual shots and camera work from different angles.

William A. Seiter, who recently completed the Warner Brothers screen version of F. Scott Fitzgerald's novel, "The Beautiful and Damned," featuring Marie Prevost, has been engaged by Sam and Jack Warner to direct "The Little Church Around the Corner." E. Mason Hopper will direct. Production of the feature was started last week. Prominent members of the cast include Kenneth Harlan, Hobart Bosworth, Bessie Love, Cyril Chadwick, Marguerite Sedden, Walter Long, Alec Francis and Winter Hall.

Monte Blue arrived this week at the Warner Brothers Coast studios to play a leading role in the Harry Rapf picture, "Brass," adapted by Julian Josephson from the Charles G. Norris novel of the same name.

According to advices received from the Warner studios, Rapf is engaging an exceptionally large cast of prominent players to interpret the varied number of characters described in the novel. The story deals with the problem of marriage and divorce. The publishers of the novel state that hundreds of thousands of copies have been sold throughout the world and that there is an unending demand from booksellers.

Harry M. Warner, head of the distributing department of the Warner Brothers' enterprises, arrived in Los Angeles early this week. There are several important matters pending here that demand Mr. Warner's personal attention. With Harry M. Warner here, all of the Warner brothers are on the Coast. Jack, Sam, Dave and Abe Warner are here. They went into conference with Harry Rapf, the producer, on Tuesday night. Some important announcement is expected to be made here late this week.

One report here has it that while Frank E. Wood has resigned from Famous Players as production head, he will not start his production activities until late in the year. He plans a trip to New York, and on his return, it is believed, will start independent production. Just how he will distribute his features is not known at this time and is something that will not be made known until after his resignation becomes effective on Nov. 11.

There is some talk in local studios to the effect that J. Parker Read, who is now in New York, will make several pictures for the independent market. According to information unearthed here by the independent correspondent of Moving Picture World, Mr. Parker is in conference with Nathan Hirsch, head of Aywon Film Corporation, who, it is understood, will handle several features that Mr. Parker is reported he will make.

With "Only A Shop Girl," the second of the so-called "Big Six" series that is being made for independent distribution through C. B. C. Film Sales Corporation completed, plans are now being made for the third feature, which Edward Le Saint also will direct. Tully Marshall will appear in the third picture. He plays a leading role in "Only A Shop Girl."

With the completion of his latest production, "Back Fire," Anthony J. Zydias is back at Hollywood. "Back Fire" stars Jack Hoxie. Production will be started shortly on the third Hoxie feature, "Just Travellin'," which Robert North Bradbury will direct. Mr. Zydias has just completed a trip to Texas, where, in Dallas, he sold the Hoxie series to Specialty Film Company.

"Robin Hood, Jr.," is the title of the first of the Clarence Bricker two-reel comedies starring Frankie Lee. This screen adaptation is made from the American Magazine story, "Last Night When I Kissed Blanche Thompson," by Bess Aldrich. Franklyn Backer, of East Coast Productions, Inc., of New York, will release this picture together with the rest of the series.

"Web of the Law" Completed

"The Web of the Law," the first of a series of six pictures of the Texas Rangers, has been completed by Director Tom Gibson at the Long Branch, Cal., studios. Patricia Palmer and W. J. Miller play the leading roles with George Sherwood, Harry Belmour, Alfred Hewston, Hal Stephens and Fran Hutter in support.

C. B. C. Second of "Big Six," "Only a Shop Girl," Ready

Actual production was completed this week on "Only a Shopgirl," the picture to follow "More to Be Pitied" on the C. B. C. Film Sales Corporation series of Six Box Office Winners.

According to a wire received by Jack Cohn at the New York Distributing office, from Director Edward LeSaint, the final scenes of the feature were shot early this week and the attention of the production forces is now being focussed on getting the picture edited and titled so that it may be sent East for showing and distribution.

Director LeSaint said over the long distance telephone this week that he and producer Harry Cohn were highly enthusiastic over this second feature and that the editing staff has expressed the opinion that it was even better in every way than the first picture, "More to Be Pitied." The story by Charles E. Blaney had loaned itself even better to screening than they had at first thought likely, and the action throughout traced a character development that was not overshadowed by the excellence of the cast.

He said that the players, Estelle Taylor, Mae Busch, Wallace Beery, Tully Marshall, Claire DuBrey, James Morrison, William Scott, Willard Louis and Josephine Adair had worked together like a happy family, their only thought being the success of the finished picture.

Portland, Ore., Exchange Sold

PORTLAND, ORE.—(Special).—L. A. Todd, manager of the Interstate Film Exchange in Portland, Ore., announces that his office has taken over the releases for the Equity and Reliance companies in the Portland district. The Reliance office in Seattle will handle releases for the Interstate exchange in the Seattle district, Todd stated. G. A. Metzger, manager of the Rivoli Theatre in Portland, was formerly manager of the Reliance Distributing Corporation's Portland branch.

After several weeks in the Portland office of the Interstate Film Exchange L. A. Todd is now planning to return to his home in Spokane, Washington.

Producers Security Lineup Is Complete

That Producers' Security Corporation intends operating on an extensive basis this year is made apparent from an announcement emanating from that company this week, wherein features for 1922-23 release are made known. These include a Richard Barthelmess production, "Just a Song at Twilight," with Evelyn Greeley and Pedro De Cardoba. Another special release will be "Madame San Gene," which will be ready for distribution within very short time.

Dorothy Gish's "The Country Flapper," Maclyn Arbuckle in "Mr. Bingle" and "Mr. Potter of Texas," and "In the Night," a mystery picture, are now being offered by independent distributors.

Ricord Gradwell, president of Producers' Security Corporation, is angling for other productions which will be announced within the next few weeks.

U. S. Moving Picture Co. Again Sued

Charges and countercharges figure in the suit brought in the New York Supreme Court by James H. Polk against the United States Moving Picture Corporation and James W. Martin. According to Polk's complaint, who is a Washington, D. C., attorney he alleges breach of contract in that two promissory notes claimed to have been given by the company to himself and Martin, one for $15,500 and the other for $30,000, and $7,500 for legal service Polk alleges he rendered, are unpaid. Polk further claims Martin released to the picture concern all of his interest in the notes and for this reason refused to join him (Polk) in bringing suit.

On the other hand, U. S. Moving Picture Corporation not only denies the Polk claims but sets up a counterclaim. While admitting making of the notes, they say no consideration was given for same and they were obtained by fraud and that property which figured in the giving of the notes alleged by plaintiff to belong to him, in reality belonged to the corporation and purchased with its funds. In its counterclaim the answer avers that plaintiff, through his agent, bought from the company State rights to "Determination" and "Spirit and Flesh" for $13,000, which sum, it is claimed, Polk has not paid.

Controversy over the quality of certain motion picture films has resulted in a suit being brought in the New York Supreme Court by Al Ira Smith against Clark Cornelius Corporation in which damages for breach of contract is asked. In an answer the corporation admits that twelve two-reel outdoor pictures were delivered to them by plaintiff. It is alleged, however, that in the agreement for the pictures plaintiff agreed they would be of a marketable product of a standard commensurate with selling price, and the agreement, it is alleged, was entered into on this understanding without first making a screen examination of the pictures. The answer further alleges that the pictures were not marketable and of a standard greatly inferior to their selling price.

New Hallroom

The title of the latest release of the Hallroom comedies is "All at Sea." Jack Cohn produced this one.

Philly 'Change Has Birthday

PHILADELPHIA.—(Special).—Ben Amsterdam and Louis Korson, owners of the successful Masterpiece Film Attractions, Inc., are celebrating their tenth anniversary as exchange men in this city. This firm is handling some of the biggest features in the independent market. In addition to operating Masterpiece, Messrs. Amsterdam and Korson also own the Al Lichtman franchise, the Federated Exchange and Equity franchise.

Friction has developed here between David Segal, of Royal Pictures, Inc., and Bob Lynch, of Metro Pictures, Inc., over the franchise announced by Amalgamated Film Exchange of New York as having been given the latter. Segal claims that he should have been given the franchise under a contract he claims was signed in New York in July.

Lou Berman, owner of Independent Film Corporation, releasing the Warner Brothers' productions, has started his campaign on "Rags to Riches." Lou is looking forward to a year that will show twice the business his local exchange made in 1922.

Tony Luchese, of De Luxe Film Exchange, is ballyhooing "Night Life in Hollywood" in great style. Luchese scored again this week when the local exhibitors endorsed his Bible series of one-reelers, on the exhibition of which they will co-operate in this section.

Jesse Platt With Weshner

Increased activity in their publicity and exploitation departments was noted this week in the Weshner-Davidson Agency when this agency announced that Jesse L. Platt, formerly a newspaperman on the Boston American had been added to their staff. Mr. Platt will confine his efforts to trade and newspaper publicity for Weshner Davidson.

Young Warner Publicity Head

Lon Young, who succeeded Eddie Bonns this week as director, advertising and publicity for Warner Brothers, is one of the best-known showmen in the business. He is a pioneer showman who has been in every branch of the business. He has handled special publicity on "Why Girls Leave Home," "School Days" and "Your Best Friend." His wide knowledge of conditions throughout the country prompted Harry M. Warner to create the contract department and placed Young in charge. Mr. Young was born in Providence, R. I. His first show assignment was with the Barnum & Bailey circus on their first invasion of Europe. He toured Europe in vaudeville for seven years, then came to this country and extended his vaudeville tour, doing a magic turn, to the Orient under the name of "Leonzo." He returned and invaded the picture business as exhibitor, operating at various times theatres in Providence, Pawtucket, R. I., Hartford and Norwich, Conn. He was exploitation man for Fox and Select in Philadelphia and went ahead of a number of road attractions. For the past two years he has been with Warner Brothers. A better or more competent successor to Eddie Bonns, who is in charge of Goldwyn's exploitation department, could not have been made and both Mr. Young and Warner Brothers are to be congratulated. Lou Marangella, who has been doing splendid work, will continue as assistant to Mr. Young.

Three scenes from "Streets of New York," directed by Burton King, which Arrow Film Corporation will release. Edward Earle and all star cast appear in this special which opens next week in three Jersey City, N. J., theatres next week.

Warner Pictures Will Not Be Sold in Group to Exhibitors, Says Head

A significant feature in connection with the forthcoming series of the Warner Brothers seven productions, following the unsolicited praise from exhibitors and an unusual number of first-run bookings on "Rags to Riches," a Harry Rapf production, featuring Wesley Barry, was revealed by Harry M. Warner just prior to his departure for the West Coast studios.

Mr. Warner declared that the seven productions will not be sold in group to exhibitors, that each and every picture will be sold on its merit. In following this policy, Mr. Warner said that it is the reverse of the plan pursued by the other organizations in the industry.

"We have received many reports from the exchanges handling our productions," said Mr. Warner, "to the effect that exhibitors are desirous of contracting for the entire seven pictures we will release this season. After considering the many aspects of the situation, we finally concluded that each picture will be sold on its merit.

"We do not believe in throwing all our productions on the exhibitors just because they happen to be eager for one. In other words, strange as this may seem, we want to safeguard an exhibitor's interests. And here's the reason:

"For a long time it has been the policy of other organizations to sell their productions in groups of fifteen, twenty-five or forty pictures, according to a formularized schedule. This means that exhibitors in being forced to buy the entire series acquire pictures that are far below the standard of a few big productions. And they are compelled to pay first-run prices for a mediocre picture fit only for a third-run house.

"We are against this plan. We believe that exhibitors should first realize the box-office value of each one of our pictures before booking it. If they don't want any particular production we will not hold a club over their heads and say: 'This is decidedly wrong,' and we will not knowingly allow any exchange to foist the group series plan in part or in whole upon theatre owners. We are eager to help exhibitors, because their success means our success, and in order to do it properly each picture will be sold on its own merits."

Lionel H. Keene, western representative for Loew's, Inc., after showing "Rags to Riches" at the Warfield Theatre, San Francisco, wired the Warner offices as follows: "Wesley Barry at his best in 'Rags to Riches.' This picture has everything the audience wants, heart interest, mystery, thrills, laughs, now and then a tear. Played to capacity business the opening Sunday in face of keen competition. A great picture for the whole family. A splendid picture for the best of theatres."

A large number of first-run theatres have booked the feature, and among them are included the Grand Opera House and Liberty, Pittsburgh; the new million dollar Eastman Theatre, Rochester; Chicago Theatre, Chicago; throughout the A. H. Blank circuit in Iowa and Nebraska; Liberty, Kansas City; Alamo, Louisville, Ky.; Circle, Indianapolis; Loew's State, Boston; American, Troy; Empire, Syracuse; the Pantages circuit, Toronto; Loew's Capitol, Montreal; Loew's Hamilton, Ottawa.

Clergy and Exhibitors Endorse Bible Films

The possibilities of effective tie-ups on the Sacred Films, Inc., Bible series of one-reelers were emphasized this week when those pictures met with the endorsement of the General Convention of the Episcopal Church at Portland, Ore., and the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware. That other M. P. T. O. units are contemplating similar action was embodied in a statement made this week by Ernest O. Van Pelt, eastern manager of Sacred Films, Inc.

The Portland, Ore., affair was a notable one with prominent clergymen from all parts of the country in attendance. The President and Mr. Van Pelt, of Sacred Films, Inc., were on hand. Fifteen episodes of the Old Testament was shown to the delegates, who later enthusiastically endorsed it and pledged to do everything in their power to successfully have the pictures shown.

The Pennsylvania exhibitor tie-up and endorsement came in the form of the following resolution, adopted at a meeting of the Board of Managers in Philadelphia, October 20, following a showing of the pictures:

"Resolved, that this organization give its fullest endorsement to the films of the Sacred Films, Inc., depicting incidents of the Old Testament, beginning with the Creation, as films that are of the highest type and possessing educational value, not only to the Biblical students but to the general public, and that they will serve as a medium tending to the elevation of the screen and motion picture industry; and further, that this organization take such steps as will be necessary in order to call the attention of its members to these wonderful films."

Zambreno Starts a Busy Season

CHICAGO.—(Special).—Frank Zambreno, president of Progress Pictures Company, stated this week that this Fall he will offer exhibitors in this territory the greatest series of Western he has ever owned. He has already acquired rights to the Franklyn Farnum series, including "When East Comes West," "Smiling Jim," "Wolves of the Border" and "The Fire-Brand." He also will release Richard Talmadge features including "Taking Chances," "The Unknown," "Putting It Over," "The Cub Reporter," "Watch Him Step" "Wildcat Jordan" and "Lucky Dan Western." The others are "The Better Man," "Shadows of Lightning Ridge" and "The Fighting Breed," Col. W. N. Selig pictures.

Progress Pictures Company of Chicago also will release this season the entire output of Arrow Film Corporation of New York, including "Ten Nights in a Barroom," "Night Life in Hollywood," "Streets of New York," the William Fairbanks Westerns, including "Jack Rider," "Cowboy King," "Rounding Up the Law," "Across the Border," "Western Firebrands," "Peaceful Peters," "Sheriff of Sun Dog." He will also have "The Stranger from Canyon Valley" and "Headin' North," with Pete Morrison.

Reports indicate that the Jack Hoxie Westerns in this territory are going particularly strong. Some time ago a report was published in this column to the effect that Reelcraft Exchange was not receiving proper exhibitor patronage. This report was erroneous, for this exchange is setting new records with this series of Jack Hoxie Westerns being produced by Xzdias Pictures Corporation.

Si Griever, of Griever Productions, Inc., has purchased the entire six melodramatic productions of C. B. C. Film Sales Corporation. The first of this series is "More To Be Pitied Than Scorned," which played the Randolph Theatre. The second release will be "Only a Shop Girl." Griever's Exchange will handle these pictures in Illinois and Indiana.

Equity Feature Opens in Detroit

DETROIT.—(Special).—The Equity special, "What's Wrong With the Women?", opened at the Capitol Theatre here on Monday, receiving good local notices from the critics. Business held up exceedingly well all week despite the bitter opposition furnished by other neighboring houses. This picture is making an excellent showing in this territory.

David Mundstuk, who has returned to the picture business under the name Exclusive Exchange, will handle the entire output of Aywon Film Corporation in Michigan. While in New York recently he bought rights to many features which he will release here.

Jess Fishman, manager of the Standard Film Service Exchange here, reports exhibitors usually pleased with the Al Lichtman special, "Rich Men's Wives." Harry Charnas owns the Lichtman franchise in this territory.

James M. Minter is personally supervising the Michigan showings of the Equity special, "What's Wrong With the Women?".

Gave Entire Lobby to Serial Chapters

Generally the exhibitor puts all his attention on the first episode of a serial, but O. L. Meister, of the White House Theatre, Milwaukee, felt that "In the Days of Buffalo Bill" deserved more individual treatment, and he picked up the chief feature of each episode to supply a basis for a full lobby display, which would seem to be the first use of a full lobby for other than the first installment of a serial.

Exploits by Chapter

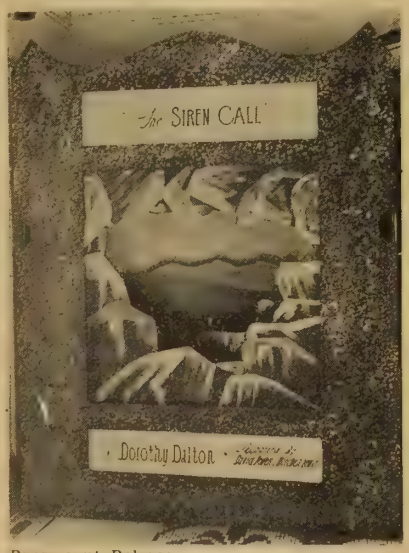
The cut shows the advance work which was also used for the showing of the opening chapter, employing two real Indians. The other is the display for Chapter Six, which depicts, among other things, the death of Abraham Lincoln. For this the tableau in the corner showed Booth jumping from the box to the stage after the fatal shot.

Each of the episodes was similarly treated, the whole forming the most pretentious campaign ever worked on a serial release. It served to make the short chapters real features of the bill and brought important business on the strength of the section of the bill generally considered to be "kid stuff."

Your attractions are what you make them. Mr. Meister made his serial important.

Had Real Waterfall for "The Siren Call"

Miniature displays always get more attention than the larger appeals and Phil Gersdorf, of the Rialto Theatre, Atlanta, knows this, so he made a hummer for "The Siren Call."



A Paramount Release

A SNAPPY MINIATURE

Back of the opening was a frame of clouds and rocks, each looking pretty much like the other. This was more subdued than the photograph suggests. Back of this was a waterfall with real water, and a tiny canoe, with two dolls perched perilously on the brink of the falls. A pump kept the water in circulation and the cost of the current used was less than would have been the cost of installing a waste pipe.

If you have not already started, hike straight over to the printer and arrange for a supply of Christmas Gift Ticket Books. Then start right in to advertise them on the screen, in the lobby and in your newspaper ads. Sell blocks of them to employers and merchants.

New Style Car Card Better for Autoists

In spite of the tremendous pull of the automobile violation summons, it has been open to the objection that many drivers resent the shock, and their indignation keeps them from responding to the advertisement.

Greenman, of the Fox Liberty Theatre, St. Louis, has overcome this objection with something just as startling and with more of a laugh.

Drivers have been coming back to their cars to find a "This car for sale" sign plastered on the steering wheel or door handle. There was a tiny "is not" at the proper place, with the added explanation that it was not for sale because the driver wanted to use the car to see "A Fool There Was."

Ten thousand cards were put out, and fifty boys were hired with passes to attend to the distribution, so the cost was very small compared with the result. The card is in black on orange red, which precludes reproduction, but the big idea is to make the statement the one big type display and let the rest run fairly small. The tags are printed on both sides, that they may be effective no matter how they lie, and are attached with cords.

A Universal Release

TWO EXAMPLES OF THE UNUSUAL EXPLOITATION GIVEN A SERIAL IN MILWAUKEE

Two of the lobby decorations of the White House Theatre for the Universal chapter play, "In the Days of Buffalo Bill." A new design was used for each chapter. The smaller cuts show more detail of the tableau in the upper left hand of the larger pictures, one depicting the assassination of Lincoln in Ford's Theatre, shown in chapter six. The designs were planned by Manager O. L. Meister.

A First National Release

THIS BEATS TRAILING A CIRCUS PARADE ON THE SAME LINE

Mose Klein, of the Majestic Theatre, Clarksville, Tenn., got out this bannered car for an American Legion parade to stress the endorsement of the National Commander. He did not have to organize a parade, for that was already arranged for.

Painted Legs Draw Record Utah Crowds

Ninety-nine per cent. of the male population of Salt Lake City parked in front of a window in which a girl was having her legs painted to advertise "Her Gilded Cage" at the Paramount-Empress.

Every day from ten to ten a girl had her legs painted every fifteen minutes, the girl artist being made up as a Japanese, to match the film. While the human canvas was washing up for the next coat of paint, the artist made sketches of Miss Swanson and displayed them to the crowds waiting for the reappearance of the model.

The stunt had to be laid off during the noon hour because the window crowds were ruining the restaurant business. No one went to lunch the first day, so the girls were sent to their own luncheon between twelve and one.

Just As Good

A good stunt can always be revived, as has recently been proven in Rock Island, where the Spencer Square Theatre sent out a man with a placard on his chest reading: "I cannot talk to you. Please do not ask me why." No one did, but the curious who looked back as he passed saw another sign on his back which read, "I am from the Valley of Silent Men."

There was just a change of one word from the old stunt, which had the ballyhoo hailing from "The City of Silent Men." There is not one stunt in a thousand which cannot be as successfully applied to other than the original title.

A Legion of Critics

M. A. Malaney, of the Loew Theatres, Cleveland, made the American Legion his guests at a special showing of "Skin Deep" at the Ohio Theatre, and then played up their statements that it was the best war picture they had ever seen—though just why anyone should wish to call attention to war pictures at this late day is somewhat hazy.

Anyhow the Legion talked a lot of people into the house, according to the veracious P. A.

T. H. Boland, of the Empress Theatre, Oklahoma City, made his a midnight matinee and got up a lobby largely composed of war souvenirs.

Lashed a Woman to His Lobby Display

Using up old material, so well disguised that it looked like new, J. M. Edgar Hart, of the Palace Theatre, El Paso, achieved a nice display for Betty Compson in "The Bonded Woman" at a cost of $20, most of which went to pay the girl who stood chained to two posts to carry out the idea of the title. One of the posts was carded "A Bonded Woman until a derelict is redeemed."

He found a girl who looked not unlike the star and hired a wig to complete the resemblance. Though not a professional, she stood so immovable for a considerable time that people would gather to discuss the question as to whether or not she was alive. That helped the ballyhoo not a little.

By and large, Hart ran up the business 40 per cent., and $20 is a long way from being that percentage. It left him a nice profit.

Hart is plugging away at lobbies until he has become the Oscar White of the Southwest—or is Oscar White the J. M. Edgar of the East?

Revival Gave Help to Picture Theatre

Columbus, Ga., had a big revival meeting and the town was all stirred up. Major J. C. Holloway realized that it was going to be tough sledding for a time, with the churches taking half pages on the motion picture pages of the daily papers and advertising on the screens, and he decided that the best way to "fight" would be to work in with the revivalists.

He offered his theatre for a noonday service, and he and Stuart Bird gave out the hymn books as the crowds entered. It was a more available location for a noonday meeting than any of the churches and the offer was appreciated. Perhaps it led the exhorters to be a little less denunciatory of the pictures, and certainly it did not hurt any to have the church people getting used to sitting in the comfortable opera chairs in the Grand.

Sold to an Increase

The net result was that instead of reporting a loss, the house made a 20 percent gain on Constance Talmadge in "The Primitive Lover" at an investment of 75 cents for paint, with which they effected a cave lobby to fit the title. Of course, they could have counted the time of the house painter and part of the cost of the old material, but the real cash outlay was the sum named and the painter was under regular salary and might have been loafing had he not been employed as a cave digger. The title was lettered on a huge club, supposed to be typical of the cave man lover suggested by the name.

A Perfumed Hell

Fearing that sulphur fumes might repel patronage, Ollie Brownlee, of the Palace Theatre, Muskogee, Okla., used incense in the cauldron set into the lobby to advertise "While Satan Sleeps." He used three burners to get plenty of smoke, and the preachers had to work twice as hard the next Sunday to offset the weakening influence of his version of the inferno.

Large cutout devils squatting in the flames were used for side pieces and the title was carried in individual cutout letters; a device grown very popular in the southwest.

A Paramount Release

HERE'S BETTY COMPSON LASHED TO THE MAST BY HART

J. M. Edgar Hart, of the Palace Theatre, El Paso, fixed up this display from old material, but the public never guessed. The woman stood so still many thought her a wax figure until she smiled. The whole thing set the Palace back two tens.

Accessory Frame in Clever Design

Of course T. B. Noble, Jr., of the Liberty Theatre, Beaumont, Texas, used the gilded cage for Gloria Swanson in that title, but he put a fancy wall barrier in front of it and got a better effect. But we like even better his side frames, one of which is shown here.

A Paramount Release

THE SIDE DESIGNS

These are flowered lattices with large urns. The lattice is white, the urn a rich blue and the lettering in white. They give a fine effect in the lobby and can be used at frequent intervals with only slight repainting. Mr. Noble does most of his own brush work and presumably invented the design.

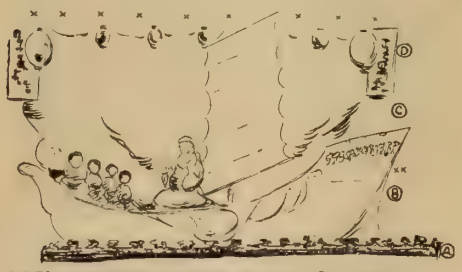
Balling It Up

Exploitation for Monte Cristo was all balled up in Topeka. The Isis Theatre sold the newspapers on a costume ball to be held in a popular hall, the dancers to be costumed in the period of the play.

The papers carried daily stills to show prospective contestants the proper dressing and did not charge it against the house publicity. The ball brought out some 900 dancers and numerous spectators and was a high success, which reacted in favor of the Fox production.

Rothapfel Design for East Is West

The cut shows the design used by First National at the private showing of Constance Talmadge in "East is West" at the Ritz-Carlton, New York. The display was made in the alcove of a stairway leading to the ballroom. It can be made over into a lobby or window display with no change other than the use of cutouts where living persons were used in the original.



LIGHTS CHINESE CHILDREN AND MANDARIN PICKED OUT BY YELLOW AND ORANGE SPOTS CONCEALED BEHIND POOP DECK OF (B)
RED FLOOD ON CHINESE GRAND DRAPE (C) FROM STRIP MASKED BEHIND (D) -- (X) INDICATES LIGHTS.

A- GROUND ROW OF FLOWERS
B- SET BOAT - FLAT - WITH BENCHES ON THE LEFT FOR CHINESE KIDS. MANDARIN IS SEATED IN THE CENTER SMOKING AND FANNING. MAST IS OFF CENTER WITH SAIL SET AGAINST GRAND DRAPE BACKGROUND RAIL OF BOAT IS COVERED WITH SILK SCARFS
C- GRAND DRAPE DRAGON EFFECT
D- CHINESE LANTERNS, LIGHTED, AND CHINESE PENNANTS CONCEALING STRIP LIGHTS

A First National Release

THE DISPLAY SKETCH

The display is in three planes, the ground row of flowers, to represent the bank, the boat and the backing. There is also a border in front of the backing to conceal red floods which light the drop. The children and the mandarin are lighted by yellow and orange spots hidden by the outline of the boat. It's very simple, yet effective, if well done.

Ballyhoo Book was Pasadena Exploit

Pasadena, which recently developed the automobile "locomotive" for "The Crossroads of New York," comes forward again with a traveling book, used for "The Masquerader." It is not a new stunt, but this photograph shows so clearly the construction that it will prove helpful to others.

The book is mounted on large castors, known to the trade as "truck castors," and is not lifted but pushed along by the man inside, who observes his course through the eyeholes in the mask just below the title. Where there is no chance to use some similar device, scrim can be put over the opening and painted to harmonize with the rest of the cover.

A First National Release

THE PASADENA BOOK

In the band of the back there is a slot, presumably for the distribution of throwaways or heralds.

The back cover should be hinged to permit the chauffeur to get inside without lifting the structure. This was made of compo board, but muslin or canvas on a frame will be lighter and more convenient.

This is a handy prop not only for the title shown but for any book title, and the perambulator can also be hooked to the sale of the book in co-operating stores.

An American Release

TWO NEW LOBBIES FROM FRANK A. LACEY, OF THE MAJESTIC THEATRE, PORTLAND

It has been some time since we showed any of Mr. Lacey's work, but it is evident that his hand has not yet lost its cunning, for these displays are well up to his standard. That on the left is for "The Belle of Alaska" and offers a novel steamer dock corner piece. On the right is the more conventional display for "The Great Alone," with the foliage hung from the ceiling, where it is out of the way.

A First National Release

GEORGE SCHADE'S LATEST IS THE JUICELESS WIRELESS

A phonograph shoots the message into a box resonator whence it is conveyed through a rubber hose to the funnel set into the sidewalk still frame, the hose being run out of the window to a lamp post and down that to the frame. It's effective.

Juiceless Wireless George Schade's Gag

Always looking for something new, George Schade, of Sandusky, got one of the best weeks in the past year with a very simple outfit consisting chiefly of a phonograph, a rubber hose, a tin horn and a still frame.

For convenience in the photography the outfit is shown complete but the inset shows how the frame was located on the street with a Klansman to see that "One Clear Call" kept working.

The selling talk on the picture was talked into a phonograph record, the tone arm terminating in a box made of bits of old cigar boxes. This served as a resonating chamber to increase the volume of sound.

At the top of the box a conection was made with a hose, which was run out of the second story window, from which the device was worked, to a lamp post and down that to the funnel set into the sign between the word "wireless" and the title of the play. A light wire was run in to give current to a set of bulbs in the top of the frame, to make it look more mysterious.

It was all comparatively simple—much more simple than it sounds, but it made a remarkable business for "One Clear Call" without the use of the more expensive night riders.

Frosted a Window to Frame Snow Set

When Hugo Plath, of the Queen Theatre, Abilene, Tex., made a snow landscape in a window for "Over the Border," he frosted the edges of the pane with whiting to form a frame for the display. It helped the effect and increased the attention value because people came across the street to see why the window was whitened where they might not have noticed the display from that distance.

He used a log hut lobby obtained from a sister house, staining the lights blue, and with the thermometer around a hundred, he brought them in through suggestion.

When there is no danger of excess humidity, you can frost with a saturated solution of alum or epsom salts and get a better effect.

Advance Editorial for Blood and Sand

Because he stood in good repute with the editor, J. G. Evins, of the Odeon Theatre, Savanah, Ga., got an advanced editorial on "Blood and Sand" in the leading paper, the angle being the filming of the classic.

His lobby was draped in solid red to throw into relief two six sheet cutouts, but red and yellow were used for top draping. Windows were obtained in two book stores and a sporting goods house and 1,000 rotos, 2,000 heralds and 100 fan fotos were distributed.

The net result was a five-day run; a record for the Odeon, at an average of $100 a day above the average.

Humorous Stunts Aid "The Curse of Drink"

Although the title does not suggest much humor, Weber and North report that the comedy sheets for "The Curse of Drink" greatly helped the opening in Newark. These sheets show a baby asleep with a nursing bottle in its lap. It seems to sell better than would the most violent posters.

In the same vein one of the Newark newspapers offered tickets for the best titles for a set of cartoons. One showed a man at a bubble fountain getting the water in his eye, another was a mother forcing a child to gulp down castor oil, and a third was a noisy soup eater. The picture title was fitted to all three.

A built-up locomotive, on the lines of the Pasadena perambulator, sold the runaway train idea.

In Newark all of the milk route wagons carried the baby one sheets and did it without charge.

Used All the Angles on "Name of the Law"

Figuring that perhaps the F. B. O. press men knew something about the business, H. B. Clarke, of the Strand Theatre, Memphis, followed their lines in putting over "In the Name of the Law." The campaign cost him around $100, but the receipts were bettered by five times that sum.

The fake cameraman was one of the best bets, and a real photograph was made of the chief of police and his staff and shown as a prologue to the film. Numerous three-sheet cutouts of the semaphore policeman were used, and a bus line bannered the rear elevation of all its boats to oblige the police and fake summonses were handed out by a man in police uniform.

Cutouts on trucks, 200 doorknobs and 5,000 miniature newspapers were also used, while the lobby was made noisy with six-pointed stars reading "Police Roundup," "Son's Terrible Dilemma," "Mother's Devotion" and "Father's Grief." It's hard to see how daughter kept out of trouble, but she was not listed on the stars.

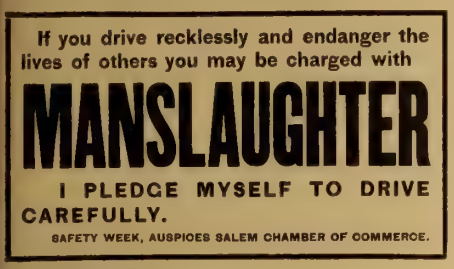
A First National Release

SINCE BEAUTY IS ONLY SKIN DEEP THE HOOK IS OBVIOUS

The Liberty Theatre, Pittsburgh, hooked the First National title to a beauty shop on a display of beauty aids, feeling that here was one window to interest every woman—and the women bring the men to the theatre, as a rule, so it got all.

Manslaughter Card Made Even Better

L. R. Barhydt, former Goldwyn exploiteer, but now manager of the Empire and Federal theatres, of Salem, Mass., betters the Manslaughter card fully one hundred per cent. by trimming it up.


If you drive recklessly and endanger the lives of others you may be charged with
MANSLAUGHTER
I PLEDGE MYSELF TO DRIVE CAREFULLY.
SAFETY WEEK, AUSPICES SALEM CHAMBER OF COMMERCE.

A Paramount Release

THE MANSLAUGHTER CARD

He used a gummed sticker 5 by 8 inches reading with the usual "if you drive recklessly and endanger the lives of others, you may be charged with Manslaughter," but he added, "I pledge myself to drive carefully." Then there was a space for the signature and below "Safety week, auspices Salem Chamber of Commerce."

These stickers were sent out by the Chamber to its members and distributed to others. It became a matter of local pride to have one on your car windshield and the bright red play title was the most conspicuous line on the card.

Mr. Barhydt also encloses an old timer in a four page folder with the front lettered "The reason John Doe doesn't go to the Empire Theatre." Inside is "He is dead" in heavy black type with a twelve point mourning border.

Managers Combined in Drive on Editor

One of the most constructive ideas to come up from the Texas section of Southern Enterprises, is Bill Johnson's report on a stunt of J. B. Robertson, of the Palace Theatre, Ft. Smith, Ark.

When Robertson came into the town he noted that most of the picture news in the local paper was in the paid advertising. When he chatted with the editor about newsy paragraphs, he was turned down cold. The editor didn't want it.

Robertson figured out that it meant as much to the other houses as it did to the Palace, so he interested all of the local men in a concerted drive on the editor. They used the same argument that was set forth in the Des Moines letter originally printed in this department a couple of years ago.

They pointed out to the editor that he gave columns of free space to baseball and none to the pictures. Then they led him over to the news stands and pointed out a multiplicity of fan magazines for the pictures and the one lonesome little squirt of a baseball magazine.

They got the newsdealer to tell how many fan magazines he sold and how few baseball magazines he disposed of.

The local paper now has a daily department of moving picture notes and the readers highly appreciate the service.

Moral. Your opposition is a real human being, too. Get him to help when he can.

P. S. Moral. You can unboil some eggs.

An F. B. O. Release

HERE'S A LOT OF EMOTION FOR ONE ADMISSION PRICE

H. B. Clarke, of the Strand Theatre, Memphis, put it all out front where you could see what you were getting. It looks as though the whole darned family suffered a lot, but it conveyed the impression of a play opulently rich in grief and it sold.

A Fox Release

THE LABOR DAY FLOAT OF TREMONT TEMPLE, BOSTON

This was the only float allowed in the Labor Day parade in the bean headquarters, and it put over a tableau from "A Little Child Shall Lead Them." But the kiddie did not lead them. The float came at the end of the parade instead of the head.

No Rail Strike

The same engine on a motor truck which advertised "The Crossroads of New York" at the Phillips Theatre, Orlando, Fla., was brought out of the roundhouse for "The Fast Mail," which cuts the cost of the prop to $7 to each picture, and leaves it ready for the next railroad play.

In the lobby H. B. Vincent used the profiles of two engines, one either side of the arch, and above the box office was a cutout of a race horse that was first used on "Thunderclap," with a motor animation. An airplane, electrically propelled, hung from the centre of the lobby and buzzed around in a circle.

The entire exploitation expense was only $24 and the receipts passed the average by more than $100.

Tied to Twins

Add to the already long list the Twins Matinee. Tom Clemmons of the Tivoli Theatre, Beaumont, gave free admission to all twins of immature age to advertise The Bachelor Daddy. He got more talk than twins out of the stunt, but he cared more for the talk than for the twins, so he did not worry.

Another idea was using the cutout of Meighan and the kiddies and setting them up in a sand pile, which anchored the various pieces securely.

A First National Release

HOW THE NORMA PEARLS GIVE "ETERNAL FLAME" DISPLAYS

This entire window of a Columbus, Ohio, dry goods store was turned over to the Colonial Theatre to put over the pearls and Miss Talmadge's latest release. The wax figure was dressed in the pearls to hook in the suggestion that the star wears them.

A Paramounteer Stirs Up London

George A. Smith, Toronto Paramounteer, rocked London to its very foundations with a press fake. It should be remembered, however, that there is a London in Ontario, and that is the one he picked on.

A letter written on the stationery of the Biltmore Hotel, New York, was sent the mayor offering $250,000 to the city if he would permit Gallardo, champion matador of Spain, to pull off a bullfight in London. Senor Garcia, manager for Gallardo, explained that London was so centrally located he could pull patronage from all over Canada and New York City.

One Fell for It

It was pretty raw, but one paper fell for it. The other kidded it along with the suggestion that they have four fights and make a million or monthly bouts and pay the taxpayers a premium.

Smith kept on, however, and arranged preliminary details with an insurance man to supply a bond of $10,000 to guarantee the performance of any contract Garcia might enter into with the city, and a Syrian cook was installed in the leading hotel, registering as Garcia.

Once more one of the papers fell, but the other announced that Gallardo was a Spanish onion and not a matador and the only wrestle he ever had with the bull was when he bit into a tough steak.

Came on Film

Then the theatre announced that owing to the laws the bull fight could not be given, but that Gallardo would be seen in the person of Valentino in "Blood and Sand."

It was all very nicely done, and the kidding stories in the "wise" paper really did more good than the stolid acceptance of the story by the other, and the play was put over to really readable news stories.

And not satisfied with this, W. A. Lake, of Loew's Theatre, added a fashion show when he played the feature.

Eli Got Them

After spending a lot of time persuading the one Jewish newspaper in Philadelphia to run a daily column of notes about the pictures, the nine neighborhood houses playing in the Jewish section found themselves in a quandary. There was no one to write the copy in Yiddish and the paper would not waste the time translating.

Then it was that Eli M. Orowitz came to the fore. The Philadelphia Paramounteer can write from left to right or from right to left with equal ease, so he is editor of the department with the understanding that the column is one hundred per cent. Paramount. Now the nine houses have to book Paramounts or lose their advantage.

Scorned Exploiteer and Pulled a Bone

Not long ago the manager of a theatre in western Pennsylvania announced that he did not require the aid of the Paramount exploitation staff. He felt that he could do his own advertising unaided.

No one insisted that he take the advice so freely offered, so the manager went his own gait, presently to find himself in the Hall of Fame with an advertisement of which we reproduce the essential portion here.

THURSDAY, FRIDAY AND SATURDAY,
By special arrangement at great cost, direct from sensational New York and Pittsburgh runs

JESSE L. LASKY PRESENTS

RODOLPH

VALENTINO

—IN—

"Blood and Thunder"

—WITH—

LILA LEE and NITA NALDI

A PARAMOUNT PICTURE

The real Screen Sensation of the year—Broke all existing records in New York. Doing the same

A Paramount Release

The New Title

It is pretty hard to realize that a man could pay the rental on a picture costing what "Blood and Sand" still costs and then not taking the trouble to advertise it properly, but there it stands just as it was in the paper. We had to see the paper before we would believe that any exhibitor could make such a whale of a break. The exhibitor is now in the class with the men in Massachusetts and Chicago who advertised "Bring the children" when they ran Ibsen's "The Doll's House."

A Double Show

Oscar White, of the Rex Theatre, Sumter, S. C., turned his entire lobby into a cage for "Her Gilded Cage," and the effect was so striking that many of his patrons told him the lobby alone was worth the price of admission.

A Paramount Release

THIS EGYPTIAN DISPLAY COST ONLY FIFTEEN DOLLARS

It was built by T. B. Noble, Jr., of the Liberty Theatre, Beaumont, Tex., for "The Loves of Pharaoh" and the cost does not represent his own time, since he did most of the painting. It is a simple effect, and will get a lot of attention.

Put Lightest Day Next to Saturday

When you can put your lightest day's receipts so far ahead that they come next in rank to the Saturday taking, it sounds like something.

Thursday is the worst day of the week in Birmingham, Ala. L. R. Towns, of the Strand, was closing a run of big pictures, and he wanted the last week to be the largest.

Thursday morning he ran a coupon in all of the papers good for one admission for ten cents. This was repeated in the afternoon papers. The receipts went nearly $200 over the previous day's business, and not only that, but Friday and Saturday both showed a decided increase over the previous week.

As Lem Stewart points out, it will not do to make this a regular stunt, or the people will wait for the bargain day, but on occasion it will help sell a really good picture through word of mouth advertising. It helped pull "Manslaughter" a hundred per cent. over the summer average.

Recharging

J. G. Evins, of the Odeon Theatre, Savannah, Ga., used the diving pearl stunt on The "Man Unconquerable," adding some moth balls to the water to save buying so many imitation pearls.

He reports that the carbonated water can be recharged for this stunt by adding a little potassium bicarbonate. He used fresh soda water only twice daily, adding the potassium from time to time.

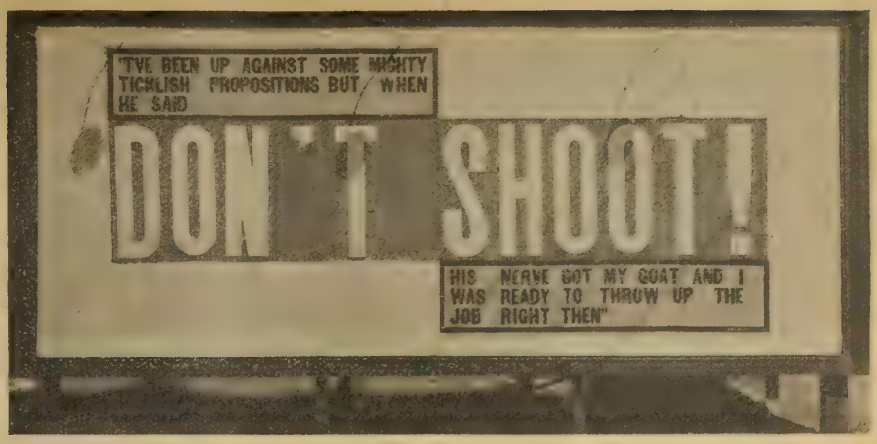
Cleverly Done

Irving McDonald, of Fox's Theatre, Springfield, Mass., used a good one on "Grandma's Boy." It is not new, but his method of working it is ahead of the earlier examples.

He had a fake check printed on a slip just large enough to go into a standard window envelope. The name of the recipient was filled in on the typewriter, much as dividend checks are sometimes filled in, and enough of the "Pay to" line and a part of the amount, (which was done to suggest a check writer), showed through the window to give the suggestion that it contained a remittance. A line directed the attention to the other side for endorsements, and this, of course, was the display advertisement for the attraction.

It was sent out under two cent postage, to a more limited class than usual, but it was so well done that probably all of the checks paid a neat profit.

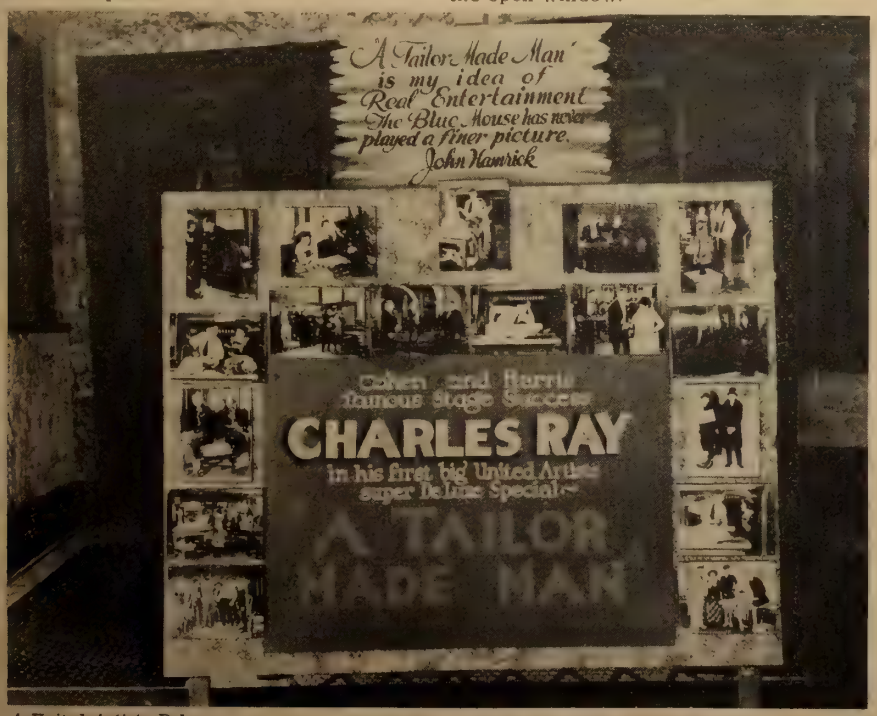
It is a pity that we cannot reproduce the stunt, for it was done with especial care, even to an £ with an s added to live up to the 2912 laughs promised. The main idea, of course, is to suggest a check through the open window.


"I'VE BEEN UP AGAINST SOME MIGHTY TICKLISH PROPOSITIONS BUT WHEN HE SAID
DON'T SHOOT!
HIS NERVE GOT MY GOAT AND I WAS READY TO THROW UP THE JOB RIGHT THEN"

A Universal Release

A NOVEL TEASER BILLBOARD USED BY THE SUPERBA, LOS ANGELES

This pays only as a now and then, but now and then it will get more interest, and the use of the title "Don't Shoot" is in itself an interest-creating stunt that will lead them to remember when they read other advertising for the feature.


A Tailor Made Man is my idea of Real Entertainment The Blue Mouse has never played a finer picture. John Hamrick
CHARLES RAY
A TAILOR MADE MAN

A United Artists Release

TYING THE PERSONAL GUARANTEE TO THE LOBBY FRAME

John Hamrick, of the Blue Mouse, got behind the Charles Ray production of "A Tailor Made Man," with his personal guarantee and sold most of Milwaukee into coming in to see the feature. The cut shows how he worked it on his lobby display frames.

Eight Foot Dishpan Played for Feature

Dishwashing is one of the big ideas in "The Song of Life," so Lee Keiler, of the Arcade Theatre, Paducah, Ky., had an eight foot profile dishpan painted, filled with a load of soiled dishes that would do credit to a big hotel.

A First National Release

THE BIG DISHPAN

He figured that the women would fall for the appeal of the dishes and come and bring their men folks with them. The six women in the cut, lined up at the box office, may be phoney, but they had a string of real patrons at the showing times.

Branching Out

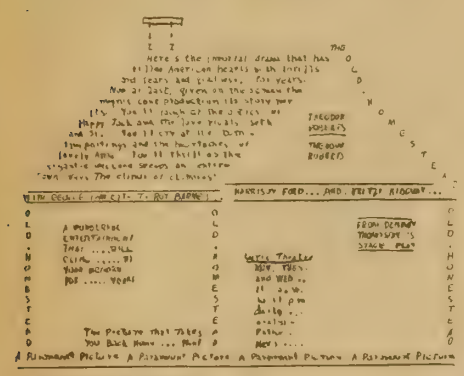
Because he has had so many snow lobbies lately, Oscar White, of the Rex Theatre, Sumter, S. C., turned to the woods idea for Jan of the "Big Snows," and turned out a lobby forest costing only $7 but which was much admired. And he covered the lobby floor to a depth of four inches with pine needles and dried leaves.

The high light is that he tacked a small banner for the title on the branches, to connect the banner intimately with the display.

Tom Boland, of the Empress Theatre, Oklahoma City, is picking on Norma Talmadge's hair now. He interested the beauty shops in the Norma Wave and gave a stage demonstration of how it was done.

Type 'Old Homestead' Makes a Good Display

When "The Old Homestead" was screened for the officials of Southern Enterprises, Lem Stewart figured that it would be a great seller, and the better the advertising, the better the sales. He sat down and doped out an advertisement which he worked out roughly on the typewriter. It was sent to all the managers with the suggestion that the copy be laid so that the selling talk suggest a shingled roof, as shown in his typewritten sketch. He did not realize, by the way, that this, in itself, would make a good advertisement, but intended it only as a suggestion. The ad design itself looked something like the



A Paramount Release

THE TYPED SUGGESTION

reproduction, the original being on the usual 8½ by 11 inch sheet. After a few suggestions on the composition Lem added: "You may think this is difficult to read. It is, but like the pass, difficult to get, people simply must have it, and we believe this layout will arouse curiosity as well as act as an impression of the title to the show."

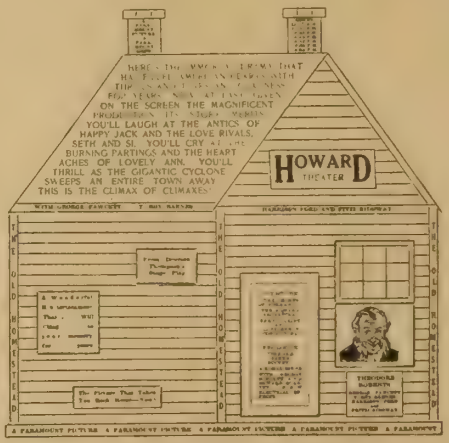
Paramount Picture
A James Cruze production adapted from Denman Thompson's famous play by Perley Poore Sheehan and Frank Woods
OVERTURE
"The Chimes of Normandy"
PROLOGUE
"The Old Oaken Bucket"
"The Old Homestead"
with Theodore Roberts, George Fawcett, T. Roy Barnes, Harrison Ford, Fritzi Ridgway
HOWARD THEATRE

A Paramount Release

THE FIRST ATTEMPT

The suggestion was given to Assistant Manager Kennedy, of the Howard, Atlanta, before the diagram was complete, and working with what he had, Kennedy gave a rough sketch to the compositor and the result was a one front house, built of straight rule work and one cut from the press book. It looked like the second cut, and will be better for houses not able to afford large spaces. In the original it is three tens.

Then Mr. Kennedy got the sample sketch, and with this to show the compositor, he got a much better effect in four eights. This is only two inches more than the three tens, and yet it is vastly better and well worth the trifling additional cost. One is sketchy, the other fairly complete, and the wider display gives a much better proportioned house. Of course this is time work, and it probably took more time to get this clapboard effect, but if you had the two examples before you in the original size, you could see that there is no comparison as to effect. The wider design is worth several times the other in display effect. There is very little trick composition, and the only difficult part is putting on the roof. In a reproduction in which



A Paramount Release

THE BETTER DISPLAY

the same measure is used for the two cuts, the larger display comes out smaller, and will not yield the same effect in the reproduction, but the idea of the cuts is not to offer a comparison for display but merely to show the better effect of the more carefully prepared display and to illustrate the value of having something definite and tangible to show the printer. This is one point where many managers fail to get the best result. They give the compositor only a verbal picture of the effect they desire instead of offering a sketch, no matter how rough, to show the relative display they require. In straight composition much can be done by sketching in the big display lines, lining for the smaller type and putting in the cuts. If the printer were a mind reader, he would be getting more important money in vaudeville. Even the roughest sketch is better than the most elaborate verbal explanation, and in this case Lem's layout is very definite and complete. The general "Old Homestead" display is one using the plan book cuts, but this novelty advertisement will be better in most instances, and the type can be lifted and used for a throwaway, if desired, without additional cost. In an office using stereotype plates, the matrix can be cut out and cast flat after the edition is run off, and this can serve as a plate with any additional matter you may care to use. Personally we think that a typewritten sketch, carefully done, will be even more attractive.

—P. T. A.—

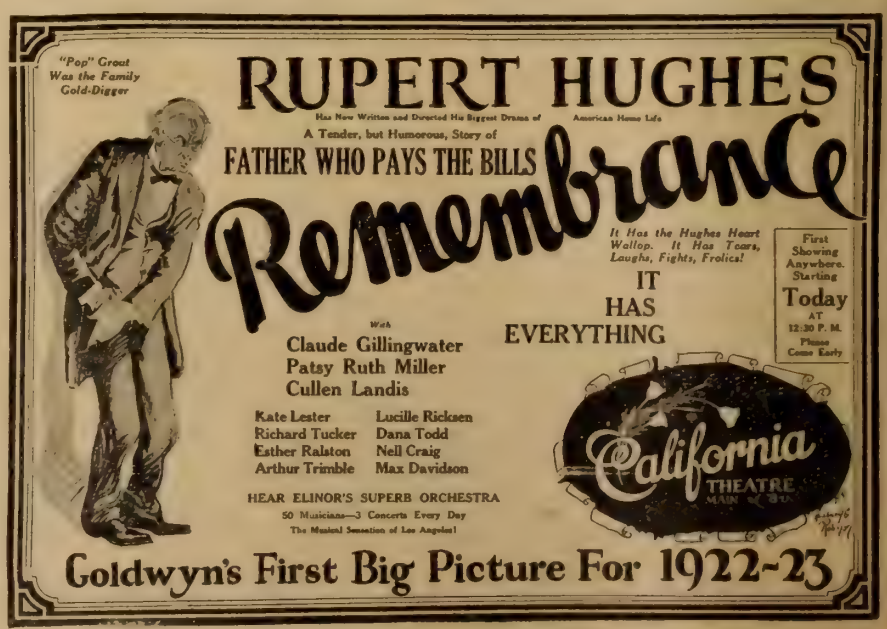
Liked the Lady

Jimquin sends in some smashing good ads for "The Fast Mail," done for the West Coast Theatres while he is waiting around Los Angeles for a really good opening, and adds one for "Nanook of the North" in which it is announced that a real Eskimo woman and a dog will be in the lobby daily, and that the woman will answer all questions about her home land. You can get most any race in Los Angeles, where the pictures demand types and it would not be so simple, say in Iowa, but it shows that Jimquin is always on the job, and it also suggests that you can have an Eskimo woman—if she answers the questions in her native tongue. Get the idea? Patrons, like a sell now and then.

—P. T. A.—

Big Time Stuff for the World Premier

The California Theatre, Los Angeles, got the edge on other houses with "Remembrance," and took extra space to put over the Goldwyn-Rupert Hughes presentation.


"Pop" Great Was the Family Gold-Digger
RUPERT HUGHES
Has Now Written and Directed His Biggest Drama of American Home Life
A Tender, but Humorous, Story of
FATHER WHO PAYS THE BILLS
Remembrance
It Has the Hughes Heart Wallop. It Has Tears, Laughs, Fights, Frolics!
IT HAS EVERYTHING
First Showing Anywhere. Starting Today AT 12:30 P. M. Please Come Early
With
Claude Gillingwater
Patsy Ruth Miller
Cullen Landis
Kate Lester
Richard Tucker
Esther Ralston
Arthur Trimble
Lucille Ricksen
Dana Todd
Nell Craig
Max Davidson
HEAR ELINOR'S SUPERB ORCHESTRA
50 Musicians—3 Concerts Every Day
The Musical Sensation of Los Angeles!
California THEATRE
Goldwyn's First Big Picture For 1922-23

A Goldwyn Release

A FINE EXAMPLE OF CUT RESTRAINT FROM LOS ANGELES

And with all the extra space, the only cut work is the figure of Pop Grout and the only hand lettering is in the title and the signature. All of the rest is in type; big, clear, legible type, which puts the message over as no drawn work possibly can. It is a seven tens; close to half a page, and it would be readable in a space one fourth the size. It would not be as conspicuous, and it would not put the picture over as well, but it does not add on a lot of useless facts merely because there is more space to fill. It is merely set in larger faces that the few necessary arguments may get the widest reading. The display speaks for itself. It is capital; about the best work Tom Reed and Hubbard Robinson have given us since they were teamed up a couple of months ago. There is a punch even to the "Please come early," which is more appealing than come early to get a seat. It shows a more personal interest, and even so small a thing may influence the sales.

—P. T. A.—

Sells Crowd Idea on "Blood and Sand"

Evert R. Cummings, of the Fort Armstrong Theatre, Rock Island, Ill., sends in two of his displays for "Blood and Sand." The Sunday space foreshadows the other when he urges them to "Assure yourself a good chair by coming early or attending the matinees," and "This attraction is breaking attendance records everywhere. Come early for best seats." Then for his follow stuff he uses the crowd idea. He does not tell how good the play is, but how large the crowds are, and it is part of mob psychology that they want to get where the other people are. It is this which leads them to stick around for an hour or so in a stand-out. They want to get in all the more

A Paramount Release

TWO VALENTINO ADS

because they cannot. Crowds did come to see the play, and they were played up to bring others. This can be worked only now and then, and only for a play that will draw the initial crowds, but when the crowds are started you can build them up by telling the crowds are there and people will rush to get in, where they might pass by if you were barely filling the house.

—P. T. A.—

Fussy Designs Still Hurt Grauman Spaces

If the Grauman press agent could steal the Grauman artist's ink bottle and dole out only enough ink to make a proper design, it might be possible to get good Grauman advertisements, but this will never be possible while the artist is permitted to make the sketches and then letter in most of the talk, as well. This is a wider display than the present Grauman style, which runs only two columns wide, and it is so stuffed with copy and picture that it looks like the office towel in a printer's shop. It is dirty—just plain dirty—and when we hear Sig Grauman praised as a great manager sometimes we wonder whether he knows anything about good advertising. About half of this space is given to the personal appearance of Charles W. Cadman, the

A Paramount Release

ANOTHER GRAUMAN CATASTROPHE

composer, which explains the design on the right which might be an end view of a wood basket or a lyre. In view of the other facts we think this is as close as the artist can come to a lyre. Still, it might be an overturned piano bench. Whatever it is, it would seem that a composer is worth more than the feature, for the title of the big reeler is shoved up out of the way and you do not get the fact that this is supposed to be an advertisement for "The Valley of Silent Men" until you have soaked up the added attraction. There is something discouraging about these Grauman spaces. They were going very nicely for a time, but the improvement did not continue and now they are worse than they were before. We get cleaner work from the hick towns.

—P. T. A.—

Overcrowded Space Loses Attraction

Trying to do too much in an 85 by three cost the Tivoli Theatre, San Francisco, a pretty display for Norma Talmadge in "The Eternal Flame." The title is almost wholly sunk in the flames which surround the letters, and the flames are not necessary. A straight letter would not only have been legible, but it would have done much to help all of the space devoted to the copy. This is small at best, and made seemingly smaller through the division caused by the almost solid black of the title. Of course, Miss Talmadge sells more than the title, but it would be better to sell the star plus the title and at the same time get a better display. We do not like this suggestion of material fire for the title. "The Eternal Flame" was the flame of love and there is no sense in ringing in the fire department. For "Burning Sands" there is better reason for the flaming letters, but there is no cause for conflagration in "The Eternal Flame," which is better typified by the votive candles at the right. The copy is a rather abrupt transition from the poetic to the vernacular. It starts off all right, but it ends with a bump, reading: "Gorgeous to behold, yet never to be held—vivid to love, yet never to be won; pure beauty asking only the fealty of one man, but when he wagered on her faith as he would upon a horse—then things start to happen." It would be almost as fit to use "Oh, boy!" in place of those last five words. Better would be—"then 'The Eternal Flame' lowered, to burn more brightly than ever when true love came." We think that managers make an error in using "Better than 'Smilin' Through,'" as most of them do. This play does not appeal to the same clientele as does the former production. To lead them to expect another "Smilin'

A First National Release

TOO DARK A DAY

Through" and then find a romance of shallow passions and flirtation is to engender a dislike for this play where did it stand upon its own merits it might find approval. The "better than" style of advertising is always to be reprehended. The patron's judgment; not the manager's fiat, is the test.

—P. T. A.—

Three Column Space With a Single Cut

Arthur Swanke, who does the publicity work for the Rialto Theatre, El Dorado, Ark., sends in a three fives for "While Satan Sleeps" planned on the use of a single column portrait. With a few pieces of twelve point rule, and a little six, he gets a bold and vigorous effect with no special

A Paramount Release

A HOME MADE EFFECT

art work and no intricate composition. His device for working up the cut to a point of importance is very simple, yet effective in the extreme, and he has produced an effect that higher priced men with larger facilities at their command do not achieve. The scheme is by no means new, yet it is not often used in spite of its value. It is a hint to other small house men who want something big and who cannot afford special work and who perhaps cannot utilize the larger cuts, most of which call for a greater investment in space. Mr. Swanke gets about four times the usual value for his space and does it simply.

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

Sincere exhibitors are sending these tips to help you book your show. Their reports are printed without fear or favor. If a picture is good, bad or ordinary, you will find it out here. Turn about is fair play; let these exhibitors guide your bookings, and in turn let's hear from you.

American Releasing

CARDIGAN. This is mediocre, not a special. You cannot boost your price and get by with this. Advertising: ones, photos, Am. Legion. Patronage: mixed. Attendance: fair. P. S. Nielsen, Rex Theatre, La Moure, North Dakota.

JAN OF BIG SNOWS. Good picture. But patrons would rather see couple married at ending instead of leaving them to guess. Advertising: ones, three, 11x14s. Patronage: mixed. Attendance: fair. Chas. F. Johnson, Plaza Theatre, Punta Gorda, Florida.

Associated Exhibitors

GRANDMA'S BOY. Good picture, but we failed to take in rental. We were "darn" fools to pay the rental we did. Buy it right or pass it up, is our advice. Advertising: like a circus. Patronage: small town. Attendance: fair—never a full house. H. S. Stansel, Ruleville Theatre, Ruleville, Mississippi.

GRANDMA'S BOY. Opened to pleased capacity business and held up for an entire week. No kicks on this picture, which is a money maker for the office. Patronage: general. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

RIDER OF KING LOG. A padded program picture. Was "kidded" here by college students. Patronage: all classes. Attendance: good (with vaudeville). J. Kenrick, Strand Theatre, Ithaca, New York.

F. B. O.

BEYOND THE RAINBOW. An excellent offering. Patrons all pleased with it and made it a point to say so. Advertising: threes, ones and photos. Patronage: neighborhood. Attendance: fair. E. W. Kundert, Empress Theatre, Beresford, South Dakota.

GLORY OF CLEMENTINA. Whew! what a "lemon" for us. Couldn't stand to look at it myself. Pleased mighty few. Pauline Frederick is good, but what a story!! Advertising: regular. Patronage: general. Attendance: poor. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

IN THE NAME OF THE LAW. A very good picture. Pleased ninety per cent of the patrons but failed to draw any business. Advertising: window cards, newspaper, slide, lobby, display. Patronage: family. Attendance: fair. William Brill, Rialto Theatre, Akron, Ohio.

LURE OF JADE. Pauline Frederick in six reel production that was acclaimed by all to be excellent. Miss Frederick very popular here. The film was in fine shape, not one misframe: the photography was clear and showed up fine on the screen. Ending was somewhat sad but all left theatre saying picture was much better than general run of films. Advertising: ones, threes, slides, exploited star's name. Patronage: small town. Attendance: fair. C. C. Johnson, A-Muse-U Theatre, Melville, Louisiana.

MY DAD. Very good Northern story; wonderful scenery. Does not command any higher rental than regular program picture It will get by, but don't advertise as a special. Advertising: two newspapers, lobby. Patronage: mixed. Attendance: fair. G. H. Rardin, America Theatre, Longmont, Colorado.

SEVEN YEARS BAD LUCK. Five reels of laughs. If they like real humor, feed them this. Max Linder is a clever artist and works hard in this production. Advertising: circular, tack cards, program, papers. Patronage: transient. Attendance: stood them up for an hour and a half. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

First National

CAVE GIRL. Not too good: in fact, a common, ordinary picture. The story is not very good and it is not very well put over. Our advice is, lay off of this one. Advertising: two sixes, two threes, six ones, slide, newspaper, 11x14s. Patronage: small town. Attendance: fair. L. E. Silverman, Columbia Theatre, Skamokawa, Washington.

CHILD THOU GAVEST ME. Wonderful picture but, for me, no pulling power. Advertising: usual. Patronage: small town. Attendance: poor. W. Ray Erne, Rialto Theatre, Charlotte, Michigan.

CROSSROADS OF NEW YORK. If your people like melodrama, give them this one. Business good and everyone satisfied. Chas. H. Ryan, Garfield Theatre, Madison Street, Chicago, Illinois.

DEVIL'S GARDEN. An unreasonable story and did not please.. Advertising: all I could get was a slide and set 8 x 10 photos. Patronage: neighborhood. Attendance: poor. W. H. Goodroad, Strand Theatre, Warren, Minnesota.

ETERNAL FLAME. Norma Talmadge in excellent picture, well produced and well acted, which played to pleased capacity business for whole week. Patronage: general. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

ETERNAL FLAME. Most perfect picture to date. Everybody pleased. Booked for four days, extended to full week. Advanced prices. Advertising: window cards, one, three, newspaper space quadrupled. Patronage: best. Attendance: excellent. J. A. Flournoy, Criterion Theatre, Macon, Georgia.

GAS, OIL AND WATER. For me, absolutely poor. Another one like "Barnstormer". You had better have a dark house. Patronage: resort. Attendance: fair. J. H. Holeman, Auditorium Theatre, Dawson Springs, Kentucky.

HAIL THE WOMAN. One of the very best pictures ever shown in my house. 100% satisfaction for both exhibitor and patron. Patronage: small town. Attendance: good. A. L. Hepp, Idyl Hour Theatre, Greeley, Nebraska.

THE OATH. Will appeal strongly to Jews, but will please most any crowd. Eight reels is about two too many but you can go after business with this one and please what you get. Advertising: regular. Patronage: mixed. Attendance, fair. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

THE OATH. Miriam Cooper in one of her very best. Wonderful attraction. Star especially adapted for this type of show. Advertising: newspaper, ones, threes. Patronage: mixed. Attendance: very good. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

ONE ARABIAN NIGHT. For me, another can of foreign junk. People walked out in disgust: Pola Negri unpopular. Advertising: extra good. Patronage: family. Attendance: poor. Wm. C. McIntire, Rose Theatre, Burlington, North Carolina.

PECK'S BAD BOY. Go the limit on this: will back anything good you can say. Did not break house record, but did fairly well. Patronage: mixed. Attendance: fair. R. S. Moore, Gem Theatre, Snyder, Oklahoma.

POLLY OF THE FOLLIES. A good comedy but not her best. Seemed to please most of our public. Neither good nor poor. Advertising: large campaign. Patronage: high class. Attendance: good. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

PRIMITIVE LOVER. Far better than anything Constance has done in months. It had a plot well suited to the star, with good direction and photography. Some thrills and lots of comedy blended into a very entertaining comedy. Patrons derived more merriment out of this feature than from any other Constance has appeared in heretofore. The aboriginal tactics as applied to their squaws were varied somewhat but accomplished the same results, causing plenty of laughter. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

SCRAMBLED WIVES. Pleasing comedy drama, with color scenes that add novelty. Advertising: posters, press. Patronage: small town. Attendance: good. Chas W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

SEVENTH DAY. This is a sure money getter. It is one of the best I have played. Advertising: ones, three, six, photos, window cards. Patronage: general. Attendance: good. T. J. Hickes, Liberty Theatre, Saxton, Pennsylvania.

SILENT CALL. The most wonderful Northern picture yet. Strongheart is wonderful. Bill it big. Patronage: all classes. Attendance: good. Clarence W. Langacher, New Glarus Theatre, New Glarus, Wisconsin.

SONNY. A splendid picture that pleased our patrons, but not as good as "Tol'able

David." Advertising: extra. Patronage: better class. Attendance: fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

TROUBLE. Give us more like this one and no one will complain about business. Jackie Coogan a most wonderful actor. Picture pleased 100%. School teachers urged children to see it. Advertising: billboards, heralds, photos, slide. Patronage: neighborhood. Attendance: good. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

WEDDING BELLS. Good Constance Talmadge comedy situation. Story well acted and directed. Pleased all. Bought right, will make money. Exploit, Advertising: seven ones, two threes, two sixes, twenty-four, lobby and mailing list. Patronage: small town. Attendance: very good. E. L. Wharton, Orpheum Theatre, Glasgow, Montana.

Fox

CHASING THE MOON. Fine Mix picture. Pleased. Advertising: six threes, five ones, slide. Attendance: good. Vincent J. Votalats, Myrtle Theatre, Thornton, Rhode Island.

CONNECTICUT YANKEE. This is something extra good and takes better in the small towns than in the big burgs where they have nothing but a lot of illiterate Hunyaks, Dagos and Kikes and such ilk that wouldn't know Mark Twain from a bale of hay. Patronage: small town. Attendance: very good. W. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

JACKIE. This one very weak. Mason all finished here. Very disappointing: nothing but kicks. If you play it, keep mum, don't exploit. Advertising: usual. Patronage: small town. Attendance: poor; glad of it. E. L. Wharton, Orpheum Theatre, Glasgow, Montana.

MEN OF ZANZIBAR. Russell good in this one, also supporting cast well chosen. Pleased 85%. Advertising: ones, three, photo, slide. Patronage: small town. Attendance: poor. R. K. Russell, Lyric Theatre, Cushing, Iowa.

JUST TONY. This is a 100% picture. Pleased all who saw it and they are still talking about Tony. Tom Mix's horse is well trained. Boost this for all you are worth. Advertising: ones, three, 11x14s. Patronage: mixed. Attendance: extra good. Chas. F. Johnson, Plaza Theatre, Punta Gorda, Florida.

LIGHTS OF THE DESERT. I consider this a good program picture. It pleased 100% so you can't want any more. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

OVER THE HILL. One of the most wonderful pictures shown in my theatre. My patrons could not comment on it more highly or better. They thought the world of this picture. Book it. You cannot go wrong on this one. Advertising: as usual. Patronage: all kinds. Attendance: not too good, on account of fireworks. Frank Fera, Victory Theatre, Rossiter, Pennsylvania.

STAGE ROMANCE. A very highly dramatic picture which was enjoyable to about 5% of my patrons. Fox ought to put Farnum back in his kind of picture if he wants to give me the series. Advertising: lobby and billboard. Patronage: small town. Attendance: poor. T. W. Cannon, Majestic Theatre, Greenfield, Tennessee.

SUNSHINE VALLEY. William Farnum at his best: the kind of picture patrons expect from Farnum. Advertising: papers and posters. Patronage: small town. Attendance: good. J. Carbonell, Monroe Theatre, Key West, Florida.

UP AND GOING. Tom Mix again, so we can't kick. He plays a mounted Copper this time. Lots of action but no stunts. Advertising: usual. Patronage: small town. Attendance: good. Marsden and Noble, Noble Theatre, Marshfield, Oregon.

Between Ourselves

A Get-Together Place Where We Can Talk Things Over

Since Straight From the Shoulder started to become the dependable tip department it is, exhibitors have had a chance to get wise to the pictures that ring the bell—and the ones that toll it, too.

Mr. H. Odom, down in Durant, Mississippi, had a vision of the wider usefulness of these pages when he wrote—you read it some weeks back—that producers ought to profit greatly from a study of your honest and unbuyable opinions.

His wish has come to be fact. The producers are studying these tips. Once the producer of a certain type considered the exhibitor something to unload his stuff on; but now that the exhibitor has a voice and a place to use it—right here!—the producer can see that he can learn something to his advantage from the man who takes his product.

Besides being a guide to the booking of pictures, Straight From the Shoulder has become a source of information that the producer consults.

Proof? He's quoting your opinions and giving them still wider circulation in his advertising matter.

That's appreciation—and a step forward.

VAN

Goldwyn

BOYS WILL BE BOYS. Good, entertaining comedy drama. Will Rogers draws well here. Advertising: newspaper, heralds, lobby display. Patronage: general. Attendance: fair. Smith & Correll, Portland Theatre, Casselton, North Dakota.

DANGEROUS CURVE AHEAD. Good production of married life with its trials and tribulations. Lightened with touches of humor that brought down the house. Six reels. Clear photography, good cast, excellently directed. Boys, you won't make a mistake in booking this one; it has splendid entertaining qualities and will please the most discriminating audience. Pleased 90%. Advertising: ones, threes, slide, heralds. Patronage: small town. Attendance: fair. C. C. Johnson, A-Muse-U Theatre, Melville, Louisiana.

DON'T NEGLECT YOUR WIFE. What I call a suggestive picture. Not well received. A picture of this kind hurts this theatre. Patronage: local. Attendance: fair. Ernest M. Cowles, Orpheum Theatre, Pelican Rapids, Minnesota.

EARTHBOUND. Fine picture. Well received and considered a good picture by all. Teaches good lesson. Book it. Advertising: sixes, threes, ones, photos, handbills. Patronage: small town. Attendance: good. E. E. Stearns, Dew Tell Theatre, South Dayton, New York.

GODLESS MEN. Some of the men liked it, but few of the women did. Too morbid for a good audience picture. Patronage: small town. Attendance: poor. L. M. Zug, Rialto Theatre, Jerome, Idaho.

Hodkinson

FRENCH HEELS. A fairly good picture, but did not draw very well. Patronage: general. Attendance: fair. C. R. McCown, Strand Theatre, Nashville, Tennessee.

HEARTS HAVEN. Here is a pleasing program picture. A good Sunday picture; our patrons commented favorably. Advertising: newspapers, photos, posters, slide. Patronage: highest class. Attendance: good. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

SLIM SHOULDERS. Very artistic fashion show. Irene Castle's best so far. It pleased the better class and displeased the farmers and laboring people. Advertising: double quantity. Patronage: general. Attendance: light. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

Metro

BROADWAY ROSE. Mae Murray in superb picture splendidly played and acted. Full of pep and well worth seeing. Will get the business and fill the cash box, if well exploited. Patronage: general. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

CONQUERING POWER. Personally thought it wonderful but picture is too good for average small town audience. Pleased 75%. Ingram is a wonder at selecting a cast. Advertising: big. Patronage: small town. Attendance: fair. A. La Valla, Community Theatre, Bethel, Connecticut.

FOUR HORSEMEN. Almost equaled the record for this house. Cast exceptional. One of the really great pictures of the year. Pleased 95%. Advertising: more than average. Patronage: small town. Attendance: good. A. La Valla, Community Theatre, Bethel, Connecticut.

THE HUNCH. Fair picture but no business on it. Gareth Hughes not much of a star for me. Advertising: usual. Patronage: general. Attendance: poor. C. R. McCown, Strand Theatre, Nashville, Tennessee.

Paramount

BACHELOR DADDY. Most wholesome "kid" picture since "Daddy Long Legs" and deserving the same sort of exploitation. Should please anywhere 100%. Best Saturday house in many weeks. Well worth double run. Tom Meighan did it like a million dollars. Grab this, fellows, and bill it like a circus. Advertising: every way. Patronage: mixed. Attendance: very good. J. J. Wood, Redding Theatre, Redding, California.

BLOOD AND SAND. A great picture in every respect and will draw anywhere if advertised. O. K. Advertising: ones, threes, six, twenty-four, inserts. Patronage: mixed. Attendance: good. Daniel Buss, Star Theatre, Tonawanda, New York.

BORDERLAND. A picture with a good moral but one which, for me, does not appeal to the majority. Advertising: regular. Patronage: mixed. Attendance: fair. Fred S. Widenor, Opera House, Belvidere, New Jersey.

BOUGHT AND PAID FOR. A good picture that they want, in my case, more than it's worth. It was not a big box-office puller: patrons forget dramatic successes six years old. No great kick on the picture only I was oversold on the picture considering box office draw. Advertising: usual and heralds, mailing list. Patronage: health seekers and tourists. Attendance: fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

GOOD PROVIDER. With Vera Gordon this is one of the greatest pictures of regular flesh and blood that has ever been shown: with the unsung hero of millions of homes—"father." No mistake will be made in booking this picture. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

GHOST IN THE GARRET. A fine comedy: the best we had for some time. It was enjoyed by all. Advertising: photos, ones, slide. Patronage: mixed. Attendance: good. D. D. Purcell, Muse-U Theatre, Cortez, Colorado.

HER HUSBAND'S TRADEMARK. Just fair. Not what you'd expect from DeMille. Patronage: neighborhood. Attendance: fair. J. A. Emory, Star Theatre, Bar Harbor, Maine.

IF YOU BELIEVE IT, IT'S SO. Satisfactory for our Sunday program. Opinion was divided as to its merit but personally thought it of considerable value. Famous Players are the wisest of them all, but Meighan needs something a little different if he is to stay popular. He was losing with us until we played him in "Bachelor Daddy" which was a winner. There is a sameness to his acting that gradually sinks him out of the "pulling" class except with those with whom he is a favorite. Patronage: rural town. Attendance: fair. Arthur B. Hancock, Columbia Theatre, Columbia City, Indiania.

INSIDE OF THE CUP. A fine picture with a great lesson. Many said, one of the best and truest pictures we have shown. Get them out to see this, especially church people, and it will help the movie cause. Patronage: rural. Attendance: fair. H. G. Frisbee, Community Theatre, Meredith, New York.

LOST ROMANCE. Very good picture: pleased 80%. Advertising: one, three sheets. Patronage: small town. Attendance: good. H. S. Miller, Grady Theatre, Cairo, Georgia.

MISS LULU BETT. Did not please very well and absolutely had no drawing power. I guess Paramount made some money on this one—I didn't. Advertising: banner, lobby, two daily papers, slide. Patronage: college town. Attendance: poor. C. W. Cupp, Royal Theatre, Ardakelphia, Arkansas.

MANSLAUGHTER. Greatest picture this year. Pleased 100%. Public mobbed theatre all week. Advertising: heavy, all kinds. Patronage: all types. Attendance: great. L. R. Barhydt, Federal Theatre, Salem, Massachusetts.

MORAN OF LADY LETTY. Good production. Plenty of action. Patronage: small town. Attendance: good. Mrs. J. A. Travelle, Elite Theatre, Placerville, California.

NICE PEOPLE. This is a good one. Advertising: double order. Patronage: mixed. Attendance: almost double. Wm. H. Mayhew, Broadway Theatre, Cisco, Texas.

ONE GLORIOUS DAY. Will Rogers does fine in this, but for some unknown reason or other, it only pleased about 50 per cent. And I can see now where this picture will not have universal appeal. Personally, I thought it a very good and unique picture. Patronage, health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

THE ORDEAL. Good. A little too suggestive at times but, on the whole, splendid entertainment. Will please the fair sex because of the rich costumes and settings. It has some good acting; Agnes Ayres a good actress. Advertising, lobby, newspaper with cuts, slide, program. Patronage, high class. Attendance, fair. C. W. Cupp, Royal Theatre, Arkadelphia, Arkansas.

THE ORDEAL. Miss Ayres becoming more popular. This picture has average entertainment value. Patronage, better class. Attendance, fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

THE ORDEAL. Good little picture that will please the women folks. Conrad Nagel in supporting cast. Star wears smart gowns and wraps. Well staged. Patronage, neighborhood. Attendance, good. Chas. H. Ryan, Garfield Theatre, Madison Street, Chicago, Illinois.

Frankness

I don't mind telling you frankly that my reason for becoming a subscriber is the exhibitor reports column. Keep it up. It's great. With every good wish for your continued success, I am, sincerely yours, Arthur L. Shanahan, Owner, Strand Theatre, Kittery, Maine.

OUR LEADING CITIZEN. I saw this picture at Oklahoma City and it appealed to me as extra good. Theodore Roberts helps the cast wonderfully. Jack W. Ogilvie, of Dixie Theatre, Wynona, Oklahoma.

RESTLESS SEX. Six like it would put a sprag in my Saturday's business. The producer calls it a special, but I will have to give it another name, (a lot of bunk, for me). Seven reels of film is about all I can say for it. It might have been a good picture if it had been in about four reels and a lot of that filthy, undesirable, degrading drinking love scene that should not be seen by the younger class, left out. J. J. Wright, Rex Theatre, Bevier, Missouri.

SATURDAY NIGHT. Another good DeMille picture, book it. They will probably like it. Patronage, first class. Attendance, fair, account of rain. H. Odom, Dixie Theatre, Durant, Mississippi.

THE SHEIK. Very good picture. Highly pleased the audience. Advertising, special frames, lobby display, trailer. Patronage, mixed. Attendance, good. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

SOUTH OF SUVA. Mary Miles Minter puts this picture over. It's a good program picture and ought to satisfy everyone. Advertising, ones, three, six, slides, program. Patronage, general. Attendance, fair. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

THREE LIVE GHOSTS. A crackerjack, the book especially good. Good plot, good direction and photography. Call it 90 per cent. Advertising, six twelves, one three, one twenty-four, photos, slide. Patronage, small town. Attendance, poor. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

Pathé

NANOOK OF THE NORTH. Talk about specials! Here is a real one. Record business in middle of summer. Every one pleased. Advertising: sixes, threes, ones. Fred J. Jones, Rialto Theatre, Nelson, Nebraska.

Playgoers

ANN OF LITTLE SMOKY. An out of the ordinary program picture. Plenty of action. Good acting. Advertising: usual posters, photos. Patronage: small town. Attendance: good. Dr. J. E. Guibord, National Theatre, Grand Mere, Quebec, Canada.

Selznick

EVIDENCE. Did not see this picture personally but patrons report it's a dandy production. Would say that it ought to prove a good program attraction. Advertising: one sheet, two threes and slides. Patronage: general. Attendance: fair. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

SHADOWS OF THE SEA. A fine picture, pleased 100%. Good for any program. Advertising: threes, ones, slide. Patronage: small town. Attendance: good. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

WAY OF A MAID. Nice little story. Niles Welsh overshadows the star, Elaine Hammerstein. Patrons pleased. Patronage: average. Attendance: good. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

WHY ANNOUNCE YOUR MARRIAGE? Played this on a Saturday and did not draw very good but nevertheless it's a good program picture that pleased 80%. Advertising: two newspapers, photos, slide, one sheet. Patronage: half of them farmers. Attendance: fair. Chas. Martin, Family Theatre, Mt. Morris, New York.

United Artists

THE NUT. A typical and very good Fairbanks that cannot help but chase the blues. Patronage: mixed. Attendance: good. E. J. Breggers, Gem Theatre, Crystal Falls, Michigan.

WAY DOWN EAST. Big business at increased prices, at a fair rental. Play it—those who haven't—by all means. Put it on right! Don't railroad it through the projectors. Get their special music. Increase your price, "present" it, and you'll clean up. Advertising: usual, with heralds. Patronage: health seekers and tourists. Attendance: excellent. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

WAY DOWN EAST. Played percentage. Just got by. A splendid picture. Had I rented it, would have lost money. Patronage: town. Attendance: fair. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

Universal

AFRAID TO FIGHT. A knockout and Frank Mayo in the best picture. Universal gave him the story he should have. Patronage: all classes. Attendance: very good. G. K. Nenes, Liberty Theatre, Miami, Arizona.

AFRAID TO FIGHT. Good. Pleased practically everyone. Good story, action and direction. Get this one. Advertising: newspapers, photos, slides, posters. Patronage: general. Attendance: good. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

FOOLISH WIVES. One of the most elaborate pictures we have ever shown, but just about the poorest story ever written. Good business first day, nothing the second. Strictly a one-day picture. Advertising: newspaper, billboards, heralds, photos, slide. Patronage: neighborhood. Attendance: as above. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

GALLOPING KID. Another Gibson "knockout". As a Western star he can't be beat for good, consistent stuff. Advertising: usual. Patronage: small town. Attendance: good. Marsden & Noble, Noble Theatre, Marshfield, Oregon.

MAN TO MAN. One of Carey's best. Second run on this one. Lots of action. Pleases all. Did a very good business for second run picture. Patronage: middle class. Attendance: fair. Wm. Thacher, Royal Theatre, Salina, Kansas.

NO WOMAN KNOWS. Had the print been in good condition it would undoubtedly have been a treat for the Jewish crowd. With a perfect print you can clean up with it in a Jewish neighborhood. Advertising: one, threes and photos. Patronage: mostly Jewish. Attendance: good. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

TYPHOON COOLING SYSTEM
TYPHOON FAN CO. 345 W. 39 ST. NEW YORK

SPECIAL ROLL TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: $5.00, $6.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand	$3.00
Ten Thousand	5.00
Fifteen Thousand	6.50
Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa.

MANAGERS—ELECTRICIANS

Do you know that you can get away from the expense and nuisance of dipping by using

Reco COLOR HOODS

for your sign and decorative lamps and at the same time get beautiful and lasting effects?

Write for circular.

REYNOLDS ELECTRIC COMPANY
2624 WEST CONGRESS STREET
CHICAGO, ILLINOIS
Also make Flashers, Small Motors, etc.

TITLES
FOR ALL PURPOSES—ANY LANGUAGE
10 Years Specializing in This Product Assures You of the
BEST
Moderate Prices :: Quick Service
PREMIER TITLE COMPANY
156-358 EAST 33D STREET CHICAGO

Why Experiment with Poor Work?
Why Pay Exorbitant Prices?
Get in Touch with the
Standard Motion Picture Company
1005-1006 Mailers Bldg. Phone Central 2347 Chicago, Ill.
Developing—Printing. Special Title Work
Cheapest by far with Satisfaction Guaranteed

Advertise Your Equipment
in Moving Picture World
For Best Results

first sergeant of his squadron in aviation. His knowledge of electricity made him an excellent man to take charge of projection for Mr. Riley's enterprises. Lawson is an enthusiast about his work and in order to keep properly informed regarding the motion picture industry he has all copies of the Moving Picture World issued during the past year nicely arranged on shelves in his office so that he can get at them easily when they are required for reference.

Mr. Lawson recently paid a visit to the factory of the Nicholas Power Company in order to get some points regarding Power's projectors, which are used in the Capitol Theatre. Mr. Lawson thinks it is a good idea to know something about how the machines are made which he is using. The Capitol Theatre does considerable adver-

ARTHUR N. LAWSON

tising in the local papers and the following is taken from a column article which Mr. Lawson recently wrote for the County Review of Riverhead: "Its patrons are from far and near and the streets are lined for blocks with automobiles nearly every night in the week, bringing their passengers to the Capitol to seek recreation and rest in the comfortable leather upholstered chairs within, with the comfort and beauty of the interior of the house, the efficient and courteous service, the mammoth Robt. Morton Orchestra organ and the artistic presentation of entertaining motion pictures with the leading moving picture machines. Power's 6-B's guarantee the patrons perfect projection. The Power's projectors are installed in all the biggest theatres and studios throughout the country."

This seems to us an excellent illustration showing how exhibitors can interest their patrons in equipment.

Picture Theatres Projected

CHICAGO, ILL.—Caldwell & Sons, 215 Public Savings Building, Indianapolis, Ind., have contract for Broadway Hotel to be erected at Broadway and Sheridan road. Structure will contain theatre, with seating capacity of 5,000.

ELDORADO, ILL.—New Grand Theatre will be erected on Fourth street.

ROCKFORD, ILL.—Sheets Construction Company, 105 North Clark street, Chicago, has contract for three-story Alhambra (moving picture) Theatre, store and apartment building, 86 by 150 feet, to be erected at North Main and Auburn streets for Alhambra Theatre Corporation, to cost $200,000.

FORT WAYNE, IND.—Consolidated Realty & Theatre Company, 403 Carroll Building, has plans by J. E. O. Pridmore, 38 South Dearborn street, Chicago, for eight-story brick and concrete theatre and hotel building, 142 by 180 feet, to be erected at 821 Calhoun street, to cost $1,250,000.

COVINGTON, Ky.—Fisher Dovore Construction Company, 36 Blymer Building, Cincinnati, Ohio, has contract to erect one-story brick fireproof and stone-trim moving picture theatre, 90x100 feet, to be erected at Madison, Sixth and Pine streets for syndicate now forming, to cost $200,000.

WINONA, MINN.—Beyerstadt Amusement Company, Inc., has plans by Otto A. Merman, Linker Building, La Crosse, Wis., for brick, concrete and tile theatre, 66 by 140 feet, with seating capacity of 1,250, to be erected on Johnson, between Third and Fourth streets.

Business Opportunity

Opportunity for party with capital, connect with picture company. Have complete equipment and stories. Handle own money. Will produce in East. Actors write: Producer, Moving Picture World, New York City.

Bargain in Projectors

Three DeVry Portable Projectors, slightly used, good condition. $100 each for cash to get quick sale. Box 287, M. P. World, N. Y. City.

CLASSIFIED ADVERTISEMENTS
Help and Situations Wanted Only

3c per word per insertion
Minimum charge 60c
Terms, strictly cash with order

Copy must reach us by Tuesday noon to insure publication in that week's issue.

SITUATIONS WANTED

MANAGER—First-class, twelve years' experience, desires to locate. Can give best of reference. Address P. O. Box 686, Coatesville, Pa.

YOUNG MAN at liberty, experienced Juvenile roles; assistant director; willing to connect with new company. Other offers considered. Excellent references. Juvenile, Moving Picture World, New York City.

YOUNG MARRIED MAN, 28, desires position, preferably California, as managing director high-class motion picture theatre; former newspaperman; previous experience supervising management of refined theatres; capable executive; artistic temperament; creative genius; can originate distinctive features in advertising, publicity; references and recommendations highest character. Box 286, Moving Picture World, New York City.

GOOD MOVING PICTURE PIANIST desires change after December 1, 1922. Pictures skilfully cued. Is student on organ. Will go anywhere in New England. Address D. E. Lepage, 54 North Main street, Leominster, Mass.

A Warm, Well-Ventilated Auditorium Next Winter

Install a Skinner Bros. Direct-Fired Heater and you will have a warm, comfortable and well-ventilated auditorium next Winter. The Skinner Heater uses no pipes or ducts as warm air carriers—your aisles and walls are not blocked, cluttered up and made unsightly with the various kinds of heating fittings commonly used.

Can Be Installed Almost Anywhere No Odor, Practically Noiseless

The Skinner Heater may be installed almost anywhere in your building—in the basement, at the front of the auditorium or wherever it may be most convenient. It is easily operated and requires no more care than an ordinary furnace. Burns coal, coke, wood, gas or oil—creates no odor and is practically noiseless in operation.

A Very Good Ventilator

Besides being an effective heater, the Skinner system also acts as a very good ventilator. It supplies fresh, warm air, which replaces the impure air in the building—in use it needs to be operated only several hours daily.

Fully Guaranteed—Get Details

Every Skinner Heater is fully guaranteed when installed as directed by our Engineers, after a survey of the premises. Fully illustrated information will be forwarded on request.

SKINNER BROS. MFG. CO., Inc.
1440 SO. VANDEVENTER AVE. ST. LOUIS, MO.
Factories: St. Louis, Mo., and Elizabeth, N. J.

Boston, 461 Little Bldg.
Buffalo, 718 Morgan Bldg.
Chicago, 1719 Fisher Bldg.
Cincinnati, Ohio
Cleveland, 628 Marshall Bldg.
Detroit, 324 Scherer Bldg.
Kansas City, 343 Lee Bldg.
New York, 1718 Flatiron Bldg.
Pittsburgh, 8 Wood Street
San Francisco, Monadnock Block
Spokane, 425 First Avenue
Washington, D. C., 730 Evans Bldg.

Skinner Bros.
Direct Fired HEATING SYSTEM

Mov-Ezy

Means Ease at the Movies

"SIT DOWN"

How often have you felt like saying that as somebody decides to leave in the middle of a picture. Sometimes you have to stand as the offender stumbles past, other times a row of people in front of you are obliged to get up. In either case the screen is obscured and the picture's spoiled for you.

This was a condition common to all theatres—until the invention of the Mov-Ezy, the theatre chair that means "Ease at the Movies."

This chair is a beautiful, comfortable, individual armchair; but *in addition,* by means of a patented device, it may be turned to either side at the will of the occupant, providing ample passage space between rows, *without the necessity for anyone arising.*

The Mov-Ezy story is an interesting one. If you are a live theatre owner or manager, with an eye to profiting by the experience of others in increasing the comfort and popularity of your theatre, stop at our show room or write for beautifully illustrated catalogue.

Josiah Partridge & Sons Company, Inc.
529-541 MARBRIDGE BUILDING
47 WEST 34TH STREET, NEW YORK
Show Room **Sales Office**

"It Is Time to Remodel"

The Theatre Reconstruction Studio

212 East Superior Street
Chicago, Ill.

Ideas Plans Execution
Artists Engineers Contractors

We Make the OLD—NEW

Commanding a complete organization trained and experienced in solving—

Architectural—Engineering, Ventilating, Lighting, Seating, Decorative and Equipment

Problems in connection with REMODELING of THEATRES. A Centralized and Unified Service which will *save you money.*

Write for further information on our unusual service today. We have remodeled scores of theatres all over the country and *saved* and *made* money for the Exhibitor.

Every day operating under old conditions means just that many days' loss of the increased profit bound to come under NEW conditions.

The Theatre Reconstruction Studio

212 East Superior Street CHICAGO, ILL.

Dependable, because every print takes all the quality that is in the negative and carries it through to the screen.

EASTMAN POSITIVE FILM

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent margin.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

John H. Kunsky

Theatrical Enterprises

EXECUTIVE OFFICES
MADISON THEATRE BUILDING
BROADWAY AT GRAND CIRCUS CORNER
Detroit, Michigan

PRESIDENT AND MANAGING DIRECTOR OF
THE MADISON THEATRE COMPANY
THE ADAMS THEATRE COMPANY
THE CAPITOL THEATRE COMPANY
THE COLUMBIA THEATRE INC.
THE LIBERTY THEATRE INC.
THE DE LUXE OPERATING CO.
THE ALHAMBRA THEATRE INC.
THE STRAND THEATRE INC.
THE GARDEN THEATRE INC.
JOHN H. KUNSKY, INCORPORATED
EMPRESS THEATRE
ROYAL THEATRE
LINWOOD LASALLE THEATRE

THE MADISON REALTY CO.
THE CAPITOL BUILDING CO.
MONROE AVENUE LAND CO.

THE ASSOCIATED FIRST NATIONAL PICTURES
THE MADISON FILM EXCHANGE

AMERICAN THEATRE SERVICE
SUPPLIES AND EQUIPMENT

GEO. W. TRENDLE
SECRETARY AND GENERAL MANAGER

Oct. 20, 1922.

Nicholas Power Co.,
90 Gold St.,
New York, N.Y.

Gentlemen:-

Replying to your request for information regarding the recent installation made by your Company, we are very pleased to say that we are thoroughly satisfied with the installation of Power's Projectors in our new Capitol Theatre and find we are getting considerably more light on the screen than we have been able to get with other machines.

It seems only fair to state that Power's Projectors were subjected to an impartial practical test and I wish to thank you for your co-operation.

Yours very truly,

CAPITOL THEATRE COMPANY

GWT/GK

Secretary.

Power's Projectors have been installed in Kunsky's Capitol Theatre Detroit, Michigan. Impartial Comparative Tests Prove the Superiority of Power's Projection

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

Regional in News Value; National in Service

Moving Picture WORLD

CALIFORNIA STATE LIBRARY

Vol. 59, No. 2 NOVEMBER 11, 1922 PRICE 25 CENTS

41 Great Paramount Pictures

THE stirring love story of a dancer in San Francisco's underworld. Without doubt Miss Daniels' greatest role and Stanlaws' greatest production.

From the story by Katherine Newlin Burt. Scenario by Edfrid Bingham.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

No. 36

ADOLPH ZUKOR PRESENTS A PENRHYN STANLAWS PRODUCTION

"Singed Wings"

WITH BEBE DANIELS AND CONRAD NAGEL

December Releases

GEORGE MELFORD'S "Ebb Tide"

ELSIE FERGUSON in "Outcast"

"SINGED WINGS" with Bebe Daniels

THOMAS MEIGHAN in "Back Home and Broke"

AGNES AYRES in "A Daughter of Luxury"

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly. $3 a year.

Each Successive Sacred Film Is Applauded By Capitol Theatre Audiences

From Moving Picture World, August 24th, 1922

"Abraham and Lot"

How Abraham and Lot, with their caravans, met and joined forces, only to find later that their herdsmen could not agree, and how Abraham solved this problem by allowing Lot to choose the portion of the country he wanted while he (Abraham) took the other side is interestingly and reverently told in this single reeler. It is the seventh episode of the series of Bible stories produced by Sacred Films Inc. At the Capitol Theatre, New York, this offering was well received and was APPLAUDED after the showing—C.S.S.

The most pertinent fact ever placed before the Exhibitors of America.

Resolved:

In the House of Deputies of the General Convention of the Episcopal Church at Portland, Oregon, September 24th, 1922, commending Sacred Films for teaching the Bible and encouraging their use in Public Picture Houses.

MEANING

That 4,000 Episcopal Ministers will Boost Sacred Films to their people.

PROTESTANTS CATHOLICS JEWS HAVE ENDORSED SACRED FILMS

Our files containing letters of commendations from the leaders of every religious denomination are open to exhibitors.

Sacred Films Inc. **Burbank, Cal.**

WHEN a petted daughter of luxury is left suddenly with nothing in the world but the gorgeous gown which adorns her charming back — it's time for quick action. Maybe she'll act rashly, unconventionally, as Agnes Ayres does in this sparkling romance, and plunge pell-mell into a turbulent tangle of adventure and love. Come and see!

Adapted by Beulah Marie Dix from the play "The Impostor" by Leonard Merrick and Michael Morton. Directed by Paul Powell.

ADOLPH ZUKOR PRESENTS

Agnes Ayres

in

"A Daughter of Luxury"

Are You Using the Press Book Ads?

MOST exhibitors find that their newspaper advertising problem is solved by the use of the Paramount press ads.

They are used by the largest theatres in the world. In New York, the Rivoli and Rialto use them constantly.

The smallest house has the services of an expert staff—for nothing.

Above is the four-column cut on "A Daughter of Luxury." It's a business pulling cut—and business pulling copy.

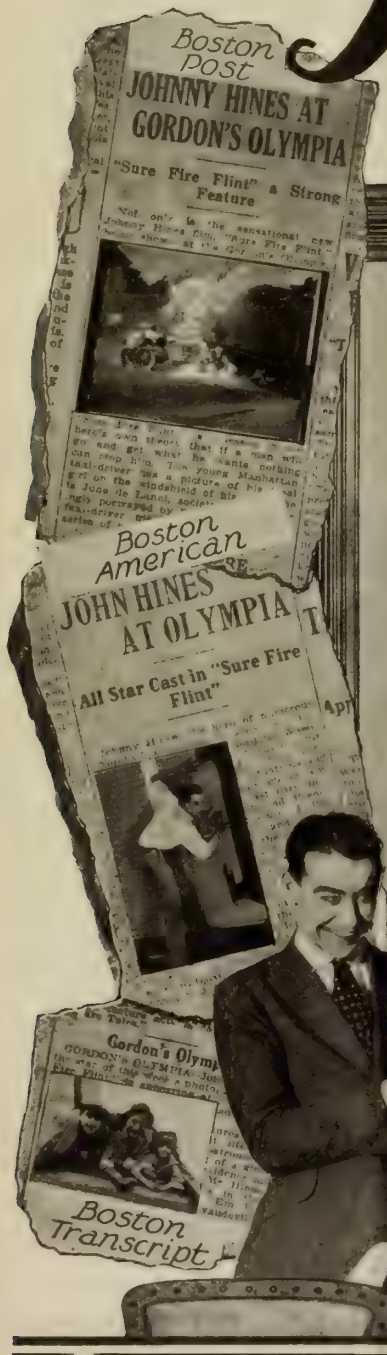
You can get the press ads in mats or electros at your exchange.

If it's Worth Running, it's Worth Advertising!

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

Told you it'd be SURE FIRE! "FLINT!"


Boston Post
JOHNNY HINES AT GORDON'S OLYMPIA
"Sure Fire Flint" a Strong Feature
Boston American
JOHN HINES AT OLYMPIA
All Star Cast in "Sure Fire Flint"
Boston Transcript

Jules Mastbaum says

51NYJB1045AM 32 4 EX COUNT QNS
PH PHILADELPHIA PA OCT 27 1922

C J BURR PRESIDENT
MASTODON FILMS 133 WEST 44 ST NEWYORK NY

"SURE FIRE FLINT" OPENED BIG AT VICTORIA MONDAY BUSINESS GOOD ALL WEEK PUBLIC WHO SAW IT DECLARE IT TO BE FINE ENTERTAINMENT UNHESITATINGLY RECOMMEND IT TO EXHIBITORS

STANLEY CO OF AMERICA
J E MASTBAUM PRESIDENT

How many times have you seen this name recommending a picture?

Featuring
Johnny Hines **Robert Edes**
Doris Kenyon **J. Barney Sher**
Effie Shannon

Story by
Gerald C. Duffy

Directed by
Dell Henderson

Titles by
Ralph Spene

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Commonwealth Pictures Corp.,
729 7th Avenue,
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M. A. KLAUSNER
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1525 Tremont Street,
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DAVIS & ALEXANDER
Columbia Film Service, Inc.,
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Pittsburgh, Pa.

A. H. BLANK
A. H. Blank Enterprises,
Des Moines Theatre Building,
Des Moines, Iowa

J. F. CUBBERLEY
F & R Film Co.,
Loeb Arcade Building,
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DAVE SEGAL
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ROY SEERY
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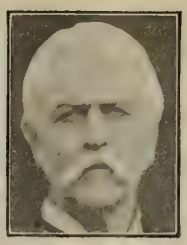
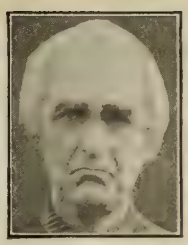
Chicago, Ill.

Foreign Rights—Wm. M. Vogel, 126 W. 46th St., New York City





How many of these well-known Screen Players can you recognize?

Surrounding this copy is a group of photoplay artists who are known to every fan in the country.

Let's see if you can identify them. Tear out the page, fill in the names and mail it to MARSHALL NEILAN at the Goldwyn Studios, Culver City, California.

These players comprise the greatest cast ever assembled for one picture. The picture is

MARSHALL NEILAN'S

The Strangers' Banquet

By Don Byrne

to be released soon by

GOLDWYN

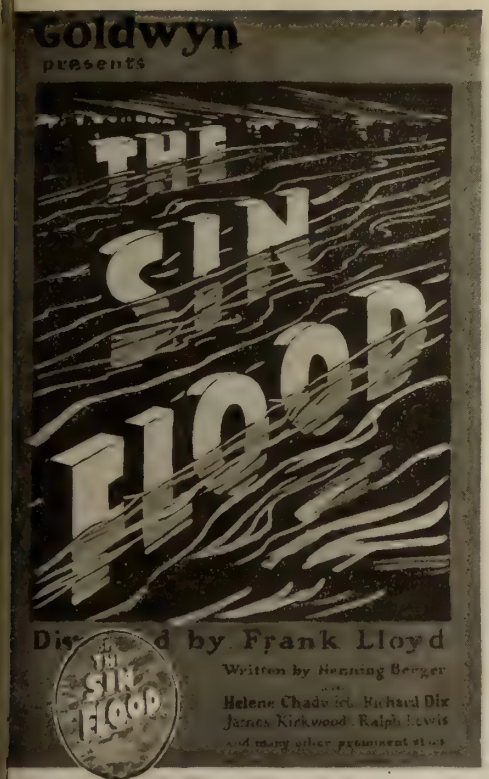
MARSHALL NEILAN PRODUCTIONS

Talk about *Exploitation!* Here's your big chance!

Noah's Ark - Float one around your town!

Teaser Tack Cards - Circles 10" in diameter. 2 colors

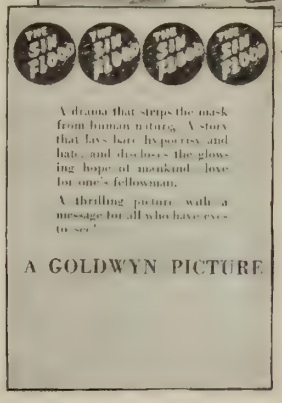
They pull out the newspaper and it's an a



Window Card

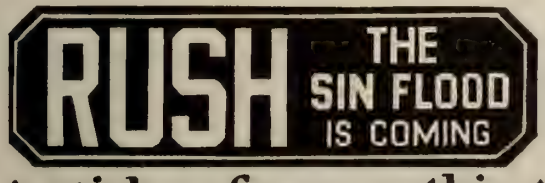
Herald

Use this circle everywhere


THE SIN FLOOD
THE SIN FLOOD
THE SIN FLOOD
THE SIN FLOOD
A drama that strips the mask from human nature. A story that lays bare hypocrisy and hate, and discloses the glowing hope of mankind—love for one's fellowman.
A thrilling picture with a message for all who have eyes to see
A GOLDWYN PICTURE

Disc Cards on hydrants around New York

Advance warning



A sticker for everything

Screen Lobby Display- can be used in separate panels, or complete screen

A Star Who Captivates
A Story That Fascinates
A Great Box-Office Title
These are but three of the many big drawing cards in the new George Arliss photoplay
"The Man Who Played God"
A beautifully romantic love theme, with plenty of suspense and relieving bits of the inimitable Arliss comedy. There is pathos, too, and tremendous dramatic action.
Romance and Tragedy,
Glad Tears, Joyous Smiles
Everything to attract and to please any audience anywhere. A splendid picture that moves swiftly, smoothly, without a jar.
A New George Arliss in a
New and Tremendous Role
Distinctive Productions, Inc.
presents
GEORGE ARLISS
in
"THE MAN WHO PLAYED GOD"
From a play by Jules Eckert Goodman founded on Gouverneur Morris's story of the same name
Scenario by Forrest Halsey · Photography by Harry A Fischbeck
Art Director – Clark Robinson – Direction by Harmon Weight
UNITED ARTISTS
CORPORATION
MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

BLAZES!

with

LIGE CONLEY and DON BARCLAY

It's a MIGHTY FINE Comedy!

A

MERMAID COMEDY

A Jack White Production

Contract the Series Now!

They are among Educational's Short Subjects

NATIONALLY ADVERTISED FOR OVER A YEAR

TO TWENTY-FOUR MILLIONS OF READERS

Educational Pictures

THE SPICE OF THE PROGRAM

EDUCATIONAL FILM EXCHANGES, Inc.

E. W. HAMMONS, *President*

JOHNNY HINES

"The Torchy of the Screen"

Portraying Sewell Ford's Red Headed Super Office Boy, is featured in all the "Torchy" Comedies

TORCHY COMEDIES
put Life in Any Program

Here are twelve two-reel comedies that have all been proved big box-office attractions by prominent first-runs:

Torchy's Promotion
Torchy's Frame Up
Doggone Torchy
Torchy a la Cart
Torchy Takes a Chance
Battling Torchy
Torchy and Orange Blossoms
Torchy's Ghost
Torchy's Hold Up
Torchy Steps Out
Torchy's Nut Sunday
Torchy's Feud

THEY ALL FEATURE

JOHNNY HINES

CONTRACT FOR THE ENTIRE TWELVE NOW!

Torchy Comedies are among Educational's Short Subjects

NATIONALLY ADVERTISED
FOR OVER A YEAR
To Twenty-Four Millions of Readers

EDUCATIONAL
FILM EXCHANGES, INC.
E. W. Hammons, President

Educational Pictures
"THE SPICE OF THE PROGRAM"

Night Photo of Crowds Waiting in Line Before Chi cago Theatre, Chicago, to See HUMAN HEARTS

"Human Hearts" Is Big Hit

Is General Verdict of Exhibitors and Exchanges Regarding Universal Jewel Picture

EXHIBITORS everywhere declare "Human Hearts," Universal's big Jewel production starring House Peters, to be one of the best pictures of its kind. That it has been a great box-office business getter is shown by the enormous number of wires received from all parts of the country, similar to the following:

"Immense crowds. Hundreds turned away."
CAMEO THEATRE, Pittsburgh, Pa.

"Compelled to hold for indefinite run."
ASHER'S MERRILL THEATRE, Milwaukee, Wis.

Critics Hail "Kentucky Derby"

Say New Jewel with Reginald Denny and Great Cast Is Melodramatic Triumph

REVIEWERS of both Press and Trade Press have enthusiastically received the newest Universal Jewel Production, "The Kentucky Derby," starring Reginald Denny. Its thrilling adventure, appealing romance and wholesome thrill have appealed to all. Below are typical expressions of praise offered upon review of this feature:

"Another winner."
EXHIBITORS HERALD

"Striking Success."
M. P. WORLD

Radiogram Busies

FOOLISH WIVES continues to prove the sensation of the age, duplicating in foreign countries its remarkable success in the United States. Universal Exchanges report record breaking bookings for repeat play dates on Von Stroheim's masterpiece.

THE STORM, the biggest picture of the new season, is acclaimed in thousands of letters that have poured in to Mr. Laemmle as the greatest box office attraction that any exhibitor could wish for.

THE KENTUCKY DERBY, produced with a special cast headed by Reginald Denny, star of all the LEATHER PUSHERS, was directed by King Baggot. Prints are now in Universal exchanges, where exhibitors will be able to see this stupendous romantic melodrama before booking.

THE FLIRT, Booth Tarkington's masterpiece, produced with an all-star cast under the direction of Hobart Henley, is hailed by Universal City authorities and artists as the finest production of its type ever offered the exhibitor. Some go so far as to call it the best picture Universal ever made.

BITTER SWEET is now in its final stages of completion at Universal City. A remarkable cast is headed by Lon Chaney, who has for his leading lady, Virginia Valli. It is being directed by Lambert Hillyer.

MERRY GO ROUND, with its great cast and typical Stroheim settings will shortly be ready for the editing department.

Carl Laemmle

From World's Studio

THE NEW LEATHER PUSHERS, in six rounds, with the original cast headed by Reginald Denny and including Hayden Stevenson, are now completed. They were made under the direction of Harry Pollard, director of the original series of six. Prints are on their way to all "U" exchanges.

UP THE LADDER, William A. Brady's big Broadway stage success by Owen Davis, has been purchased for Virginia Valli, who will star in the role made famous by Doris Kenyon.

THE HUNCHBACK OF NOTRE DAME will be produced by Universal with Lon Chaney and one of the greatest casts ever assembled for any big picture. All filmdom is agog and wondering who the lucky director will be in the final selection. A list containing the names of the finest directors in the industry is now being carefully scanned.

WHITE TIGER, starring PRISCILLA DEAN, is rapidly nearing completion, with Tod Browning directing. This is said to be along the lines of "Outside the Law," but bigger and more elaborate in every way.

DRIFTING, the sensational Broadway stage success from the pen of John Colton, produced by William A. Brady with Alice Brady in the lead, will shortly be put into production starring PRISCILLA DEAN.

Part of Crowd That Filled Mark Strand Theatre, New York, to Capacity During Run of UNDER TWO FLAGS.

"Under Two Flags" Acclaimed!

Critics Hail Big Priscilla Dean Spectacle; Universal Exchanges Report Big Bookings

WHEREVER PRISCILLA DEAN'S greatest picture, UNDER TWO FLAGS, has been shown, critics have hailed it as the finest work of her brilliant career. This stupendous Universal Jewel had its world premier simultaneously at the Mark Strand Theatre in New York City and the Randolph Theatre in Chicago. It was an instantaneous success and was greeted as such by the critics, a few of whose opinions are herewith reproduced:

"As fine a sample of compelling action and photography as the screen has yet revealed. A compelling characterization that is bound to meet with public approval!"
—*Motion Picture News*

"Filled with action and spectacular situations. Staged in realistic fashion. Thrilling in the extreme."
—*Exhibitors' Trade Review*

"Excellent screen entertainment and should prove a hit with the majority of audiences, especially those liking stirring, thrilling melodrama."
—*Moving Picture World*

"A marvelous, vivid motion picture drama with Miss Dean in a wonderful characterization."
—*N. Y. Eve. Telegram*

"Vividly pictured. If excitement is what you crave, it surely comes in this film."
—*N. Y. Eve. Journal*

"Full of action. Priscilla Dean is irrepressible, impetuous, and is always dashing."
—*N. Y. Evening Mail*

"Colorful, well acted, and is entitled to rank among the leaders of the screen."
—*N. Y. Times*

"By all means see Priscilla Dean in 'Under Two Flags.'"
—*N. Y. Eve. World*

"It is exceedingly well done. An exceptionally good picture."
—*Chicago Herald and Examiner*

"A brilliant spectacle from beginning to end."
—*Chicago Evening Post*

"A vivid bit of screen portraiture."
—*Mae Tinee, Chicago Tribune*

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President

NOW YOU CAN GET THE THIRD OF UNIVERSAL'S Prosperity NINE

Carl Laemmle presents

Herbert Rawlinson

and BARBARA BEDFORD in

A fast moving story of the amazing adventures a young daredevil encounters when he attempts to fill

"Another Man's Shoes"

Novel by Victor Bridges
Directed by Jack Conway

Presented by CARL LAEMMLE

WHAT THEY SAY:

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(First of the Prosperity Nine)
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FRANK MAYO
"Intense melodrama. Has great force. Entertaining at all times."

Booked on Sight by Loew Circuit—
"BROAD DAYLIGHT"
(No 2 of the Prosperity Nine)
Featuring LOIS WILSON (courtesy F. P. L.) and an all-star cast.

Exhibitors Herald Says of
"ANOTHER MAN'S SHOES"
(No. 3 of the Prosperity Nine)
Starring
HERBERT RAWLINSON
"A fast moving comedy drama; thoroughly enjoyable."

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FRANKLIN FILM CO.

ENID BENNETT

in The BOOTLEGGER'S DAUGHTER

with FRED NIBLO

Directed by VICTOR SCHERTZINGER

"The Story and Cast of this Feature Eclipses Any Other Picture of its Type."
—Motion Picture News

A rare combination.

Enid Bennett and Fred Niblo directed by Victor Schertzinger in a story by R. Cecil Smith.

Supporting cast includes Donald MacDonald, Melbourne McDowell, Virginia Sothern, Billy Elmer and J. P. Lockney.

The "bootlegger's daughter" (Enid Bennett) is shunned by all good folks because of her father's shady business. She never had a chance until a broad-minded clergyman with a sense of humor (Fred Niblo) sets her right. In time the despised bootlegger's daughter becomes the town's pride and joy.

It's a drama, replete with romance and comedy. Rely on Enid Bennett and Fred Niblo for that.

Victor Schertzinger's big idea in directing is action, atmosphere and interest.

In its review the Motion Picture News said:

"Recently pictures built along the lines of this one had a very successful run, mainly because they were well exploited. The same thing can be done with this one. The story and cast of this feature eclipses any other feature of its type."

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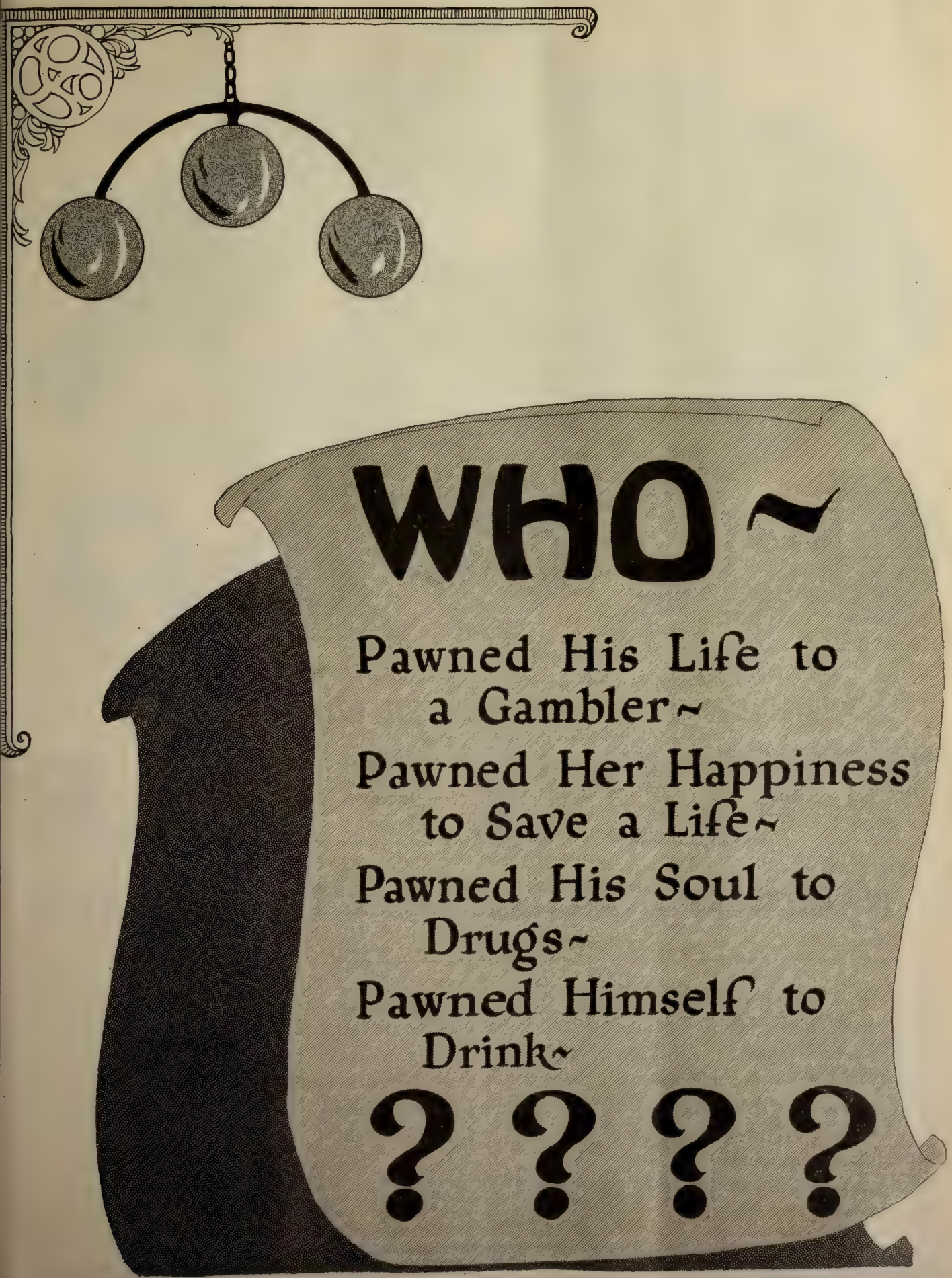
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Pawned His Life to a Gambler ~
Pawned Her Happiness to Save a Life ~
Pawned His Soul to Drugs ~
Pawned Himself to Drink ~
? ? ? ?

8 Known Personalities in One Picture

DESTINY'S ISLE

A William P.S. Earle Production

Personally directed by Wm. P.S. Earle

All of the eight name roles of "Destiny's Isle" have been given to players who have audience-values for exhibitors. Singly and combined these players will bring patrons into your theatre; they will "draw" as good actors and actresses and on the reputations that personalities establish with motion picture "fans" everywhere.

"Destiny's Isle" is an exciting, romantic melodrama laid in a New York society environment; in the fashionable Florida winter resort hotels; in the picturesque Bahama Islands. It is a story of swift airplane flights; vigorous, breath-taking encounters; a theft that almost wrecked a romance.

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Moving Picture
WORLD

Vol. 59, No. 2
Nov. 11, 1922

Things to Talk About

It's always the way. All the news and all the things to talk about compressed into one week. The resignation of J. D. Williams, the arrival of "Robin Hood," the Massachusetts censorship referendum —items in abundance on the memo pad this week.

Next week three film men talking in the Astor lobby will be heard to remark, "Say, things are terribly dead in the picture business, aren't they? Nothing happening."

* * *

Daddy and the Family Disagree

We have no desire to discuss the internal phases of J. D. Williams' retirement from First National. Doing so would make us feel very much in the position of the Innocent Bystander who interjects his views in a family quarrel.

The Innocent Bystander means well—but not being a member of the family he just doesn't know what he's talking about, that's all. And we all know his usual fate.

But the surface facts of the Williams case deserve comment. First National in New York is just "another film company" to a trade paper, and out over the country, it is a cooperative organization in which thousands of exhibitors are deeply interested.

* * *

Matters of Policy

The general understanding is that the split between First National and its General Manager came over differences of opinion on important matters of future policy.

Rumor has it that the sharpest division was on the question of whether or not First National should produce pictures itself.

The decision on policy was First National's to make. Once made, the situation demanded a man at the helm who had firm faith in the policy. And the soundness of First National, together with its bright prospects for the future, may be summed up in the person of Richard A. Rowland.

But there is still a shock in the stepping out of J. D. Williams. For J. D. has to us always signified "the First National idea." Way back to 1914 and beyond J. D. used to enthusiastically tell us "dreams" which we later saw in the reality—in First National.

* * *

The Week's Best Laugh

We have read many sublime asininities in the course of a hectic motion picture career—but we believe the prize will be held for all time by the writer who this week tells his narrow circle of the Williams news with crocodile tears and sniveling sympathy.

"We shouldn't pick on J. D. Williams now that he is down and out," is about the way the drivel winds up.

J. D. Williams is neither down, nor is he out. Nor will he ever be as long as he retains the vision, the courage, and the fundamentally clear conception of motion pictures that is his.

It is in the newspaper blood to know that—"a fight is a fight, and as long as the fight is on—FIGHT! But when the fight is over—forget it!"

The writer in question could favor himself by writing an editorial on J. D. Williams as an adversary who fought for "his organization, right or wrong. But his organization every time."

There's a streak in human nature that admires that type of man even when it disagrees with him.

* * *

Something To Be Proud Of

There is food for pride in the New York premiere of "Robin Hood," both because of the picture and because of the premiere itself.

The spontaneous enthusiasm of the crowds that packed the Lyric Theatre and the mob that jammed the street outside is a tonic to a film man's occasionally shaken faith. The deep appeal and strong pull of the motion picture still exist.

You battled your way through the Lyric lobby and the shouts of "Where's Doug?—and Mary?—and Valentino?"—with the joyous feeling, "This is like the good old days!"

A public that demands more, is, however, no less enthusiastic. And the enthusiasm is more solid because it is discriminating.

There is no necessity here to discuss "Robin Hood" as a picture. The reviews can do that—

and then they seem futile and useless—for a Fairbanks picture has become a Fairbanks picture. There's no other guarantee needed.

But of "Robin Hood" as an epic of courage, of sincerity, of devotion to an art too much cannot be said.

They say that the truly great artist always feels within him a gratitude towards his art and the opportunities it has given him. We can well imagine "Robin Hood" being conceived and created in Gratitude—from Douglas Fairbanks to the Motion Picture.

We had better stop—before we start raving.

* * *

This Also Is Courage

You don't have to spend a million dollars to exemplify courage. We saw another example of courage on a screen at the Biltmore last week.

"Shadows" is a picture for the independent market, presented by B. P. Schulberg and Al. Lichtman.

It is a picture that we enjoyed, that patrons everywhere are going to enjoy—but sitting in the darkened ballroom we could only think of the courage of Benny Schulberg.

Benny is an experienced veteran film man. He knows that there is a lot of difference between the picture that pleases patrons and the picture that pleases film men.

And Benny knows that in the independent field the chief and usually the only thought must be to please the "fillum men." He displayed that knowledge to perfection in "Rich Men's Wives."

And "Shadows" is a gem of a story—but a story without a typical fillum hero, or heroine, or villyun, or situation. It's about the regular people who live in this world "outside the picture business."

What courage on Benny's part to follow through his convictions and produce this story! And courage that should be rewarded—by the exhibitor, his number is legion, that says, "My patrons are sick and tired of the same old thing. My better patrons are staying away because pictures are too hackneyed and cheap."

But they do say—the exchangemen—that this same exhibitor is the toughest one to sell something that is different. He hasn't the courage that he demands of producers.

* * *

After the Deluge!

After the deluge—what? 'Sfunny how pictures run in cycles. Just now it is the flood picture.

Brought on by the "storm" pictures that followed "The Storm." And probably finding its genesis in the rush and swirl of the climax to "Way Down East."

New York saw Goldwyn's "The Sin Flood" last week, first of the flood pictures, but held up to elaborate and intensify the flood scenes. Here's a flood picture that doesn't need its flood—for the strength of the drama is deeper, in the watching of characters in the raw when face to face with the crisis of life.

And they tell us that William Fox presents a flood that brings 'ems to the edge of the seats in "The Town That Forgot God." There will probably be more. Then—after the deluge—what?

* * *

Buy a Barrel of Spuds

The theatre owners' organization of Wisconsin has received an opportunity for real Public Welfare Work—and is responding.

Thirty days ago the farmers of Wisconsin and Minneapolis seemed doomed. Thousands of carloads of potatoes would never reach the market and thousands more would never be dug out of the ground.

State officials, civic organizations, took the matter up. And in the forefront of activity have been the theatre owners of the state. "Potato Week" is being held and enthusiasm is running high.

Now the theatre owners of Wisconsin need the help of exhibitors in neighboring states. It is to be hoped that it will be given—in full measure and heartily.

When the dust has settled and a great job is completed—the industry in the Northwest will hold its head just a bit higher.

* * *

First Time Before the People

For the first time in history the people of a state are to have an opportunity to vote on motion picture censorship. Next Tuesday is an important day for the industry throughout the country. And Massachusetts gives the verdict.

In the past it has always been a political machine and a Legislature that enforced censorship. After next Tuesday we will always be able to point out how "the people" feel about it—or else we will have nothing to say.

Right now it is difficult to forecast the verdict.

The man sitting at a trade paper desk could write a different story every day on such events. One caller comes in to whisper to him inside information that the campaign is "all wrong," the next visitor has the evidence to show that it is headed straight for success.

Only the votes give the answer. And the day after brings the opportunity to write the story.

Aside from the importance of the censorship fight in itself next Tuesday's election has another important angle. It is the first occasion that the industry has waged a political battle since the Hays organization was formed.

The first battle should never tell the story. But it is often made to do so. Thus a gentleman by the name of Will Hays may be expected to have considerable concern over the actions of the voters of Massachusetts next Tuesday.

Robert E. Welsh

Big Premiere

"Douglas Fairbanks in 'Robin Hood'" was given its premiere at the Lyric Theatre, New York City, Monday night, October 30, and so great were the crowds that were anxious to see the picture that a second showing was put on at 11:15 p. m.

Outside the theatre before the showing started the crowds, waiting to catch a glimpse of "Doug" and Mary who were to make personal appearances, made it necessary to call out the police reserves to make way for traffic.

The newspapers praised the picture highly.

Crowd that blocked traffic at Forty-second street and Broadway to see Douglas Fairbanks in "Robin Hood" premiere

Omaha Convention Off to a Promising Start

Omaha, Neb., Nov. 1.
(By Wire to Moving Picture World)

EXHIBITORS began gathering here today for the Third Annual Convention of the M. P. T. O., of Iowa and Nebraska. The day was taken up with addresses of welcome, an open meeting of addresses and an evening banquet. More than 100 registered during the day, and nearly 200 were present at the banquet in the evening. While the business meeting does not begin until tomorrow, there already is talk of action on an arbitration board of exhibitors and exchange men, collective buying, reduction in the price of accessories, music tax, equitable contract, election of officers and the advisability of the M. P. T. O. A. producing films.

The addresses at the opening session today, as well as the general attitude of those attending the Convention, indicate that the key note of the interstate gathering is co-operation. Among the prominent out-of-town people present are: Dr. Thomas G. Patten, of New York, representing Will H. Hays; A. J. Moeller, of New York, general manager of the M. P. T. O. A.; E. T. Peter, former president of the Texas association, and W. A. Steffes, president of the Minnesota association.

Dr. Patton, in an address before the convention, said, "The motion picture industry and the public are already on better terms as a result of the Will Hays organization." He declared the industry has scarcely begun to develop, and predicted an amazing increase in quality and character of pictures in the next ten years.

Nearly 200 exhibitors and exchangemen, with their wives, attended the annual banquet this evening. Secretary J. E. Kirk, of the Nebraska association, responded to a toast on the past year, declaring that the Nebraska association has increased greatly in strength during 1922. President A. R. Pramer, of the Nebraska organization, predicted an even greater growth during 1923, and pictured the development of the motion picture theatre industry in the Middle West in the future. Dr. George E. Condra, of the State University of Nebraska, spoke on visual education.

Films Appropriate for Book Week Tie-ups

FOR tie-ups with Motion Picture Book Week, Associated First National, Inc., and the W. W. Hodkinson Corporation each have a number of productions that are particularly appropriate. These films have been sanctioned by the National Committee for Better Films and the National Board of Review and are listed by them as particularly appropriate for Book Week presentation. All of them have been made from world renowned literary works or have been suggested by paintings of no less renown.

Of the list of 109 pictures which the National Board of Review selected as particularly applicable for Book Week showing, nine are released under Associated First National auspices. The Book Week list compiled by the National Committee for Better Films includes no less than 14 productions released by Hodkinson and which, it is said, fit in particularly well for presentation during the week of literary showings.

The works of some of the greatest authors of the present as well as the past have been transferred to the silver sheet by these two prominent organizations, and it is these filminizations as well as those suggested by the works of artists of renown that have received the sanction for Book Week showings by both the National Board of Review and the National Committee for Better Films.

The Hodkinson productions that have been listed are "The Beggar Maid," "Cameron of the Royal Mounted," "A Certain Rich Man," "God's Crucible," "The Gray Dawn," "The Headless Horseman," "Jane Eyre," "The Light in the Clearing," "The Mysterious Rider," "No Trespassing," "Rip Van Winkle," "The Young Painter," "The Bashful Suitor" and "Hope."

The Associated First National productions are "All for a Woman," "Bob Hampton of Placer," "Kindred of the Dust," "The Last of the Mohicans," "Lorna Doone," "The Old Swimmin' Hole," "Penrod," "Pilgrims of the Night" and "The River's End."

Regional News and Gossip

Conducted by SUMNER SMITH

There's a Moving Picture World representative in every exchange center—at your service. Just a part of the all-round service of The Complete Trade Paper—Regional in News Value; National in Service. If our representative in any territory can help you in any way call on us.

Montana's Golden Days Still Linger in Johnson's Memory

Back in Minneapolis in 1906, the Unique Theatre was one of the newest and most up-to-date "Movie Palaces" of the day. It was in the projection room of the Unique that Leroy V. Johnson, an ambitious young fellow, was first introduced to moving pictures. In a short time he learned to become an expert operator. Then he wanted a house of his own. Greater opportunities beckoned from the West, and in 1910 drew him to Montana, where he bought the Dreamland Theatre in Great Falls and played to golden business.

Those were the days when Montana was in the height of her greatest prosperity. Amusement seekers didn't care how often they spent 10 cents for a show. The show lasted for about 20 minutes. Slides invited late comers to remain and see the first of the picture.

It was also the popular thing to have a ballyhoo. First, a speaker who yelled through a megaphone from the projection booth, which was so hot and stuffy he had to drink innumerable glasses of water, in order to exist, at the same time grinding out the picture to his audience, slowing up for pathetic or love scenes, speeding 'er up, for "drammer" or a fight.

Edison had invented a repeating phonograph, for which wax cylinder records were made by the management, describing the show within. This was a saver on the lung power of the manager, but the problem confronting this young exhibitor was that his phonograph was not a repeater. Therefore, he ingeniously devised a string arrangement which would lift the needle at the end of the record, and could be drawn back to the beginning and started over. This worked from the booth, and turned the trick nicely, bringing in a goodly number of dimes at every show.

Over a period of three years, Mr. Johnson traveled about, owning houses in Idaho and Butte, looking over the territories and possibilities of further development. Another problem confronting the exhibitor of those days was the fact that only two good services were available, namely, Universal and General Film Co. Wherefore, if an exhibitor came into a small town already having two theatres, he played a bad third, found "three was a crowd" and moved on.

Returning to Great Falls, Mr. Johnson purchased the Alcazar Theatre. He remained in Great Falls until 1920. During the latter years of his residence there, he became identified with the Jensen & Von Herberg interests, later managing a Portland house for them. On November, 1921, he was put in charge of the Liberty Theatre, Seattle, a J. & V. house, where he has made a record as a live-wire. More recently, Mr. Johnson has added the management of the Neptune, a high-class residential theatre recently purchased by Jensen & Von Herberg, to his other activities. Only the cream of first-run features are offered at the Neptune.

As a reminiscence of old times and by way of contrast, Mr. Johnson offered with his New Year's Eve matinee program last year, the ancient film of "Jesse James."

Jim Jackson, Runaway Boy, Started Three Flights Up

Jim Jackson, of the Tudor Theatre, Atlanta, may lay claim to being one of, if not the oldest, exhibitor in point of service in this neck of the woods, for Mr. Jackson's first picture experience was in a little shot-gun theatre in Providence, R. I., in 1905. He has another claim to distinction—he is one of the first exhibitors to ever read a copy of Moving Picture World, and has been a regular reader of every single issue since that first sixteen-page sheet out on March 9, 1907.

Mr. Jackson was born in Danville, Va., and it was as a runaway boy, in Providence, that he first started in the picture game. From the house in Providence he went to Woonsocket, where he managed a very "up-to-date" place over the opening of which the towns-people waxed self-congratulative. It seated 1,500 people, and it was three flights up.

"In those days," said Mr. Jackson, "the pictures were almost all foreign efforts and everybody fought for a Pathe picture. If you could book a Pathe, you were set and smilin' pretty—and Pathe's big star then was Max Linder. 'His First Cigar' and 'The Runaway Horse' were among the Linder masterpices that we played then, and a Vitagraph comedy called, 'The Electric Elixir,' was another comedy that I recall."

From Woonsocket, Mr. Jackson went to Webster, Mass., where he managed the Music Hall, and then back to Danville, in 1908. There he became associated with the Trent Brothers, who opened a nice little house in Danville, called the Gaiety, which was so big a success that the brothers were encouraged and sent Mr. Jackson to Lynchburg to open another Gaiety, which ran pictures and Keith vaudeville.

From Lynchburg, Mr. Jackson went to Baltimore, where he managed the Little Wizard and the Blue Mouse. In 1915, William Oldknow, veteran Atlanta film man, built the Alcazar in Atlanta and Mr. Jackson came down to manage it.

"And the Alcazar put on just about everything that has been hailed as new in Atlanta within the last few years," adds Mr. Jackson. "Prologues, lobby displays, illustrated songs, 'spot-light' singers—practically every innovation that has been trotted out and hailed as startling and sensationally novel, was used by the Alcazar."

After a brief trip to Jacksonville, and a much needed rest, Mr. Jackson assumed management of the Tudor Theatre in 1918, and except for five months during the war, has been in command.

One Oldtimer's Troubles

She Couldn't Smell the Liquor!

Editor, Regional News and Gossip Department:

"I have been in the exhibitor end of the business since the time when a three-reel jumping picture was classed as a wonderful show," writes Ned Pedigo, owner and manager of the Pollard Theatre, Guthrie, Okla. "Something fascinating about the game; don't know what it is, for it is not all pleasure—lots of disappointments, lots of pleasure.

"One night we had on a big picture. Two women were buying and the cashier explained that it was a big picture and prices were 40 cents on the first floor and 30 cents on the second floor. They stood thinking a moment and then asked if we were going to have it on both floors.

"Yes, we have these patrons who have seen most all the pictures even before they are made; those who really never see anything new to them anywhere. These people, the Lord protect them, are everywhere. One old lady remarked the other evening that we did not get the effects here that they did back home. 'For instance,' she said, 'now back where I used to come from we could just smell the liquor in a barroom scene.'

"If some fellow could educate the masses so that they would know that a picture was not made in the East and just gradually worked its way West, we would be very thankful if he would get busy. We would also like to see a Methodist, Baptist or some kind of a preacher in a picture and not have him turn out to be a crook. Why do they always make monkeys of them? People are getting tired of this sort of thing. What do you say we hold the priest out for a few weeks and give the other fellow a chance? It would not hurt anything and might do much good."

Charles H. Ryan Is a Chicago Pioneer

Charles H. Ryan, of the Garfield Theatre, Chicago, controlled by the Charles J. Schaefer Theatrical Enterprises, rates as a veteran although he is only 29 years old. He has been an exhibitor eleven years, the managing director of the Garfield, a neighborhood house, since 1911, and has been in the business, part of the time as an assistant manager, thirteen years. That's some record for a young chap!

Who Can Solve Syracuse's Problems?

WHEN is a city over-seated from the standpoint of the picture theatre? Can Syracuse, N. Y., be said to be over-seated when its downtown houses running straight pictures accommodate 11,000 persons out of a population of 175,000, and Buffalo, in its downtown houses, seats 13,500 persons out of a population of 500,000?

Does exploitation cheapen a house and does it really draw consistent business which will continue to maintain itself through coming weeks?

Would it be good policy for a picture theatre in the business center to close during three months of the summer and reopen in the early fall?

Are girls superior to boys as ushers? Should a premium be placed upon honesty on the part of ushers returning lost articles?

These are some of the problems that are confronting the exhibitors of Syracuse, N. Y., at the present time, and ones which they would welcome a word of advice through the experience of others in cities the size of Syracuse.

To begin with, Syracuse picture heatres are not experiencing any reat pick-up in business this fall. ome of the owners are inclined o the belief that the city is in n over-seated condition. During he past two or three weeks figes have reached Syracuse, showg that in Buffalo, with its half-illion or more population, the owntown houses, including those hich combine pictures and vaudeille, but not including Shea's, he houses accommodate 13,500, hereas Syracuse with a populaion of only about one-third that f Buffalo, has houses in its downown section seating between 10,-00 and 11,000 persons, and that ll told, in Syracuse, the forty or ore houses can take care of 27,-00 persons.

"The picture business in cities he size of Syracuse is only one f nine months," declared J. M. riswold, manager of the Savoy, o a Moving Picture World repesentative. "There is no quesion but that the automobiles are utting more and more into the ummer business, particularly the heatre that is located in the busiess center of a good sized city. With residential houses showing ood pictures, the people are not nclined to come downtown even f they desire an evening's enterainment. If it isn't the automoile, then it is the residential house hat attracts them.

"I believe that the time is coming when picture theatres in downtown centres will find it to their advantage to close for at least ten weeks during the summer, much the same as many legitimate houses now do, and then open in the early fall. I think that such a procedure would stimulate business and that many houses would not only be money ahead but that the entire business would be benefited rather than injured, as now happens, when houses desiring to conserve, take to showing poor pictures during the hot months and ultimately reflect upon the entire industry."

Some of the managers in Syracuse are not quite of the same opinion, believing that if a house once closes the patronage, drifting away to other houses, cannot be regained except at tremendous expense and trouble.

The Savoy tried an experiment the past summer of reducing its admission prices from 22 cents to 10 cents in all parts of the house. While the manager admitted last week that the volume of business secured was considerably larger, he supplemented his remarks by saying that the volume was not such as to warrant a repetition next year.

As for exploitation, Syracuse is rather an indifferent city. Francis P. Martin, manager of the Robbins-Eckel, seating 1,550 and charging 35 cents admission, declares that he is through with it. Mr. Martin has been in the business for years. In fact, he was with the old Wieting when legitimate was the order of the day. Mr. Martin takes the stand that business has never been bad at his house, and furthermore, it gets bad only when one gives the people a bad picture.

Mr. Martin makes a feature of his musical programs, and probably spends more in this way than any house in the state outside of New York itself. His orchestra of 15 pieces, a symphony affair, is directed by no less a personage than "Patsy" Conway, leader of Conway's band, ranked as one of the ten bands of the world.

At the Strand, which is handled by another veteran in the business, E. L. Weill, and who leaves no stone unturned in attracting patronage, there is some exploitation done. During the week's run of "The Eternal Flame" six business windows were secured, and in addition to this a three-foot candle burned throughout the week with cash prizes to those who guessed the nearest to the number of days, hours and minutes before the candle burned itself out.

All of the big houses in Syracuse charge a 35-cent admission. Mr. Weill, of the Strand, has started a rather clever scheme this fall in the way of a book of admissions selling for $3. These books contain ten tickets and by buying the books, the patrons save themselves a matter of 50 cents on every ten tickets. According to Mr. Weill, the idea is taking well.

Another little scheme has been developed by the house so that now there is a card index of perhaps 2,000 residents of Syracuse, with the dates of their birthdays. To these the following worded card is sent two or three days previous to the birthday anniversary:

"The Strand Theatre takes this opportunity of congratulating you on your birthday and would enjoy having you occupy two seats at our theatre on that day. This card, when presented at our box office, serves as a ticket."

Mr. Weill is one of those managers who is eternally on the job. He not only boasts of being in the rear of his theatre at the conclusion of every showing, but he actually is. He keeps a watchful eye on his ushers, who are young men, and sees that they are on their job. For instance, should an usher see a man struggling in putting on his overcoat, he is supposed to step up, assist him, and then walk away.

"Don't stand with your hand outstretched for a tip. Don't ask a patron if you can get him a program, and say it in a tone as though your mind was riveted on a nickel or a dime. It's a part of your daily duty to assist patrons in the fullest enjoyment of the program which the management of the house has provided. Don't mar that program by injecting yourself in such a way that the patron feels himself forced to hand out a nickel or a dime."

This is the message which Mr. Weill conveys to his ushers. Instead of sitting in his private office while the show is on, Mr. Weill is around the theatre, just keeping his eye open and contributing his share toward the patrons' enjoyment of the program.

At the Empire Theatre, a particularly large and handsome house, which was taken over some months ago by Morris Fitzer, sixteen years in the business, there is a ten-piece orchestra. This house always played the legitimate and is an exceptionally fine theatre. Mr. Fitzer reported that business was good and added that the whole thing revolves around the one declaration that "the picture is the thing." "If I can get good pictures," said Mr. Fitzer, "I'll take care of the receipts."

Mr. Fitzer uses young women as ushers and believes them superior to young men. At the Robbins-Eckel, girls are also used as ushers, the management declaring that they perform their duties more satisfactorily, and that boys as ushers are too much inclined to patronize the smoking room for a cigarette just when they are needed.

Everyone of the managers not only reads, but studies the trade papers. They believe that their problems are the problems of others similarly located, that nine times out of ten a solution in some other section of the country, reaching them through the columns of the trade papers, is fully as applicable to Syracuse as to the city where it was reached. Go into the offices of any one of the managers, and you will find copies of the trade papers in racks, week by week, not thrown aside as in many a smaller house, but read, remembered and doing its bit toward improving the house and in turning loss into profit in many instances.

And believing this, they ask, through the columns of regional news and gossip, for exhibitors opinions. Let's have them.

We Stand Corrected

"I note in your October 28 issue the claim of Mr. Finley as showing the Dewey Parade pictures thirty years ago," writes John P. Dibble, of the Park Theatre, Branford, Conn. "That is simply impossible, as the Battle of Manila Bay was fought in 1898, just twenty-four years and six months ago, and previous to that date Dewey was an unheard-of proposition."

Mr. Dibble, by the way, has a great claim to the title of "The Daddy of Them All," and we're going to publish his biography in an early issue.

As for dates, the only ones we could ever remember were Christmas and birthday—and pay day—and lots of people err in that respect. Some can't even remember their birthdays, notably those of the feminine persuasion.—S. S.

Goldberg and Price Hosts to Educators of Baltimore

Thomas D. Goldberg and Arthur B. Price, operating the Strand and other picture theatres in Baltimore, with George F. Lenehan, manager of the Washington Exchange of the United Artists Corporation, invited educators and clergyman in Baltimore, Md., to attend the private performance of "The Man Who Played God," featuring George Arliss, at the Strand Theatre, on Thursday morning, October 26.

Frank Ford, formerly in charge of the box-office of the Century Theatre Roof, operated by the Whitehurst Theatrical Interests of Baltimore, Md., has resigned his position.

The Electra Theatre, 1039-41 North Gay street, Baltimore, operated by Frank H. Durkee, president of the Exhibitors' League of Maryland and who operates several other theatres, will be sold at public auction at the Real Estate Board Rooms by Samuel Lasch & Co., at 1 p. m., on Wednesday, November 8. This theatre reopened on September 4, after having been dark during the summer months. The ground rent on the playhouse is $67.50 and there are about 300 seats.

The Pimlico Theatre, Park Heights and Belvidere avenues, was reopened to the public under the management of N. Garman on October 19. The theatre has been practically rebuilt, about 500 additional seats have been added, and they have installed a new organ. The pictures are booked by Bernard Depkin, Jr.

A $12,000 organ has been ordered for the Cluster Theatre, 303 South Broadway, by Benjamin Cluster, owner. It is planned to have the new instrument installed in December.

Clubs, civic and other organizations will be asked to discuss pictures at one of their meetings; copies of the Maryland censorship law will be placed in the hands of ministers in the city, and each will be asked to preach one sermon during the year, in which stricter censorship of motion pictures will be urged, according to the program laid out at the first meeting of the season of the Citizens' League for Better Motion Pictures of Baltimore, held October 19. Mrs. Howard D. Bennett, president, presided at the meeting in the home of Dr. Charles K. Swartz, Windsor Hills, Baltimore, Md.

Crawford Plans Erection of $300,000 Theatre in Topeka

Roy Crawford, vice-president of Associated Exhibitors, was in Wichita last week conferring with L. M. Miller, owner of the Miller Theatre, on a proposed $300,000 picture theatre to be built soon in Topeka, Kans. Mr. Crawford was an exhibitor in Topeka for many years previous to his joining Associated Exhibitors. It is also rumored that Mr. Crawford's father, L. M. Crawford, will be interested in the project. Present plans call for a 1,900-seat house. The largest theatre in Topeka at present seats only 700.

M. G. Kirkman, owner of the Strand Theatre at Hays, Kans., visited several of the film exchanges this last week.

D. Filizola, who has the Empress Theatre, Ft. Scott, Kans., was in the city for two days last week.

Charles Sears, re-elected president of the Motion Picture Theatre Owners of Missouri at their annual convention held at Excelsior Springs, won the golf tournament, which was held the third day of the convention. He played a 41 on the first nine holes. Other winners were Harry Graham, manager of the local Pathe exchange; T. E. Kirk, of Omaha, and J. W. Watson, of the Benton Theatre, Kansas City.

Sam Levy, of the Hippodrome Theatre at Joplin, Mo., called on various film companies last week. Mr. Levy was booking some of the season's best pictures for his theatre.

C. E. Terry was visiting the managers of the film exchanges here last week. Mr. Terry has the Royal Theatre at Grain Valley and the Gem Theatre at Oak Grove.

Ed. Frazier and his son were in town the other day. Mr. Frazier has the Grand Theatre at Pittsburg, Kans., while his son has the Empress Theatre at Paola, Kans.

"Grandma's Boy" is running its third week at the Liberty Theatre, Kansas City. Three weeks is a long time for a picture to run in Kansas City, and this is the first time that Sam Harding has kept a picture for longer than two weeks. There is a rumor that Mr. Harding will hold the picture over for even a fourth week, but there has been little substantiation.

W. F. McDowell, of Wellington, Kans., was a caller along the Exchange Row last week.

A. J. Moeller, general manager of the national organization of the Motion Picture Theatre Owners of America, spent the entire week of October 22 in Kansas City.

The exhibitors of Kansas City Kansas, have designated November 13 as American Legion Day. Entire proceeds from every theatre in the city will be turned over to the American Legion. The Legion has agreed not to run any competitive attraction in the city.

Judd and Rardin, of the Orpheum Theatre at Excelsior Springs, Mo. were booking some of the season's attractions on their recent trip to Kansas City.

Kopoulos Brothers and Co., who operate the Princess Theatre in Kansas City, Kans., and the Columbia Theatre in this city, have plans for a new $43,000 theatre to be built at Independence avenue and Harrison street. It will seat 1,200 and cater to negroes. The Princess and Columbia theatres are also negro houses.

J. W. Holmes, owner of the Gillis and Auditorium theatres, this city, was the victim of an attempted robbery recently. Two men were arrested in connection with the alleged hold-up and confessed to the police, it is said.

Sampson Succeeds Cowan at Grand Opera House, Toronto

Roy Sampson, a veteran theatre man of Chicago, has been appointed manager of the Grand Opera House, Toronto, in succession to Jimmie Cowan, who had charge of the theatre for many years. Mr. Cowan has gone to the Royal Alexandria Theatre, Toronto.

Arthur St. Germain, of Montreal, has leased His Majesty's Theatre, Sherbrooke, Quebec, and it has been re-opened under the management of Wilfrod Lanctot, of Montreal. The theatre will present both pictures and road shows.

Mike Healy, formerly treasurer of the Lyceum Theatre, Winnipeg, Manitoba, is now the manager of the Eagle Theatre, Swift Current, Saskatchewan.

Messrs. Dippy and Shaw now have charge of the several picture theatres in Vancouver, B. C., formerly managed by A. B. Nichols.

A. R. McNichol, owner of the College Theatre, Winnipeg, has arranged to have a balcony built into his theatre because the present capacity of 1,200 seats is inadequate. College Theatre has been open a year. It is an attractive suburban house.

C. E. Staples has opened the Queen Theatre, St. Stephen, N. B., which was built to replace the Bijou Theatre, the latter having been destroyed by fire last winter.

S. H. Meinhold, of New York, representative of Marcus Loew, Inc., was a visitor in Ottawa, Ontario, during the week of October 23, when he conferred with Capt. Frank Goodale, manager of Loew's Ottawa Theatre.

Vernon M. Lockwood has taken over the Rialto Theatre, West Summerland, B. C., we learn from his letter inclosing the wherewithal for a subscription to Moving Picture World.

Paul Gatt has purchased the Cortland Theatre at 800 Cortland avenue.

Don't miss reading the story on page 145.

An F. B. O. Picture

PRESTON HICKEY'S "TAKING MOVIES" STUNT

Live exploitation man in Minneapolis held up traffic during the run of "In the Name of the Law" at the Astor.

Los Angeles

Sid Grauman performed a spectacular feat in showmanship when he built his beautiful new Egyptian Theatre in Hollywood, giving this little fast-growing suburb of Los Angeles a first run theatre. He opened with "Robin Hood."

The splendid success of the undertaking proves that with right kind of showmanship a big first run house can be a success in a neighborhood community as well as on the main street of the city.

Grauman showed that a small theatre can successfully compete with a big one in the downtown district, when he took the old Rialto Theatre in Los Angeles, installed his system of indirect lighting, put on first run pictures and presented them with the same artistry and dignity as in the large show houses.

Now he builds a big first run theatre, seating 2,000, in Hollywood, adds a big orchestra and puts on a force of nattily attired usherettes. Instead of the people going downtown in the traffic jams at night they are coming out to Hollywood.

San Francisco Exhibitors in Controversy with Musicians

A live controversy is under way t San Francisco between theatre wners and musicians over the emand soon to be formally made y the latter for one day off a eek for every member of an rchestra playing in a picture, audeville or legitimate theatre, nd the installation of "swing" rchestras. That this demand will e met with strong objection on he part of theatre owners is indicated by those in a position to now, but statements are withheld until a formal ultimatum is eceived from union musicians.

The union will not only make demand for one day off in seven, ut will ask the managers to pay he salaries of the "swing" orhestras as well. The existing greement between the musicians nd managers expires on January . Union officials declare that a eferendum vote was taken reently on the proposition of a six-ay week and that it won out by five to one vote. More than 600 nen are involved in the demand.

The theatres in Greater San Francisco that would be affected y the use of "swing" orchestras, r units that would go from house o house to relieve members, are he Orpheum, Pantages, Casino, Hippodrome, Wigwam, Princess, Golden Gate, Granada, California, Imperial, Warfield, Portola, Strand, New Mission, New Fillmore, Haight, Coliseum, Tivoli, Columbia, Curran, Alcazar, Rivoli, Fulton, Oakland Orpheum, Oakland Pantages, State, Century, American and T. & D.

Loew's Warfield Theatre, of which Fred G. Weis is manager, has gone over to the policy of changing the program on Saturday, a policy now followed by all of the downtown first-run houses.

Eugene H. Roth, managing director with J. A. Partington, of the California, Imperial, Granada and Portola theatres, has returned from a four weeks' trip to New York to look over the amusement field and to contract for attractions. He had a very interesting trip, he states, and saw such productions as "When Knighthood Was in Flower," "Robin Hood," "Dr. Jack" and "Tess of the Storm Country." He was greatly impressed with the latter, which he described as being a truly great picture. He contracted for Harold Lloyd comedies, and these will probably be shown at the Portola.

Eastern film men are watching the rapid growth and stability of San Francisco with much interest and have been particularly impressed with the results of the "greater movie season" launched here early in the fall. Mr. Roth showed the great snow picture, "Hunting Big Game in Africa with Gun and Camera," while in New York, but, owing to the fact that a theatre could not be secured for an extended run until January, he has decided to exploit it here, road-show it through the West and then arrange for eastern presentation, as Griffith did with "The Clansmen."

A fire in the operating room of the Grand View Theatre at Daly City, Cal., recently, caused a loss of about $3,000. More than 200 persons were in the house at the time, but no excitement occurred as the audience filed out.

The Residential Theatres Corporation has been incorporated at San Francisco with a capital stock of $10,000 by Samuel H. Levin, Alex. E. Levin and Joseph L. Levin.

The Larkin Street Theatre property, on Larkin street near OFarrell, San Francisco, has been purchased by Henry Rynaud.

The Horseman Automatic Rewind Co. has been incorporated at San Francisco, with a capital stock of $75,000. The directors are F. G. Horseman, Milton A. Nathan and G. B. Zemansky.

Charles Pincus, house manager of the California Theatre, is responsible for the attractive combination programs used by the California, Imperial and Granada theatres. It is in three folds, thin octavo, and has an illustrated cover. The inside pages are devoted to the programs of the three houses, while the others are devoted to coming attractions and notes about the Herbert L. Rothchild policy.

George C. Rhodes, for the past four years with the Coliseum Theatre in various capacities, has been promoted to the position of house manager by Manager N. E. Ayer.

I. H. Lichtenstein, of the Western Poster Company, who has been in Europe for the past six months, is expected home shortly.

Joel Cohen, head of the Consolidated Amusement Company, Honolulu, T. H., who has been in San Francisco for several weeks, will leave for New York shortly on a business trip.

E. C. Cunningham, who recently sold the Orchard Theatre at Campbell, has purchased the Iris Theatre at Pacific Grove, Cal., from C. B. Clark, who has operated it for many years.

Morgon & Estes have taken over the Emeryville Theatre at Emeryville, Cal.

Mrs. W. W. Walker, widow of the former proprietor of the Bell Theatre, Paso Robles, Cal., has disposed of this house to the owner of the building.

The Orpheum Theatre, Red Bluff, Cal., has been purchased from Stanley Leggett by J. L. Holbrook.

A fire recently occurred in the operating room of the Liberty Theatre at Klamath Falls, Ore., disabling the projection machine. Equipment was loaned by a competing house and business resumed at once.

Detroit Masons Lease House for Showing of "Robin Hood"

Shadukiam Grotto, comprising several thousand members of the Masonic Order, has leased the Orpheum Theatre of Detroit. The lease has been signed by Charles H. Miles, of the Wayne Amusement Company, and N. C. Chapman, secretary of the Grotto, and runs until June 1.

The Grotto has also obtained the contract for the first showing in Detroit of "Douglas Fairbanks in Robin Hood." This film will open the Orpheum on November 6 and continue for an indefinite period. The house will be redecorated for the opening and special effects will be arranged by Dean Deitrich, one of Hammerstein's advisory staff.

Booking of "Robin Hood" was incidental to a plan of Mr. Chapman's for a series of revivals of old time favorite musical comedies and comic operas. These will begin about January 1.

Miss Cleo Whitehead, who has for the past several years operated the Capitol Theatre at Eaton Rapids, Michigan, has sold the house to W. H. Montee, of Detroit. It is also rumored that Mr. Montee has bought the Family Theatre of that city, which has been running in opposition to the Capitol.

C. J. Donlin, who has been operating the Englewood Theatre, Detroit, for some time, has taken over the La Veeda and will operate both houses.

W. C. Hoffman has resigned as manager of the Fuller Theatre at Kalamazoo and has been succeeded by Roy Tillson, formerly connected with the W. S. Butterfield circuit.

Charles Seaman, of the Consolidated Theatres, Grand Rapids, who motored down to New York City a couple of weeks ago, has decided to remain for another two weeks. He and Mrs. Seaman are stopping at the Hotel McAlpin.

The new Berkley Theatre, Berkley, located on the twelve-mile road, one mile west of Woodward avenue, opened recently. The new house seats 600 and pictures are shown four times a week.

Among the 75,000 football fans who saw Michigan triumph over Ohio State at Columbus, on October 21, were the following men connected with the film industry: J. O. Brooks, Fred Nugent, Frank Downey and Floyd Wodlow. Pictures taken at the game Saturday afternoon were shown on the screen at the Capitol, Detroit, on Sunday.

"When Knighthood Was in Flower" has been booked by the Kunsky Theatrical Enterprises for an indefinite run at the Adams Theatre, Detroit, beginning November 5.

"Some Wild Oats" closed in Detroit on October 21, after seventeen weeks at downtown theatres.

An F. B. O. Picture

AUGUSTA, GA., POLICE PATROL ALL DOLLED UP

And the signal tower, also, showing unlimited billing privileges given the Modjeska Theatre for "In the Name of the Law."

Exhibitors Visit Albany for Pre-Release Showing

Quite a few exhibitors from this part of the state were in town for the pre-release screening of "Oliver Twist" at the Mark Strand. In the group were Fred Mansert, of the Rialto at Glens Falls; Al Elliott, of the Playhouse in Hudson; George Davids, of the Stratford in Poughkeepsie; William Shirley, of the Strand, Schenectady; William Benton, of the Congress in Saratoga, and Paul Alberts, of the Albany in Schenectady.

The Alpine, a 400-seat house in Troy, has just been sold by Lew Fisher, of Fort Edward, to Professor Judges, of Mechanicsville.

The opening date of the State Theatre in Schenectady, of the Strand chain, has been set for November 30, according to a telephone message from Max Spiegel, in New York, to Edward Bruner, manager of the Pathe exchange here, on Friday. The house will open with "Grandma's Boy." The occasion will be one of importance in film circles, marking, as it does, the opening of a $400 000 house in the Electric City. The Albany exhibitors and exchange managers will probably attend in a body.

John Angelo, owner of the Family Theatre in Utica, was shopping along "Film Row" this week.

Samuel Suckno, owner of the Albany Theatre, is repainting the front of his house in handsome antique gold.

Oneonta's new theatre opened this week with William Smalley doing the booking.

The Royal, in this city, is banking heavily on the new Buffalo Bill serial put out by the Universal. Out of nine possible bookings in Schenectady, seven have been secured for the serial in that city.

Nothing has yet been done toward bringing the Albany Film Board of Trade back into existence. Managers are in favor of reorganizing the board, declaring that it is a positive protection to them in many ways.

The Hudson Theatre, a residential house handled by George Roberts, has just branched out with attractive printed programs for its patrons. It is the only residential house in the city which does this.

The annual meeting of the Albany Theatrical Managers' Association will be held next Tuesday at the Majestic. George Roberts, now serving as president, has announced that he will not be a candidate for re-election. Fred Elliott has been serving as vice-president, Samuel Suckno as treasurer, and Ollie Stacey as secretary.

Harry Berinstein, of Elmira, who is managing the Majestic there with his brother Benjamin, is recovering from an attack of appendicitis. The Berinstein boys were former residents of Albany.

The Colonial reports a substantial increase in business this fall. The house has been obliged to weather two extremely bad periods of business, over which it had no control. The first came about from a street car strike, and the second resulted from a strike in the car shops, located nearby. The house kept right on showing good pictures, however, maintained its high musical standards, and is now showing a good profit each week.

Albany's picture houses are taking no part in the present state political campaign. The managers feel that they put up a good fight a year ago against censorship and were defeated, and now believe that it's good policy to sit tight and await developments.

William Berinstein, owner of the Colonial, and who recently moved to New York, paid a flying visit to Albany last week and then went on to Elmira, where he has other theatrical interests. Mr. Berinstein will continue to make periodical trips to the two cities.

Mrs. George Roberts, wife of the manager of the Colonial and Hudson theatres here, is recovering from a severe nervous shock incurred several weeks ago in Pennsylvania when a runaway team of horses dashed into the Roberts' car on a narrow country road. While the occupants of the car escaped with their lives, the machine itself was almost wrecked.

Evert R. Cummings, resident manager of the Rosenfield, Hopp & Company theatres, Rock Island, Ill., has resigned to become interested in the personal appearance tour of Bob Finlay, former Sennett comedian, and his revue. He managed Mr. Finlay for fifty-four weeks about two years ago, bringing him from the West Coast.

Troy's New $400,000 Theatre Opens January 1, 'Tis Said

"The Troy," one of the Strand chain of theatres, will be completed and opened to the public about January 1, according to predictions made this week. The house will cost in the neighborhood of $400,000, and is located in the business center of Troy. At the present time the interior is a bewildering maze of scaffolding, supporting a force of plasterers which have been brought here from New York City. This force will complete its work within the next two weeks. At the present time, fully 200 men are at work rushing the house to completion.

The theatre, which was designed by Architect Thomas Lamb, of New York, is quite similar in many respects to Loew's State Theatre. It will be one of the most modern in the state, with particular attention paid to the lighting and acoustic effects. No announcement has yet been made as to prices which will prevail, or to the feature which will be shown at the opening.

Employees of Proctor's Fourth Street Theatre presented H. Russell Emde, house manager, who has just accepted a similar position in Mount Vernon, with a complete set of wearing apparel, including silk shirts, etc. The presentation was made by Assistant Manager John M. Wagar. Charles H. Goulding has assumed his duties as manager of the Troy house.

A cash prize contest determining the person who could write the sentence "Tom Mix in Do and Dare" the greatest number of times on a post card failed to bring the crowds to the American Theatre, according to Benjamin Appel, owner. One person wrote the sentence 750 times. The postcards were displayed last week in front of the house. It was the first time the American ever attempted anything in the way of contests or exploitation.

Four houses in Troy are now for rent. These have a seating capacity of about 2,000 persons and include the Majestic, Empire, Keith's and Rand's. The last-named burned down and has been replaced by an office building.

Three musicians, formerly with Sousa's band, are now playing in the Lincoln orchestra. This week Frank Catricola, solo celloist, was featured in the newspapers in connection with the picture itself. The Lincoln is making a heavy play for patronage through its musical program.

Political parades this fall have raised havoc with Troy's picture houses. There has been a parade nearly every night, and this, along with an Industrial Exposition lasting a week, has made many of the managers a bit worried. On the night former Governor Smith spoke in Troy the houses were practically deserted.

Owners and managers of Troy's picture theatres are complaining that business is not up to that of a year ago. They are at a loss to discover the cause.

Edward H. Crawford, manager of the Lincoln, represented the picture theatres of the city, the other day, when a delegation welcomed the officers and crew of the U. S. S. "Lardner" to Troy.

"Orphans of the Storm," "The Man Who Saw Tomorrow" and the "Prisoner of Zenda" have just been booked for straight week runs at the American.

J. C. Rosenthal is erecting a new house which will be known as "The Rose" and which will seat 699. By keeping under 700, Mr. Rosenthal will avoid the expense incurred by a city ordinance which requires two firemen present at every performance, with the theatre paying the expense of $42 a week.

Mr. Rosenthal has been in the business many years, handling the Majestic and the Regent. When the owners of the block housing the Majestic raised Mr. Rosenthal's rent a matter of $55 a week, a short time ago, Mr. Rosenthal determined to step out, build a house of his own and be free from such extortion. The new house is a downtown theatre and will have a white terra cotta front.

Within four blocks there will shortly be five houses in Troy, having a combined seating capacity of 5.350, and yet the managers apparently are not worrying. The American seats 700; the new Troy will accommodate 1,600; the Lincoln seats 1,000; the Griswold, 1,350, and the Strand, 700.

The biggest moneymaker shown in Troy this fall, according to all accounts, has been "Manslaughter."

Last week was the last of splits for the Lincoln. From now on, straight week runs will be the rule, opening with "Human Hearts" and followed by such pictures as "If I Were Queen," "Under Two Flags" and "A Doll's House."

A Paramount Release

OSCAR WHITE USED A REAL TOY BULLFIGHT

His miniature Plaza del Toro was a big factor in getting in an unusual business for "Blood and Sand" at the Rex Theatre, Sumter, S. C. It worked better than a full-size lobby display.

Winegar Managing Buffalo's Elmwood; Fowler to Indiana

Elmer C. Winegar, former manager of the Central Park and Premier theatres, Pathe News cameraman, and recently engaged in industrial film making, has been appointed by Frederick L. Ullman to succeed Bruce Fowler, resigned, as manager of the Elmwood Theatre, Buffalo. Mr. Winegar takes up his new duties November 5. He is one of the best known exhibitors in Western New York. Before entering the exhibitor end of the business, he was associated with several Buffalo exchanges. While at the Premier and Central Park, two of the city's leading neighborhood houses, he put over an unusually large number of original exploitation stunts. Mr. Fowler will leave Buffalo November 4 to assume the management of the Indiana Theatre, Terra Haute, Indiana.

T. Cecil Leonard, exploitation manager of the Buffalo Universal exchange, has been appointed manager of the New Olympic Theatre, the house taken over this week in the Queen City of the Lakes by the Universal Film Company for the presentation of their big productions at the same time as they are shown in New York, Chicago and Los Angeles. A new orchestra has been engaged.

Business at Shea's Hippodrome, Buffalo, is showing improvement over last year to a very noticeable extent. For the past five weeks, the box-office figures have shown a decided jump over 1921. And no wonder. Folks just can't pass up the brand of entertainment that Mr. Shea is passing out these days. Last week, with "Nice People," "The Three Must Get Theres," a Fashion Review and Yerkes' Flotilla Band, all attendance records went by the boards. So successful was the band at the big house that Mr. Shea engaged the outfit for a week at Shea's Hippodrome, Toronto.

Fashion reviews are all the vogue in Western New York theatres. Following the big success of the promenade of styles at Shea's Hippodrome, two houses in Niagara Falls, the Bellevue and Strand, offered similar added attractions. At the Bellevue, Manager Herman Lorence presented the Irene Castle Fashion Promenade, with seven living models, while Ralph W. Thayer, at the Strand, put on a review in cooperation with the Beir department store. Mr. Lorence also showed Irene Castle's picture, "Slim Shoulders." Miss Castle appeared in person in Elmwood Music Hall, Buffalo, November 3, in "Dances and Fashions of 1923."

The projectionist at the Strand Theatre in Ithaca, N. Y., is so enthusiastic over the candidacy of Al Smith for governor that he is enclosing printed material in all cans of films being returned to the Buffalo exchanges. The "dope," of course, boosts Al. Good work!

Harold Dygert, president of Associated Theatres, Inc., announces taking over the Park Theatre in Bath, N. Y., commencing November 1. Associated Theatres, Inc., took possession of the Strand and Andrews theatres in Salamanca, N. Y., November 1. It is understood that the deal involved a sum in excess of $60,000. In the case of the Strand the transaction includes the real property, while in the case of the Andrews the theatre only changes hands. C. A. Kammire and Company owned the Strand building. It was managed by John J. Kingston. The Andrews was bought from the Columbia Amusement Company, of Erie, Pa. O. T. Schroeppel, formerly of Buffalo, will manage both houses for the Dygert interests.

Arthur L. Skinner, manager of the Victoria Theatre, Buffalo, is making elaborate plans for the presentation of "The Old Homestead" early in November. The Victoria artist is now at work on a mammoth rural landscape which will be used as a background for a big farmyard display in the "Vic" lobby. The stage will be dressed to represent a country exterior. Several big window displays are being arranged.

Al Beckerich, manager of the Loew State Theatre, is getting out a fine line of original advertising for his big Buffalo house. Copies of his work are being sent to every house in the Loew chain.

Sam Berman, secretary of the Motion Picture Theatre Owners of New York, Inc., was a Buffalo visitor last week.

John H. Fennyvessy, manager of the Family Theatre, Rochester, was in Buffalo last week. He said that the C. B. Keith Amusement Company, Inc., will terminate its affairs November 4, due to the recent death of two members of the firm. Mr. Fennyvessy said that employees of the house may continue its operation.

Bill Van Dyne, assistant manager of the Lafayette Square, Buffalo, and H. Minuse, manager of the Elk Theatre, rode the goat at the last Elks initiation, much to the amusement of a host of brother exhibitors and exchange men who are also members of the Order.

Vincent McFaul, manager of Shea's Hippodrome, arranged for a radio concert given from the local W. G. R. station of the Federal Company and put on by Albert Hay Malotte, the Hipp's new organist, and Yerkes' Flotilla Band, the current attraction. The event was in the form of a tie-up with the Courier. The stunt was a great hit with radio fans and brought the Hipp a lot of publicity via the columns of the Courier.

George E. Williams, manager of the Linden Theatre, Jefferson street, Buffalo, showed the films of the firemen's cruise up the lakes last summer. In putting on this picture, he arranged with a nearby fire station to stage a run of apparatus from the station to the theatre. It was a great stunt and certainly did bring out the crowds. George is president of the Western New York unit of the Motion Picture Theatre Owners of New York State, Inc.

The following out-of-town exhibitors were recent visitors along Buffalo's Film Row: M. Fitzer, of the Empire, Syracuse; Colonel Schweppe, of Elmira; H. P. Lally, of Dunkirk; Chester Fennyvessy, of Rochester, and C. R. Babcock, of the Babcock Theatre in Wellsville.

Manager Jim Cardino pulled a good stunt on "Grandma's Boy" when he showed it at the Kensington Theatre, Buffalo. He arranged to take subscriptions for The Northern Light, a new community newspaper, instead of charging admissions at the Saturday matinee. Persons presenting blanks printed in the paper were admitted free, in addition to receiving the paper for a year. Of course patrons paid 25 cents for the paper. The Northern Light gave Jim a lot of publicity.

A Paramount Release

HARRY SWIFT CAN DO SOMETHING FOR LOBBIES

The Paramounteer gained fame as a window stealer, but here he shows the lobby he planned for the Princess Theatre, Springfield, Ohio, on "While Satan Sleeps." The box office is a warm place.

Edward H. Crawford, of New York, well known for his excellent exploitation of "Mickey" and for his work in and about Pittsburg while connected with Supreme Productions, is now manager of the new Lincoln Theatre in Troy, N. Y., which ranks as the handsomest and most modern house in the Troy district.

Mr. Crawford has been in the film business for ten years. He is also well known in theatrical circles, having been employed by the Loew interests previous to his coming to Troy.

The Lincoln represents a realized dream of the Symansky brothers of Troy, who many years ago conceived the idea of giving their city one of the most attractive picture theatres in the state. The house cost upwards of a quarter of a million dollars and is located in the business center of the city.

J. Buchinski has taken over the Temple Theatre on William street, Buffalo, which he has re-opened as a picture house under the name of the New Family. "The Four Horsemen" was his opening attraction. The Temple was formerly operated by Harry Green.

Eugene A. Pfeil, manager of the Strand, Buffalo, booked a great Hallowe'en show for the week of October 29. It included Will Rogers in "The Headless Horseman," "Hope," a comedy appropriate to the Hallowe'en season, and other subjects. The Strand was especially decorated for the occasion.

Frank Aprile, of the Rex, Geneseo and the Opera House, Oakfield, N. Y., was in Buffalo recently, after being laid up for some fifteen weeks with rheumatism. Frank sure did celebrate his return to civilization.

M. Hilton, of Stockton, N. Y., has purchased a Cosmograph machine and is giving picture shows in Stockton, Casadaga, Sinclairville and Cherry Creek, N. Y.

40 Money making Pictures from AUTHORS are ready in Exchanges for you-

Zane Grey

Myrtle Reed

Irving Bacheller

Earl Derr Biggers

Charlotte Bronte

Clara Louise Burnham

William Allen White

Stewart Edward White

Ralph Connor

Sinclair Lewis

Mark Twain

Washington Irving

John Greenleaf Whittier

Edgar Allan Poe

Oliver Wendell Holmes

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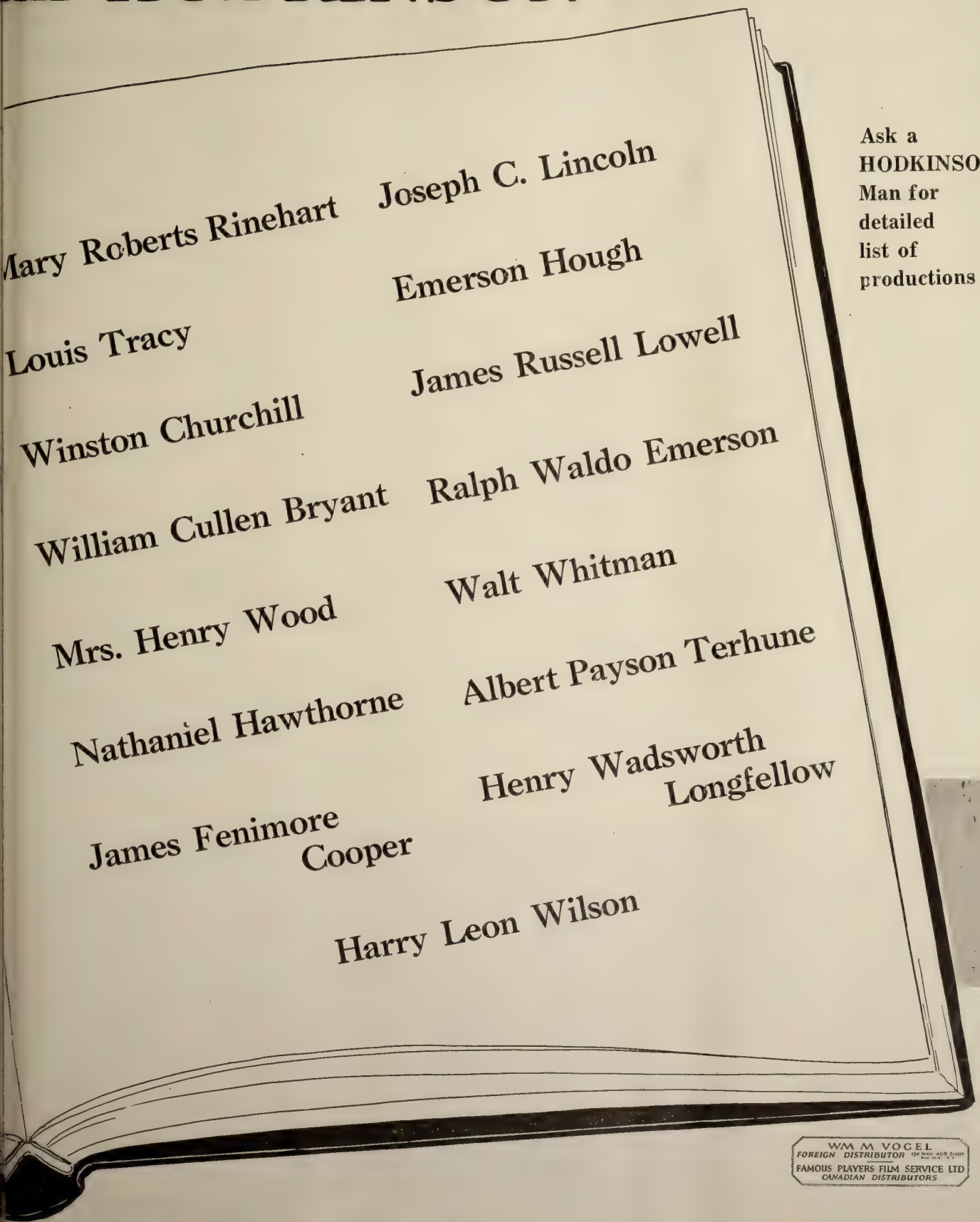

Ask a HODKINSON Man for detailed list of productions

WM M VOGEL
FOREIGN DISTRIBUTOR
FAMOUS PLAYERS FILM SERVICE LTD
CANADIAN DISTRIBUTORS

BOOK WEEK NOV. 12-18

Atlanta Theatres Benefit by Cool Fair Week Weather

The Southeastern Fair, always an interesting Southern event, brought the usual large crowds to Atlanta for the week ending October 21 and the picture theatres benefited thereby. The first two days of the fair were cold and rainy—ideal days to spend in a cozy picture theatre.

The Howard Theatre enjoyed fair business with Wallace Reid fans who rallied to the support of their favorite in "The Ghost Breaker." Manager De Sales Harrison had an atmospheric lobby, featuring ghosts and hobgoblins in the shape of lobby cards and the like.

The Metropolitan Theatre played to good business with Fox's "Monte Cristo," which was given a magnificent musical setting by the Metropolitan orchestra. Manager Willard Patterson also presented the Volpi singers.

The Rialto Theatre presented Lionel Barrymore in "The Face in the Fog" to excellent business. The overture, furnished by the Rialto Melody Artists, was unusually brilliant. Manager Bedell did not permit the fact that he is concentrating all his forces on preliminary plans for his week's showing of "When Knighthood Was in Flower," to interfere with his regular week-by-week business, and "The Face in the Fog" was well displayed.

Manager James Jackson, of the Tudor, finds that second-runs, well chosen, properly projected, with musical scores played on the big pipe organ and an admission price of 10 cents, mean excellent business. He runs his pictures two days, interspersing his second-runs with an occasional brand new one, and enjoys excellent business.

The closing of the Criterion Theatre makes the dyed-in-the-wool Atlanta fan a little "blue," but Manager Willard Patterson contends that the rapid growth of commercial enterprises in the vicinity of Five Points has destroyed the theatre's usefulness as such, and the site has been leased to a chain of drug stores.

The Alamo No. 1 maintains a policy of serials, Westerns and comedies, and Manager Sol Samuels reports good business.

The Bonita's policy is a five-reel feature, a comedy and a news reel, with a good tabloid show. Fair Week found Manager George Kimball booked with two Paramount second-runs, a Mack Sennett comedy and "Laughland," a well played and cleanly amusing "tab" show.

The Alamo No. 2, on Whitehall street, is in the heart of the shopping district and enjoys the patronage of women and children to an extent to be envied by other houses in town. Manager W. T. Murray's policy is two day runs of new second-run features, occasionally holding one over for three days. "Beauty's Worth" was the past week's most successful feature and did splendid business.

Manager John Thomas, of the Vandette Theatre, not only enjoys the confidence and genuine liking of his house force, but the confidence and support of his patrons. His pictures are usually second-runs of the "action" variety that make an especial appeal to the masculine sex, and crowded houses are the rule of the day for the Vandette.

The Alpha Theatre, located two blocks below what has always been considered the proper part of town for a picture theatre, has proven the truth of the "old saw" about "the play's the thing." Manager D. T. Darley packs 'em in with a program of two-reel first runs, a serial, a Western, a comedy and sometimes a news reel.

The Strand Theatre is a first-run house, with an occasional second that is particularly good. Manager Phillips played "Flesh and Blood," featuring Lon Chaney, an Atlanta favorite, with a Chinese lobby that was very effective.

Never Again!

Lewis Isenberg, manager of the Columbia Theatre, 449 Genesee street, Buffalo, has a habit of visiting his mother and father every Thursday at 2 p. m. He has never failed in this parental duty for many years. But last week he flivvered and as a result almost threw the pater and mater into a panic. It seems that Lewis was forced to attend to some important business, with the "big chief." When he arrived at the domus familias, it was close to 4 o'clock. It was a terrible homecoming for Lewis. He promised never to do it again.

Clemmer a Fast Traveler; Hill Sells Oregon Houses

"Doc" Clemmer, of the Clemmer Theatre, Spokane, was on Film Row recently, but he traveled so fast that the correspondent couldn't catch up with him. Must have taken in all the exchanges, for all the boys reported him in town.

C. F. Hill has sold his Majestic and Antlers theatres, Roseburg, Oregon, to Harrell M. McFarland, who takes possession November 1. Hill is a former exchangemen well known in the Northwest. In 1919 he opened the local Goldwyn exchange. He also handled the Triangle product here at one time.

Manager F. B. Walton, of the American Theatre, Bellingham, had blocks of hearts working for him when he put over his four days' showing of "Human Hearts." Practically every merchant in town co-operated to the extent of showing large heart-shaped easels containing photographs of the stars. He played to capacity.

O. O. Ruth, owner of the Vernon Theatre, Mount Vernon, Wash., opened his Mission, recently purchased from R. K. Dunham, October 26. He has completely renovated and redecorated the house which seats 600.

It has been reported that Paul Coleman has sold the Bell Theatre, Springfield, Ore., to J. L. Larson.

R. A. Czerny, live wire exhibitor of Kent, Wash., this week puts on the opening chapter of the "Radio King," a serial. He is planning some high-class exploitation which includes the giving away of radio sets.

W. E. Graeper, who operates the Union Avenue Theatre, Portland, is reported to have purchased the Tivoli from Robert Marsden, who still owns the Nob Hill and Ideal. All are suburban houses.

The Princess Theatre, recently renovated and renamed (it was formerly the Union) and having a large pipe organ installed, has reopened for business under the same management, the Woolley Theatre Co. It is a downtown house and will operate henceforth on a 15-cent admission, showing only the best of the second-run features. "One Clear Call" was the opening attraction.

Manager John Hamrick showed a novelty film, "Endurance," at his Seattle Blue Mouse Theatre the week of October 22 that is attracting much attention. It demonstrates the sturdiness of a certain make of motor cars and the demands put on automobiles today.

A Pathe Release

THE TWENTY-FOUR CUT-OUT WORKS WELL HERE

In the narrow lobby of the Imperial Theatre, Charlotte, N. C., Manager Ray Beall made very effective use of the cut-out backed by a lattice and two threes for this Associated Exhibitors' winner.

Boston

The Rialto Amusement Company of Fall River, formed for amusement purposes with a capitalization of $100,000, has just been granted a charter by the Massachusetts secretary of state. The incorporators are Nathan Yamins, Samuel Sandler, Myer Markell, Louis L. Yamins and Jacob Yamins, all of Fall River.

Damage estimated at $15,000 was done by fire on Friday to the Imperial Theatre, a picture house on Broadway, South Boston, Mass. There was no one in the theatre at the time. It had not been opened for the afternoon performance, and the watchman was at dinner. The theatre occupied the second and third floors of the building, a structure of brick, three stories in height, erected in 1866. The fire started in the heating plant under the stairway, broke through the flooring and then attacked the gallery. It had gained considerable headway before it was discovered.

David F. Perkins, new manager of the Broadway Theatre, Chelsea, began his career there on Monday night under unusually delightful auspices, presaging a most successful future, and continuing his splendid record of accomplishment in other cities, both in the theatrical and advertising fields. He selected "Manslaughter" with which to make his official bow, and secured the presence of the principals in that production to address the audience, which filled the house. Several hundred stood outside in the rain, unable to gain admittance. Mr. Perkins takes the place left vacant by Sol Bernstein, who has returned to New York after managing the Broadway for several months.

Don't miss the story on page 145. And when you have read it, write us your opinions. It's a vital matter. Rally to the aid of your brother exhibitors.

Chicago Greets McVickers; Tiffin to Open on Monday

The new McVickers Theatre opened last Thursday at 6.30 p. m., under the management of Jones, Linick & Schaeffer, with "The Old Homestead." S. Barret McCormick is the managing director, with the orchestra under the baton of H. Leopold Spitalny and the ballet presentation under the direction of Adolph Bolm, director of the Chicago Opera Ballet. Remington Welch is at the organ, and the new house will be operated continuously from 9.30 a. m. until midnight every day, with the change of program each Sunday. Elaborate preparations were made for the opening, and a distinguished audience was on hand.

Another fine new picture house will be opened to the public next Monday night. This is the New Tiffin, at 4045 W. North avenue, owned and managed by V. T. Lynch, who owned another theatre by the same name on the same site, which was razed to make way for a larger, finer one. The new house seats 2,500 and ran s among the finest theatres on the Northwest side. The opening feature will be Milton Sills in "Skin Deep."

The Film Board of Trade dinner, to be attended by the officers of the Motion Picture Theatre Owners, as well as being a "get together" for their own organization, will be held Monday night in the Rose Room of the Morrison Hotel.

Slides announcing tag day and soliciting contributions for the Disabled American Veterans of the World's War are being run in the Chicago theatres at present. The day is designated "Forget-Me-Not Day" and the slides bear the picture of a crippled soldier and the words: "Did you call it charity when they gave their legs, arms and eyes?"

Candidates for office at the coming election are finding it hard sledding to get slides on Chicago screens. Word has been sent to the theatres of the city by the Motion Picture Theatre Owners requesting them not to run slides of candidates until the office seeker has been interviewed by a committee from the organization on his stand on the motion picture question. It has resulted in a run of candidates on the committee's offices.

John M. Mayer, Frank N. Rubovitz and L. Wexler have organized the National Film and Export Company, with office at 736 South Wabash avenue, Chicago, to deal in films and accessories. The company has issued 400 shares of no par value.

The Lemle Barrett Company has been incorporated by William Lemle, John P. Barrett and M. Schear to operate picture theatres. The main office is at 6219 South Halstead street.

Roy Coleman, Guy Barrett and Joseph Britak has formed a company to manufacture and deal in picture equipment and films, with offices at 38 South Dearborn street. The company will be known as the Automatic Projector Company.

John Longley, James A. Sell and Benjamin Kaufmann have organized the California Theatre Corporation of Chicago with a capital of $50,000. Offices are at 3345 West Twenty-sixth street.

Lou Weil now is manager of the Bryn Mawr Theatre on Bryn Mawr avenue and is showing feature films with news reels and comedies on his program. The new symphony orchestra, under the direction of Samuel Leviton, and Gustave Magerman at the organ, are providing musical treats for the fans of north shore district.

E. D. Hopson has been made manager of the Calo Theatre, one of the Ascher houses located on North Clark street at Balmoral avenue. He is a veteran of the business and opened the first out of the loop vaudeville house at Sixty-third and Halstead streets back in 1904. He has been connected with Alfred Hamberger Enterprises and the last five years with the Schoenstadt chain of houses. He is a live wire manager who uses plenty of publicity to put his shows over.

Erber Asks Accounting Over His St. Louis Partnership

Suit was filed in the St. Louis Circuit Court, a few days ago, by Joseph Erber, former part-owner and manager of the Erber and Avenue theatres, East St. Louis, against his former partner, Phillip H. Cohen, who now owns the theatres. Erber asks for an accounting of a real estate deal in which he and Cohen were associated. He alleges in his petition that in December, 1919, they took a 99-year lease on property in East St. Louis for $4,500 a year. The lease was executed in Cohen's name, but Erber claims to have had a half interest. He further avers that Cohen last May disposed of the lease for $112,000 but accounted to him for only $500. The East St. Louis theatres are not affected by the suit. Cohen has denied Erber's contentions.

Secretary of State Becker has issued a certificate authorizing the Aubert Photo Play Company to increase its capital stock from $30,000 to $50,000. The company has assets of $45,000 and liabilities of $5,000. The additional stock will be disposed of within a few days. The company is erecting a handsome theatre on the site of the Aubert Airdome, Aubert and Easton avenues.

W. H. Becker and J. Bromley, who purchased the Chippewa Theatre several weeks ago, plan to re-open the Broadway playhouse in about ten days. They contemplate installing some additional equipment and plan to play first class pictures.

Will Hays will attend the grand opening of the Rivoli Theatre, Sixth street near Olive street, November 19, if plans of Barney Rosenthal, St. Louis manager for Universal, are carried through. An invitation has already been extended to Hays by Universal officials in the East. Universal has spent about $25,000 in remodeling and decorating the Rivoli, which formerly was known as the Royal. The house was purchased from Harry Koplar several weeks ago for $50,000. "The Kentucky Derby" probably will be the opening attraction. It would be the premier showing of the picture.

The Missouri Theatre announced a reduction in the price of balcony seats during the past week. During the new schedule seats upstairs will be but 35 cents at night and on Sunday and holiday matinee, instead of 50 cents. The rates for children have been cut to 15 cents at matinee and 25 cents on Sunday, holidays and evenings.

George Newsum of the Palace Theatre, Mount Vernon, Ill., was seen along Picture Row.

Harry Thornton, of the Gayety Theatre, Springfield, Ill., was a caller of the week.

H. J. Lowry, of the Opera House, Highland, Ill., dropped into Enterprise for some live subjects. He say that business has been very good of late.

C. C. Jones, of Cambria, Ill., was in, lining up programs for his new American Theatre, which opened November 1. The house represents an investment of $25,000 and seats 400. He intends to play first-class pictures.

Teddy Yemm, of the Reed, Yemm & Hays circuit, dropped into town to see the boys. He generally lets Tom Reed do the pilgriming, but decided to take a trip himself this time.

C. M. Luttrell, of the Majestic, Jacksonville, Ill., was a visitor to Fox headquarters.

The Fulco Schaefer Supply Company sold two Power's C. E. high tension lamps to the Missouri Theatre during the past week.

Harry Frazena and J. Spalding, of Taylorville, Ill., came in for some snappy short subjects. Also contracted for a few features.

Mrs. Frank Paul, of the Marvel Theatre, Carlinville, Ill., who was in during the week, reported that business in that vicinity has experienced a healthy revival.

I. W. Rodgers, of Poplar Bluff, Mo., pased through on his way home from the Missouri convention.

C. J. Law, of the New Palace, Pana, Ill., was seen along Picture Row.

"The Storm" will be the opening attraction at the Court Theatre, Paris, Ill., when it passes under the management of O. L. Jarodski, Dunville, Ill., on November 2. The house seats 500. It formerly was owned by E. Kerns.

J. Goldstein has purchased the Wilson Theatre, 1417 Cass avenue, St. Louis, from W. Krawezyh and A. Brolaski. It seats 300 and is situated in a district largely populated by foreign laborers.

The Princess Theatre, Standberry, Mo., has been purchased by I. W. Maple of Bethany, Mo. He owns houses in Bethany, Ridgeway and Albany. No change in the policy of the Princess is contemplated.

John Marlowe will open his new Hippodrome Theatre, Carterville, Ill., on November 15. It seats 900. Dr. J. Burkhardt's new $60,000 theatre at Hurst, Ill., is coming along very nicely.

Mrs. Ford Dies

Mrs. Edith B. Ford, widow of John T. Ford, who owned Ford's Opera House in Washington, D. C., at the time Lincoln was assassinated by John Wilkes Booth, died at her home in Baltimore on Sunday, October 22. She was 91 years old. Mrs. Ford is survived by 8 children, 26 grand children and 15 great-grand children. Two of her sons, Charles E. and John T. Ford, are at present the managers of Ford's Opera House, Baltimore, Md., at which large feature pictures are shown at intervals.

One Cent Admission

The Missouri Penitentiary has perhaps the cheapest high class picture house in the land. Sounds funny, doesn't it? The fact is, the theatre plays first class pictures but charges only 1 cent admission. And if a convict hasn't the price he gets in anyway.

W. E. Sloat, secretary of the Missouri Prison Board, operates the house. He was in St. Louis the past week arranging his winter bills. He gets pictures with a home appeal, something to bring out the better things that are in a fellow. Sex appeal and crime films are barred. The show is financed largely through the receipts of a lunchstand and restaurant operated on the prison grounds.

News from the Producers

Conducted by T. S. da Ponte

With Paramount

Lucien Hubbard, recognized as one of the foremost scenario writers and editors in motion pictures, has been engaged as one of a staff of four production advisory editors of production at Paramount's West Coast studio, according to an announcement by Jesse L. Lasky, first vice president in charge of production for the Famous Players-Lasky Corporation. The other three members of this staff are Ralph Block, Julia Crawford Ivers and Walter Woods.

For the past year and a half, Mr. Hubbard has been scenario editor at Universal City, where he wrote the scenarios of such pictures as "Wild Honey," "Human Hearts," "Reputation" and "Drifting."

"Bulldog Drummond" Is Timely Picture

Owing to the increased popularity of the melodrama the W. W. Hodkinson Corporation considers the appearance of the feature, "Bulldog Drummond," among the forthcoming attractions under the Hodkinson trademark, as being particularly opportune. It further carries out the Hodkinson policy, it is said, of presenting varied subjects in order to give the exhibitor variety.

"Bulldog Drummond" in story form is from the pen of "Sapper." Owing to its exceptional possibilities the rights were secured for the stage with the result that three companies have been touring the United States and meeting with widespread success. During this drama's appearance in Chicago critics as well as public acclaimed it as one of the best melodramas seen for sometime.

The Hollandia Film Corporation purchased the film rights and made the production upon the exact locale as called for in the story, namely, Holland and England. It is understood that great stress has been laid upon the atmosphere with the result that, according to the producers, the drama itself has been enhanced in value to a marked degree.

"Bulldog Drummond" features two well known American stars, Carlyle Blackwell and Evelyn Greeley, both of whom have a great following among motion picture fans. This production was ably directed by Oscar Apfel who it is understood, has many film successes to his credit.

"Bulldog Drummond," it is understood, will give the Hodkinson schedule something unique and valuable in melodramatic productions. No expense will be spared, according to reports, in exploiting this feature which is big enough to warrant it.

This Hollandia Film Production will be released through the Hodkinson Corporation at an early date.

Positively New

To make it clear to exhibitors and to everybody in the motion picture industry, formal announcement is made from the offices of the Mary Pickford Pictures Corporation setting forth emphatically and definitely the fact that Miss Pickford's personal production of "Tess of the Storm Country" is an entirely new 1922 picturization of Grace Miller White's famous story.

Miss Pickford's "Tess of the Storm Country" is not in any sense a re-issue or a revival or a revamped picture, has no connection whatsoever with the original picture made eight years ago, but is a 100 per cent. new Mary Pickford production made during the last few months at her Hollywood studio and on location in California.

New Producing Unit Is Organized

A deal involving the launching of a new producing unit to make pictures which are to be known as John S. Robertson Productions, was consummated this week between the former Famous Players director and Charles H. Duell, president of Inspiration Pictures Corporation.

While with Paramount Mr. Robertson directed such productions as "Sentimental Tommy," "Dr. Jekyll and Mr. Hyde," starring John Barrymore, and "Footlights," starring Elsie Ferguson, and "A Spanish Jade." He was loaned by Famous to Mary Pickford to produce the new "Tess of the Storm Country" for her, which is now being released by United Artists.

It is expected that not only will Mr. Robertson handle his own unit, but he will also direct some of the stars under contract with Inspiration.

Complete Cast Is Selected

The complete cast for "A Noise in Newboro," the next Metro photoplay in which Viola Dana is to be starred under the direction of Harry Beaumont, has already been selected. Actual production on this motion picture is to begin soon.

Edgar Franklin is the author of the story. Harry Beaumont, director of "The Five Dollar Baby," "June Madness," "Glass Houses," "Seeing's Believing" and other Metro photoplays starring Miss Dana, will direct it.

"Knighthood" Holds the Public's Fancy

In spite of the fact that it is now in the eighth week of its Broadway run the Cosmopolitan picture, "When Knighthood Was in Flower," starring Marion Davies at the Criterion Theatre continues to sell out at every performance, according to reports. So many have been turned away that it has been necessary to put on an extra matinee every day.

The success of this stirring romance says Cosmopolitan, seems to be ample answer to the wise ones who declared that costume plays were not wanted by the public. Seldom in the history of Broadway, it is stated, has there been so great an eagerness displayed to see a motion picture.

As for the beautiful star, Marion Davies, who plays the role of Princess Mary Tudor, Cosmopolitan says, she has established herself not only as an actress of dramatic ability but as a delightful comedienne as well. Some of her scenes with Lyn Harding as King Henry VIII are full of delicious and subtle humor.

Changes Titles of Two

Three new titles have been chosen for as many forthcoming Paramount pictures.

William de Mille's recently completed production from an original story by Clara Beranger, in which Bebe Daniels, Lewis Stone, Kathlyn Williams and Harrison Ford have the important roles, has been permanently titled, "The World's Applause." "Notoriety" was the title originally chosen, but when it was found that another company had a prior claim, it was changed temporarily to "Paths of Glory," which in turn has now given way to "The World's Applause."

Mary Miles Minter's latest picture, just completed under the direction of Charles Maigne and adapted from Stephen French Whitman's novel, "Sacrifice," is to be called "Drums of Destiny."

"Racing Hearts" is the title chosen for the new picture Agnes Ayres is just starting under the direction of Paul Powell. This is a story by Byron Morgan, author of the Wallace Reid automobile racing pictures, and Miss Ayres has the role of a race driver who goes in and wins a thrilling speed contest when the regular driver fails to show up.

Signs Contract for Universals

The growing popularity of Universal-Jewel productions is becoming more evident week by week, sales reports of the Universal Film Manufacturing Company indicate.

An example of this growing popularity is to be seen in a sample sales report, in this instance from W. P. Morgan of the Oklahoma City Exchange, who reports the closing of a contract by W. C. Blackston with the Strand Theatre, Drumright, Okla., for three and one-half solid weeks of Universal-Jewel pictures.

The Strand has contracted for "Foolish Wives," "The Storm," "Human Hearts," "Man to Man," "The Delicious Little Devil," "The Trap," and "Wild Honey," to be run consecutively from October 22 to November 14.

Business Barometer Steadily Rising

The business barometer at the exchange of the Fox Film Corportion has been rising steadily.

To aid the exhibitor in exploiting his theatre program an effective advertising display for "Monte Cristo" and other Fox entertainments has been set up in the lobby of the exchange. It demonstrates to exhibitors how economically and artistically a lobby or window publicity "ballyhoo" can be made. The value and necessity of newspaper advertising is also impressed upon exhibitors. This service is free to exhibitors booking Fox product.

Here's a Chance for Special Exploitation.

THE pictures listed below have been endorsed by the National Committee for Better Films of the National Board of Review, co-operating with the Children's Book Week committee. Get in touch with the women's clubs, your schools and parent-teacher associations at once. They will be glad to cooperate with you in putting these pictures over for Book Week, Nov. 12-18. Make a special drive for school children. Exhibitors who tried it last year found that it paid.

LORNA DOONE

By *R. D. Blackmore.* 7 reels. Scotch-English border story of love and adventure. With Madge Bellamy, John Bowers and Frank Keenan. A Maurice Tourneur production produced at the studios of Thomas H. Ince.

ALL FOR A WOMAN

Seven reels. *French Revolution historical sources.* Tragedy of Danton; with Emil Jannings and all star cast.

KINDRED OF THE DUST

By *Peter B. Kyne.* Story of a man's devotion and faith; with Miriam Cooper. An R. A. Walsh production.

THE OLD SWIMMIN' HOLE

Six reels. Based on the poem by *James Whitcomb Riley.* Rural comedy drama; with Charles Ray.

PILGRIMS OF THE NIGHT

Six reels. *E. Phillips Oppenheim's "Passersby."* European detective and society melodrama; all star. A. J. L. Frothingham production.

BOB HAMPTON of PLACER

By *Randall Parrish.* Custer frontier drama; with James Kirkwood, Marjory Daw and Wesley Barry. A Marshall Neilan production.

THE LAST of the MOHICANS

Six reels. By *James Fenimore Cooper.* N. Y. Colonial Indian story; all star cast. A Maurice Tourneur production.

PENROD

Eight reels. By *Booth Tarkington.* Comedy drama of a boy's adventures; with Wesley Barry. A Marshall Neilan production.

THE RIVER'S END

Six reels. By *James Oliver Curwood.* Canadian Northwest drama; with Lewis Stone and Marjorie Daw. A Marshall Neilan production.

FIRST NATIONAL ATTRACTIONS

FIRST NATIONAL PICTURES

Joins Paramount

Rex Beach is the latest famous author to devote his talents to the writing of Paramount pictures for Thomas Meighan.

Following the announcement that Booth Tarkington had been engaged to write an original story for the popular Paramount star, it was made public recently that a story by Mr. Beach will also be placed in production in the near future with Mr. Meighan as the star.

Mr. Meighan is now engaged on George Ade's original story, "Back Home and Broke."

High Praise for Arliss Film

Both public and critics were highly enthusiastic about the George Arliss photoplay, "The Man Who Played God," says United Artists, when it was played recently at the Stanley Theatre, Philadelphia. The picture drew excellent audiences all during the run, and the reviewers saw much in the feature for favorable comment, it is reported.

Said the critic for the Public Ledger: "'The Man Who Played God' is excellent, intelligent diversion." "The artistry of George Arliss combines with a theme in which he is at his best to make a picture that will be long remembered," said the reviewer for the Inquirer.

Ray Film Liked by Exhibitors

Charles Ray's initial production for United Artists' Corporation, "A Tailor-Made Man," is having a triumphant march up and down the motion picture world, with many extended engagements and repeats, United Artists' say.

The Broadway Strand Theatre, Detroit, held this feature over for a second week, after playing it to record-breaking crowds. The same thing happened in Hamtramck, Mich.

In Portland, Oregon, "A Tailor-Made Man" met with such success at the Blue Mouse Theatre that the management held it over for two weeks.

Will Issue Special Booklet

In order that exhibitors throughout the country may acquaint their patrons with the importance of the cast which will interpret the leading roles in "Quincy Adams Sawyer," a special booklet will be issued in conjunction with the release of the picture. "Quincy Adams Sawyer" is the latest S-L special to be released by Metro Pictures Corporation.

Among the stars are Barbara La Marr, Lon Chaney, John Bowers, Blanche Sweet, Elmo Lincoln, Louise Fazenda, Joseph Dowling and Hank Mann.

LUNCHEON GIVEN BY JACKIE COOGAN PRODUCTIONS TO PRESS REPRESENTATIVES AT THE KNICKERBOCKER GRILL

Coogan Productions Host to Reviewers

Friday afternoon shortly after one o'clock in the private dining rooms of the Knickerbocker Grill, New York, one of the most representative press gatherings assembled for luncheon prior to witnessing a private press showing of Jackie Coogan's "Oliver Twist" production. Practically every New York newspaperman, magazine writer, and trade paper present. The luncheon was given by the Jackie Coogan Productions.

After luncheon, the gathering moved up 42nd Street to Wurlitzer Hall where the private showing was to be given. Prior to flashing the feature on the screen, the Coogan folks arranged to show a few hundred feet of an ancient "Twist" production which Sol Lesser, to protect exhibitors, had purchased when he contemplated making the present Coogan Production. It showed in distinct contrast with the films of today and illustrated how vastly the industry has improved.

Interest Aplenty in "One Week of Love"

Despite the fact that the Selznick company has had but little to say about "One Week of Love," the first production to be made under the firm's new policy of superspecials only, there are plenty of indications that the trade has already developed an unusual interest in the picture.

"One Week of Love," co-starring Elaine Hammerstein and Conway Tearle, was completed some time ago but has not yet been released. The first and formal showing of the big production is being made in the Ritz-Carlton Hotel, New York City, Friday evening, November 3.

Two Scheduled for Paramount Release

For November 5, Paramount announces the release of two of its strongest features of the year—Thomas Meighan in "The Man Who Saw Tomorrow" and the Irvin Willat production, "On the High Seas," with Dorothy Dalton and Jack Holt.

The age-old question of whom to marry is solved for Burke Hammond, played by Thomas Meighan, in "The Man Who Saw Tomorrow." The story is said to be altogether unique and is the work of Perley Poore Sheehan and Frank Condon. The latter and Will M. Ritchey collaborated on the adaptation and Alfred Green directed.

In the leading feminine role is Leatrice Joy, who last played opposite Meighan in Cecil B. DeMille's "Manslaughter." The "other woman" is portrayed by June Elvidge.

"On the High Seas," in which Dorothy Dalton and Jack Holt are featured, is the first story written for the screen by Edward Sheldon. E. Magnus Ingleton, former scenarist with Thomas H. Ince, wrote the continuity.

Making Film Ready

Thomas H. Ince is cutting and editing "A Man of Action," the comedy from the pen of Bradley King. This production, will follow "The Hottentot," on the First National releasing schedule.

Soon Will Start

Allen Holubar's second production under his contract with Associated First National Pictures, Inc., will soon be under way. It is a picturization of Jeffry de Prend's romantic novel, "The White Frontier." The story is a big out-of-door melodrama and is laid in the Canadian Northwest.

Arrangements have been made with Mr. de Prend, the author, whereby the publishing of "The White Frontier" will be withheld until after the picture has been completed, when the first edition will be put out with scenes from the picture as illustrations.

New Walker Film Is Nearly Completed

More than five hundred persons and two hundred horsemen will be seen in the climaxtic scenes of "Captain Fly-By-Night," Johnnie Walker's starring production now being produced by the R-C Studios in Los Angeles. "Captain Fly-By-Night" will be the first production starring Walker under his recent contract with Mr. P. A. Powers, for Film Booking Offices release.

Johnston McCulley, author of "The Mark of Zorro," wrote this story especially for Walker. William K. Howard is directing. The leading feminine role is played by Shannon Day and the principal supporting players include Francis McDonald, Eddie Gribbon, Victory Bateman, James McElhern, Charles Stevens, Ashley Cooper, Bert Wheeler, Fred Kelsey and others.

Changes Made in Branch Offices

Changes in branch office personnel has been announced by the W. W. Hodkinson Corporation. P. G. Morris becomes office manager of the Denver branch, effective October 16, replacing L. E. Hobson, who has been transferred to the sales force of the Los Angeles office.

W. F. Marshall, booker for the Washington, D. C., branch of the Hodkinson Corporation, has been made office manager, replacing H. A. Gillespie, who has been transferred to the home office in the contract department.

Film for Release October 9

October 9 will witness the official release by Associated Exhibitors of "The Woman Who Fooled Herself," the six-part feature in which May Allison and her husband, Robert Ellis, are featured. It is the first production made by Edward A. MacManus for Associated Exhibitors.

Charles A. Logue, well-known as a dramatist, short story writer and director, wrote "The Woman Who Fooled Herself."

Rawlinson Starred in "Scarlet Car"

"The Scarlet Car," a Universal picture adapted from the stories of that name written by Richard Harding Davis has been completed at Universal City. Herbert Rawlings is the star.

"The Scarlet Car" is a notable step in Rawlinson's climb. It is said to present an unusual combination of satisfactory elements; story by the internationally famed author, continuity by George Randolph Chester, directed by Stuart Paton, supporting cast including Barbara Bedford, Una Trevelyn, Josef Swickard, Nick de Ruiz, William Langdon, Harry Carter and other popular film players.

Paton has directed Rawlinson many times before. This production was completed in record time.

"If I Were Queen" Gets First Runs

First run bookings in all parts of the country are the proof offered by the Film Booking Offices of America that "If I Were Queen," their first Ethel Clayton picture, is the type of picture which is now in demand by the public.

"If I Were Queen" has already been given first runs in seven key cities and others are scheduled for the near future. In New York, Charles Rosenweig, manager of the New York F. B. O. branch, reports that the picture will play 100 days on the Loew circuit in the Metropolitan district.

Gets Week Run In a Three-Day Town

"In the Name of the Law," the Emory Johnson special on the F. B. O. program, has the honor of breaking a record in the city of Fremont, Ohio. Fremont is a three-day run town and "In the Name of the Law," in completing a solid week at the Jewel theatre, of which George Geyer is manager, accomplished a feat which has never been equaled by any picture heretofore.

A tie-up with the police and carte blanche permission to exploit the picture was partly responsible for the new record.

Fourteen Productions for Fox Release in November

Fox Film Corporation announces fourteen productions, headed by a giant special, for release during November.

"My Friend the Devil," which Paul H. Sloane adapted from the famous French novel, "Dr. Rameau," by Georges Ohnet, and which was directed by Harry Millarde who staged "Over the Hill," is foremost on the month's list. It is scheduled for general distribution November 19. Reviews of this production which have already appeared in trade publications and newspapers in cities in which private pre-views were given, afforded the special great praise, Fox says.

"Tom Mix in Arabia," featuring the vigorous star of the Fox westerns, will be released November 19. In this story, which was written by Mix and his director, Lynn Reynolds, the Fox favorite performs many novel stunts, according to reports. Claire Adams plays opposite Mix who is supported by an unusually capable cast, it is stated.

John Gilbert will essay the role of a care-free, swash-buckling man of the West who, Fox says, plies his love-affair in a unique and interesting story, "The Love Gambler," written by Lilian Bennet-Thompson and George Hubbard. Joseph Franz directed and Jules Furthman is credited with the scenario.

"Boss of Camp 4" is the November vehicle for Charles Jones. It was written by Arthur P. Haskuss and directed by W. S. Van Dyke. "While Justice Waits" will be Dustin Farnum's latest production. It was written by Charles A. and Don Short. Bernard J. Durning who directed "The Fast Mail" is responsible for the direction.

Shirley Mason, the petite star of the Fox group, will be seen in "Shirley of the Circus," one of the best pictures she ever made, it is said. Rowland V. Lee directed the picture which is from the pen of Robert M. Lee. It will be released November 12.

Lupino Lane will be seen in his third Fox release, "My Hero." It is scheduled for distribution on November 19. The English pantomimist offers many amusing situations, Fox states.

November 5 has been set as the release day for "Lazy Bones," the Clyde Cook special comedy.

Al St. John appears November 19 in "Out of Place," a two-reel special comedy, and the Lee Kids come in "Town Terrors," a reissue edited by Ralph Spence. The Sunshine Comedies for November are "The Ranch Romeo," Nov. 12, and "Cupid's Elephant," Nov. 26.

There are also two Mutt and Jeff Animated Cartoons on the November program, "The Wishing Duck" and "Bumps and Thumps."

Throngs Jam in to See "Oliver Twist"

Jackie Coogan's "Oliver Twist" had it's world premiere at the Mark Strand theatre, New York, last Sunday. Long lines of fans waited before the Strand box office long before the show started.

Joseph Plunkett, managing director of the theatre called the police for the protection of the huge throng Sunday afternoon. By seven o'clock there was a sell out. Never in the history of the theatre, it is said, have so many people sought admission, and all through the week the condition remained unchanged.

Twenty papers gave highly praiseful reviews to the production.

A two weeks' advance exploitation campaign was carried on for the Coogan vehicle.

The Dickens film opened at the Chicago Theatre, Chicago, last Monday and latest reports indicate that there, as in New York, it has made a big success. These two engagements, with the exception of one in Lexington, Ky., are the only ones to date on the new Coogan film. General release dates are scheduled for November 20.

Robert G. Vignola Praised for Work

Not only in New York, but throughout the country, newspapers critics are united in praising Robert G. Vignola for the excellent job he has made in directing "When Knighthood Was in Flower."

Ashton Stevens, the critic of the Chicago Herald-Examiner, said in his review: "In Robert G. Vignola she (Marion Davies) has found a director who can induce her best effort."

Mae Tinee, the critic of the Chicago Tribune, remarked upon Mr. Vignola's work as follows: "'When Knighthood Was in Flower' is twelve reels long. That you don't realize the fact is sincere tribute to the director."

Robert E. Sherwood, critic of "Life," said: "Robert G. Vignola directed 'When Knighthood Was in Flower,' and his genius for lighting and composition is evident in every scene."

To Show Longfellow Poem

"Back to the classics!" is in a fair way of becoming one of the most prized and potent of the Fox slogans, if one may judge from the increasingly long list of productions of this studio based on the recognized masterpieces of fictional literature.

The latest announcement is concerned with "The Village Blacksmith," the Longfellow poem beloved of schoolroom and library alike. The film which Fox had developed from the poet's theme will be shown Thursday evening, November 2, at the Forty-fourth Street Theatre, succeeding "Monte Cristo." The picture has been directed by Jack Ford. Paul H. Sloane is responsible for the scenario.

The cast is, it is stated, on a par with those employed to project such memorable Fox productions as "Les Miserables," "A Tale of Two Cities," "Monte Cristo," "Evangeline," "The Scarlet Letter" and "A Connecticut Yankee in King Arthur's Court."

Form 1204

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Night Letter	N L

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WESTERN UNION TELEGRAM

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92 GENL MGR VITAGRAPH INC 1400 LOCUST AVE BROOKLYN NY

ALTHOUGH I DID NOT ENTHUSE VERY MUCH OVER WILD IRISH ROSE ON FIRST VIEWING I AM NOW PLAYING IT MY BLUE MOUSE THEATRES SEATTLE AND PORTLAND AND DOING BIG BUSINESS STOP MY AUDIENCES ARE SO ENTHUSIASTIC WITH PRAISE THAT I HAVE CHANGED MY MIND AND I NOW AGREE WITH THE PATRONS THAT IT IS A GREAT PICTURE STOP IT IS A SURE FIRE MONEY GETTER AND I RECOMMEND IT TO EVERY EXHIBITOR KINDEST PERSONAL REGARDS

JOHN HAMRICK

220P

First National Has Four Big Films for November

First National considers November a period of thanksgiving, not only for itself but for the exhibitors all over the world, because in this month, it says, four of the greatest box office pictures of the season will be released as First National Attractions.

The "Big Four" for November are Jackie Coogan in "Oliver Twist," the National release date of which is Nov. 6; Strongheart, the Wonder Dog, in "Brawn of the North," released Nov. 13; "The Dangerous Age," a John M. Stahl production, with Lewis Stone and an all-star cast, released Nov. 20, and Katherin MacDonald in "The Woman Conquers," released Nov. 27.

"Oliver Twist" is now having its New York pre-release presentation at the Strand Theatre. It is a Sol Lesser production, directed by Frank Lloyd. An unusually strong cast supports Jackie Coogan. In it are Lon Chaney, Gladys Rockwell, George Siegman, Lionel Belmore, Carl Stockdale, Eddie Boland, Lewis Sargent and James Marcus. First National already reports heavy bookings on this big production.

"Brawn of the North," a Larry Trimble-Jane Murfin production, shows the marvelous dog, Strongheart, in another story of the North woods, which, it is said, is as powerful as "The Silent Call."

"The Dangerous Age" is a John M. Stahl production with a matrimonial theme as its basis, and action, adventure and thrills all the way through, First National says. It has an all-star cast. In it are Lewis Stone, Cleo Madison, Ruth Clifford, Edith Roberts, Myrtle Stedman, James Morrison, Helen Lynch, Lincoln Stedman, Edward Burns and Richard Tucker.

In "The Woman Conquers," directed by Tom Forman from the story by Violet Clark, Katherine MacDonald is said to have the strongest play of her screen career. Supporting Miss MacDonald in "The Woman Conquers" are Bryant Washburn, Mitchell Lewis, June Elvidge, Clarissa Selwynne, Boris Karloff and Francis MacDonald.

Besides these four big First National Attractions, a Mack Sennett Comedy, "When Summer Comes," is scheduled for release Nov. 13 and a Buster Keaton comedy, "Day Dreams," for Nov. 27.

Second of Carey Specials Released

An election day story is the timely current release of the Film Booking Offices of America, which announces its second Harry Carey production, "Good Men and True," presented by P. A. Powers, for the second week in November. "Good Men and True" is adapted from a published story by Eugene Manlove Rhodes and gives Carey the role of a nominee for Sheriff in a Western town.

F. B. O. states that this production will be distinctly different from any other Carey picture inasmuch as the star has incorporated an equal number of thrills and laughs. The comedy relief is supplied largely by Tully Marshall, who plays the role of a henpecked husband sent into the West by his spouse to establish a homestead. The leading feminine role is played by Vola Vale and Noah Beery is cast as the "heavy," the opposition candidate for office. Others in the cast are Thomas Jefferson, Charles J. LeMoyne and Helen Gilmore. Val Paul, who is responsible for previous Carey successes, directed the picture.

"Third Alarm" Listed for Early Release

"The Third Alarm," the second Emory Johnson production for release through the Film Booking Offices of America, and a companion picture of "In the Name of the Law," has been put forward on the F. B. O. schedule and tentative plans call for a release of this production early in 1923. "The Third Alarm" is a story built around the life of a fireman in a large American city, with the leading roles played by Ralph Lewis, Johnnie Walker, Ella Hall and Virginia True Boardman.

It is the intention of F. B. O. to release this production only after complete exploitation tie-ups have been prepared. It was first estimated that arrangement for dedicating the picture to fire chiefs and mapping out the campaign which will be carried on in every city with the aid of the local fire departments, would not be complete until late winter, but by high pressure work and with an enlarged force, F. B. O. will now have its campaign ready early in January, and the picture will be issued at that time.

Mix in New Film

Tom Mix has a new picture with the title of "Tom Mix in Arabia," a November 19 release. It is the greatest "stunt" production that this agile star has appeared in so far, Fox says.

Symphony Signs for Hodkinson Film

Announcement is made by the W. W. Hodkinson Corporation relative to the fact that the Symphony Theatre, Los Angeles, Cal., one of the largest and most up-to-date theatres on the Pacific Coast, has signed the Hodkinson special, "The Headless Horseman," for an indefinite run beginning November 5.

"The Headless Horseman" is a C. S. Clancy production adapted from the story, "The Legend of Sleepy Hollow," by Washington Irving.

Will Rogers plays the picturesque role of Ichabold Crane, supported by such well known players as Lois Meredith, Ben Hendricks, Jr., Mary Foy, Charles Graham, and Nancy Chase.

Vitagraph Picture Drawing Crowds

After a record week at the Grand Opera House in Cincinnati, "A Rogue's Romance," Vitagraph, starring Earle Williams and Rodolph Valentino, scored a big repeat for The Gifts Theatre, Vitagraph states. This feature has been booked for week stands in many of the largest theatres, it is reported.

Marentette Returns to Goldwyn

Goldwyn Pictures Corporation announces the return to that organization of J. L. Marentette, one of the best known motion picture figures in the South. He has been named as resident manager of Goldwyn's branch exchange in Atlanta, Ga. He assumed the duties of his new position October 23.

Title Is Changed

Robert Z. Leonard, who presents and directs Mae Murray's pictures for Metro release, announces that the title of Miss Murray's forthcoming picture, which she has been making at the Metro studio, has been changed from "Coronation" to "Jazzmania."

Mr. Exhibitor:
Ask Your Film Company for the
"THEMATIC MUSIC CUE SHEET"
(Pat. Applied For)
It means more to you than any other accessory. It is the cue sheet that insures a musically perfect picture presentation.

Shirley Mason in New Fox Film

Shirley Mason, of the Fox fold, will be seen in a chapter of life under the canvas in "Shirley of the Circus," which Fox Film Corporation announces for release November 12. The story is from the pen of Robert M. Lee and was made under the direction of Rowland V. Lee.

The photoplay concerns interesting cross-sections of the early career of a young French circus dancer whom fate brings into the hands of a prominent American artist. The unscrupulous guardian of the girl demands her return to his patronage. A sequence of absorbing incidents follow, it is stated.

Miss Mason is supported by a cast numbering such names as George O. Hara, Crawford Kent, Alan Hale, Lulu Warrington, Maude Wayne and Mathilda Brundage.

"Pride of Palomar" Ready Soon

"The Pride of Palomar," picturized from Peter B. Kyne's story of the same name for Cosmopolitan Productions, is now undergoing the finishing touches preparatory to release in December. The picture, adapted for the screen by Grant Carpenter and John Lynch, was filmed in California under the direction of Frank Borzage. The plot carries with it the atmosphere of the old Spanish settlements in Southern California.

Forrest Stanley portrays the role of the young Spanish-American hero. Stanley is surrounded by a strong cast, including Joseph Dowling, Marjorie Daw, Warner Oland, Alfred Allen, Tote de Crow, George Nichols, James Barrow and Edward Brady.

"Lawful Larceny" Is Hampton's Next

"Lawful Larceny" has been selected by Hope Hampton as her next production to follow her present success "The Light In the Dark." It is Miss Hampton's opinion that the play will lend itself to moving pictures with greater force than it was presented on the stage.

"Lawful Larceny" was first presented to the New York audiences by A. H. Woods at the Republic Theatre the first of this year. It was an instantaneous success.

Final Scenes Made for "Outcast"

Final scenes for Elsie Ferguson's latest Paramount picture, "Outcast," which will be released soon, were filmed at the Delaware Water Gap last week and the picture is now ready for cutting and titling.

Appearing with Miss Ferguson in this picture are David Powell, in the leading male role; Mary MacLaren, Teddy Sampson, William Powell, William David, Charles Wellesley, George Stevens and Frank Dekum.

"I Am the Law" Opens; Gotham Booking Plan

Despite its belated release, "I Am the Law," the Edwin Carewe directed Affiliated Distributors, Inc., great Northwestern feature, is in great demand among exhibitors in New York and New Jersey. Early bookings announced this week by Bobby North of the Apollo Exchange, which is distributing the picture in the metropolitan district, indicate a big gross rental for this production, which was given its premier showing this week at B. S. Moss' Broadway Theatre, New York, where it played to splendid audiences. Mr. North expects this picture to tack up a top gross record for his exchange. The publicity given the picture is helping considerably.

Among the more important first run bookings already arranged by Apollo Exchange are the following: Loew's State, Newark; B. S. Moss' Flatbush, Broadway, Franklin, Regent, Coliseum, Hamilton and Jefferson in New York; B. F. Keith's Fordham, Riviera, Prospect, Greenpoint and Eighty-first Street Theatre in New York; B. F. Keith's Parthenon in Brooklyn; F. F. Proctor's 125th Street in New York; Belvedere in Brooklyn; Proctor's Yonkers Theatre in Yonkers; State Theatre and Ritz in Jersey City, and Strand Theatre in oboken.

Negotiations now under way indicate that Warner Brothers' next special, "The Beautiful and Damned," will be given its premier showing at the Strand Theatre.

"More to Be Pitied Than Scorned," the C. B. C. Film Sales Corporation first "Big Six" release, is playing over the Moss-Keith-Proctor houses to good business.

The fact that the new association of independent bookers who have combined into one booking organization has started to function is attracting much interest among exchanges in New York. Just how the arrangement will affect the bookings remains to be seen. The first independent exchange to declare war on the "syndicate" bookers was Warner Brothers' Exchange, which, while handling "School Days," turned down the latter's proposition and booked the picture independently.

Sam Zierler of Commonwealth Pictures Corporation has several offers from Broadway houses anxious to stage the premier metropolitan showing of the Al Lichtman special, "Shadows." Joe Plunkett of the Strand and Sam Rothafel of the Capitol both attended the special trade showing of the B. P. Schulberg picture, which Tom Forman directed, at the Hotel Biltmore last Friday night.

Commonwealth Pictures Corporation had the unusual distinction of playing part host to exhibitors in the metropolitan territory twice within ten days. Two weeks ago Sam Zierler in collaboration with C. C. Burr gave a special showing at the Biltmore of Johnny Hines' feature, "Sure-Fire Flint" and "Secrets of Paris," and a week later "Shadows" was shown.

The Arrow Film Exchange has started exploitation on its two new Arrow features, "Streets of New York," the Burton King production, and "Night Life of Hollywood."

The New York Board of Censors this week passed the Al Lichtman special, "Shadows," with Lon Chaney without a single cut.

"Madonna in Chains" Ready

The first release of Amalgamated Exchanges of America, "The Madonna in Chains," was completed last week and will be ready for release late this month. Those in the cast include Martha Mansfield, E. K. Lincoln, Joseph Striker, Mrs. Rodolph Valentino and others. Mrs. Valentino left for the Coast immediately after the picture was completed.

C. B. C. Tieing Up Xmas Shopping with Its Latest Production

Following the announcement a week or two ago of a tremendous campaign tying up local merchants on the exploitation of "Only a Shopgirl," the C. B. C. Film Sales Corporation received many inquiries as to just what lines could be followed out in such a campaign. That these are many and varied is proved this week by the announcement of only one way in which the promised co-operation of big stores in many of the cities is to be utilized for the good not only of the C. B. C. and the feature but for the community as well.

This is to take the lines of a "Do Your Christmas Shopping Early" campaign and the wheels have already been set in motion and definite practicable tie-ups being made.

A detailed campaign along these lines, planned by Esther Lindner, head of publicity and exploitation for C. B. C. has already gone, setting forth ideas and suggestions that are actually practicable and will serve as a basis of guide for all exchanges handling the Six Box Office Winners—with suggestions for getting stores and newspapers behind the movement, placards, co-operative moves with local Chambers of Commerce, and other opportunities. The majority of territorial organizations handling the features have already reported that at least one—and several more local merchants have received the idea enthusiastically and promised their fullest co-operation.

This line "Do Your Christmas Shopping Early" is being used also by C. B. C. and the exchanges in advertising the six features—and will be their own slogan also to exhibitors for the next month.

To carry out this idea one of the exploitation novelties in connection with "Only a Shopgirl" is a pocket shopping list of celluloid, such as women carry in their pocket-books on their shopping tours—made of celluloid which can be written on and then erased or washed off and used again.

D. C. Goodman Will Make Four Equitys

Daniel Carson Goodman, author and producer of the latest "Special" production, "What's Wrong With the Women?" released by Equity Pictures Corporation, was among the arrivals when the Olympic reached port on Tuesday last. Dr. Goodman has been in England and France for the past six weeks, enjoying a short vacation, and at the same time, getting extensive first hand information and atmosphere for his next contribution to the screen.

This coming production will be the second of a series of five pictures that Equity Pictures intends to release during the current year, all from the pen and hand of Daniel Carson Goodman. The remarkable success achieved by "What's Wrong With the Women?" his first offering, has given Dr. Goodman the incentive to surpass his last picture, and has convinced Equity Pictures that special productions, containing a powerful story, an excellent cast supervised by a director who considers detail and continuity above all else, will always find a ready market in the independent field.

At the present time, no definite information can be given to the trade regarding the name of the new picture or its type of story.

Joe Horowitz Passes Away

DETROIT (Special)—Joe Horowitz, one of the best known and best liked film men in Michigan, passed away at his home here on Thursday afternoon, Oct. 26, following a brief illness. His death came as a shock to his many friends. Mr. Horowitz, affectionately known to his friends as "Joe," had recently re-established a local distributing firm.

Apparently David Mundstuck, who has organized Exclusive Pictures, Inc., here, intends operating on an elaborate basis, for he has submitted bids for some of the bigger pictures now available for his territory. Among the product for which he is negotiating are Affiliated Distributors, Inc., product and "Notoriety," Will Nigh's first L. Lawrence Weber-Bobby North production.

Business generally at the independent exchanges is improving with the Standard Film Service Exchange leading the procession. Standard, incidentally, is releasing the bulk of independent product in this section, for, in addition to operating as the Standard Exchange, the Harry Charnas contingent also have the Federated and Al Lichtman franchises for this territory.

"What's Wrong With The Women?", the Equity special, is seemingly popular with exhibitors in this territory, for bookings are heavy on this feature.

Warner Brothers Exchange here, reorganized, is now working smoothly, and hardly a visitor in this section, visiting the Film Building, misses dropping in. The first release in this territory will be "Rags To Riches," with Wesley Barry.

Joins Lichtman

Leon D. Netter this week joined the Al Lichtman Corporation and together with Henry Ginsberg will have charge of foreign and domestic sales of the company's product. Netter's new duties will keep him on the road a considerable part of the time. Before joining Lichtman, Mr. Netter was New York manager for Educational. He was associated with Sol Lesser in a State rights business for eight years on the Coast and in New York.

A Torchy Comedy

MASTODON FILMS, INC.
C. C. BURR, Pres.
133-135-137 West 44th Street
NEW YORK CITY, N. Y.

BOOK AT EDUCATIONAL EXCHANGES

Big Star and Director Invasion Proof Independents 'Have Arrived'—Lesser

"The independent producer and distributor has at last arrived."

Emphatic in his claim that the independent had finally attained what he had aspired to reach years ago, Irving Lesser, eastern manager of Principal Pictures Corporation, which will this month release two specials, the Irving Cummings feature, "Chicago Sal" with Alice Lake, Milton Sills and an all-star cast, and Elinor Glyn's "The World's a Stage" with Dorothy Phillips, issued a statement this week commenting on trade conditions as his special representatives and he had found them, following an exhaustive study and investigation that spread over a period of three months.

Mr. Lesser's statement is the first of its sort given out and covers the independent market from every angle. Mr. Lesser is one of the best known distributors in the business. Associated with him in Principal Pictures Corporation, which maintains distributing quarters in Los Angeles and in New York, a studio on the Coast, are Sol Lesser, who is president, and Michael Rosenberg, who is in charge of production. This firm intends operating in the independent market on a lavish scale and are lining up some of the foremost exchanges in the country to handle their product, a complete announcement of which will be made next week. The first two releases will be "Chicago Sal" and "The World's a Stage."

Mr. Lesser's statement in full follows:

"Competition has brought into this industry a group of hard working business men and producers who have gained for the independents that exhibitor confidence and patronage for which the trade had been fighting for a great number of years. The independent market has reached its goal, and it is now a contending factor that national companies can not and indeed are not overlooking.

"Today independent producers are seeking established stars. Conditions have been reversed. Years ago it was the national distributor who sought new talent from independents; today we find a much changed situation. Independent producers are seeking players with established box-office prices; they are seeking names appreciative of the demand of exhibitors for some popular player's prestige. And price or salary, or whatever else may enter into the question, furnish no obstacle, for independents are seemingly desirous of getting the proper material.

"Take our case, for example; we have signed Dorothy Phillips, who for several years has been starring in pictures released through national distributing companies. When Elinor Glyn's story was purchased at a price that would dazzle the trade because of its enormity, we looked around for a suitable star to feature. We had before us some notable facts concerning the wants of exhibitors, and we realized the fact that to get a player who was well known price was no object. We landed Miss Phillips and induced her to sign a contract. But we are not the only independent producers who are doing this; there are others. But I cite our case merely to emphasize the sincerity of independents to give the theatre owners what they want.

"But the star is not the only thing. The story is of vital importance. And independents are turning out pictures based on popular stories written by well-known authors. Production value is also being carefully considered from every angle and, to substantiate this, we have but to refer to some of the current big independent releases.

"Pictures of quality are not common in the independent market. Personally speaking for Principal Pictures Corporation, I will say that this organization will concentrate all efforts on turning out pictures that meet with exhibitor approval. We have allied ourselves with the foremost exchanges of the country and through these we will release our product. Michael Rosenberg is on the Coast supervising our production activities, which will be doubled by the first of the year when we will inaugurate our program of releasing quality productions at definite intervals.

"The crisis through which the motion picture in general passed during the past two years has indeed worked wonders for the independents. It completely reversed the attitude of exhibitors toward independent producers and their product. Prior to the reconstruction period that followed the signing of the armistice at the close of the World War, exhibitors, when visited by salesmen for a so-called independent exchange, figured that he was selling some product that the supposedly 'big distributing companies' had turned down. This proved an obstacle that handicapped the trade from the very outset. The exhibitor was prejudiced.

"Then came the change. It was slow, but effective. The irresponsibles were driven out of business, for they could not survive the strain resultant from the industrial depression that prevailed throughout the country. Exchangemen reinforced themselves, and soon producers found it to their advantage to produce for the so-called independent exchanges. The producers spared nothing in getting the proper material, with the result that productions that marveled the industry in general soon were being turned out.

"This situation prompted the exhibitor to sit up and take notice. Our pictures are in demand and salesmen working out of these leading exchanges are cordially received by exhibitors who have come to realize the importance of our productions. Exchangemen have written in saying that exhibitors want big pictures and are paying accordingly for them. In many cases independent productions have been sold at greater prices than those paid for nationally distributed features. We have won exhibitor confidence and deservedly so, too."

Exhibitors Seek Personal Appearances That Entertain

Stars contemplating making personal appearances, and there never was such a big demand for them among exhibitors, should bear in mind that the public is demanding something entertaining; that is, the theatregoers who attend such performances are best satisfied by being surprised. And experience, reports from exhibitors show, indicates that a novelty act, such as the enactment of some scene from the picture, or singing or even a little dancing furnish the best entertainment. The public seemingly is tired out of the stereotyped "studio talks and experience." They read the fan papers and from them seemingly get all the studio information they want to digest.

Margery Wilson returned to New York this week following a tour of New England. While in New England she appeared in conjunction with her own production, "Insinuation." She booked the picture herself. In fact, she attended to all the details. She is in New York making distribution arrangements for the picture, as she is anxious to be back on the Coast for the holidays. After the latter she contemplates resuming her personal appearances.

The Johnny Hines engagement in Boston, Mass., at the Olympia Theatre recently in conjunction with the world premiere showing of "Sure Fire Flint," was a record breaker, and Sam Moscow, manager of the Moscow Exchange there, who is handling the New England distribution of the feature, is besieged with offers from exhibitors who want to book Johnny for a personal appearance. Hines was featured at the Victoria in Philadelphia last week. The C. C. Burr feature, "Sure Fire Flint," also is showing there. The Monday business was a turn-away affair, with several new records set.

Immediately after she has completed work on the picture in which she is now appearing, and which will be distributed independent through the independent exchanges associated with Amalgamated Film Exchanges of America, Inc., Mrs. Rodolph Valentino (Jean Acker) will resume her personal appearances. She may appear in conjunction with the showings of the first Amalgamated production, although nothing definite is known now.

Peggy O'Day and Francis Ford will both be in the East shortly for the purpose of jointly appearing in person in conjunction with the exhibition of their features. Mr. Ford is one of the best known and best liked producer-director-actors in the business. He still enjoys a wonderful following and exchanges releasing O'Day and Ford pictures should not hesitate in making arrangements for the appearances of these stars in their territories. They can be reached care of Independent Editor, Moving Picture World, 516 Fifth Avenue, New York.

Mary Anderson, star of Ivan Abramson's "Wildness of Youth," completed one of the best money-making weeks ever experienced by the management of the Strand, Newark, N. J. Miss Anderson appeared in person and gave a splendid performance. Her magnetic personality, plus an entertaining chat and a clever exploitation campaign, kept the spacious Strand Theatre crowded at every show. She will appear at other showings of the picture in the Metropolitan section.

A certain Eastern exhibitor this past week communicated a record-breaking offer to Lon Chaney to make a personal appearance at his house, but previous engagements prevented that star from accepting the proposition.

Edward Earle and others who appeared in "Streets of New York," the new Arrow special which Burton King produced, will personally be present at the initial showing of that feature at the State Theatre, Jersey City, on Monday.

There is a probability that Sheldon Lewis, who is at present working on Arrow's new James Oliver Curwood picture, "Jacqueline," and Virginia Pearson, who is appearing in the first Amalgamated Exchange production being made at the New Rochelle studio, will combine their efforts for the purpose of filling in several picture house engagements.

Jackie Coogan, star of "Oliver Twist," will personally appear at several important engagements of that picture, according to announcement made this week by Harry Wilson.

Buffalo Live News of the Independents

BUFFALO. — (Special). — "What's Wrong With the Women?" will be the first attraction which Harry Marsey, of Niagara Pictures Corporation, will present at his series of Sunday picture shows at the Criterion Theatre, which he has leased for Sundays only during the winter. Mr. Marsey announces that he is about to close a deal whereby Niagara will get the western New York distribution rights on a super-special. Niagara is now handling the Second National product and has just obtained J. B. Warner in "Below the Dead Line" and Fritzie Ridgeway in "The Branded Man." Mr. Marsey now has "Uncle Tom's Cabin" out as a road show making the towns. Charles Husband, formerly manager of the Family Theatre in Albion, and Ralph Mau, formerly with MacMy and Paramount, are now members of the Niagara sales staff.

Harry L. Berkowitz, manager of the new Graphic Exchange in the Warner Building, is getting along famously with his new office and is booking many of his pictures in local houses. Among the theatres that have signed up to date are the Maxine, Capitol, Rivoli, Plaza, Variety, all the General Theatre Corporation houses and many others. Mr. Berkowitz is being assisted at the exchange by his brother, Jack, who was with Elk in New York for the past five years. Pop Berliner, formerly with Universal, Hallmark, Merit and other companies, is a new salesman for Graphic. Just now Mr. Berkowitz is planning a big drive on Chic Sales in "His Nibs." He is also handling the Richard Talmadge features. In commenting on his success in Buffalo, Mr. Berkowitz says that he is enthusiastic over the way he is being received in spite of the fact that he is unacquainted in the territory.

Syd Samson, of Grand & North, announces the acquisition of "Only a Shop Girl" and "Shadows" for distribution in this end of the State. Syd says that seldom has any picture brought so many requests for screening from exhibitors as "Shadows."

Arrow Lands Two New Features

Announcement was made this week that Arrow Film Corporation had acquired two new features. One of them is "The Little Red Schoolhouse," based on Hal Reid's play. John G. Adolphi will direct this feature. He directed Georges Carpentier in "The Wonder Man." The other is "High Speed Lee," a society drama made by Atlantic Productions, featuring Reed Howes. Miss Rosalind Fuller plays opposite him.

Producers Security Gets Carleton Film

Lloyd Carleton this week closed negotiations with Ricord Gradwell, of Producers' Security Corporation, for the release by the latter firm of his latest production, the title of which has not been disclosed. Mr. Carleton arrived here from the coast last week. Just how the picture will be distributed has not been yet announced, however.

Burton King's "Streets of New York" Gets Triple Run Showing

JERSEY CITY—(Special)—Burton King's screen adaptation of the melodramatic success of other days, "The Streets of New York," was "dogged" on theatregoers of this State Monday, Tuesday and Wednesday of this week, playing three houses, the Strand in Hoboken, and State and Ritz in Jersey City. Intensive exploitation attracted much attention to the picture, which was co-featured at each house with six acts of vaudeville. The presentation was held under the auspices of Arrow Film Corporation, which is releasing the production on the independent market. While no records were broken at any of the theatres, which are controlled by Frank K. Hall, an officer of State Pictures Corporation, producer of "Streets of New York," it did a capacity business at every show.

The picture was enthusiastically received by patrons who responded in large numbers to the clever exploitation that preceded the presentation which closed every performance at all houses. When the final count-up was made on Wednesday night it was shown that the greatest gross was turned in at the million-dollar State Theatre, where Sophie Tucker headlined and was given equally effective billing with the picture. The Strand in Hoboken and Ritz also did a wonderful business on the production.

While business at each house was capacity, the drawing power of the Burton King picture, which was generally conceded to be a tribute to the directorial ability of that producer, was not fully tested because of the presence of six headline B. F. Keith acts at each of the three theatres. For instance, Sophie Tucker, one of the greatest "single" draws in the country, topped the State bill, while at the Strand in Hoboken Ernest Ball, the song writer, who is one of the best Jersey bets, was featured. At the Ritz Rome and Gaut and Black, White & Useless, two good acts, were given as prominent billing as "The Streets of New York." Nevertheless, the exploitation, in charge of Dick Weil, advertising and publicity managr of Arrow Film Corporation, was effective and business-getting.

Two hand organs were sent through the streets decorated with canvas banners announcing the showings at the three houses. A stuffed bear and a stuffed fox were used as street displays, mounted on little toy carts and drawn through the streets by fantastically dressed boys. In the case of the bear a card was attached reading, Bear in Mind the Fact That a Bear of a Picture is Coming to the Strand, State, Ritz. Be Sure to See "The Streets of New York." While in the case of the fox the card read: "Be Foxy. Buy Your Entertainment Carefully. Be Sure to See 'The Streets of New York,' the Greatest Melodrama of Them All, at the Strand, State, Ritz."

Manlia pay envelopes were imprinted as follows: "Are You on the 'Cent' of a Good Picture? Then See The Streets of New York. (Look Inside.)" A penny was placed inside of each of these envelopes and same were distributed through the streets. The billing of the production appeared on the obverse side. As may be readily imagined, these throwaways in themselves were sufficient to stir up a vast amount of public interest.

Two men, dressed as farmers, led through the streets a donkey and a goat with a saddle cloth on each animal appropriately lettered. In the case of the goat the reading matter was: "This is No Kid! The Streets of New York Is a Wonderful Picture. See It at the State, Ritz, Strand."

While the donkey bore the following message: "Everybody Except Me Is Going to See The Streets of New York. And You Know What I Am. See It at the State, Ritz, Strand."

A splendid lobby display was installed which reproduced in faithful detail the back of a row of New York tenement houses with the washlines filled with different articles of men's and women's attire, which were cut from bright colored materials. This display was made additionally effective by the installation of an electric fan which, hidden in one corner, caused the clothing to flutter merrily in the breeze.

An unusual advertising wagon, specially created for the attraction, was driven through the streets and created a veritable furore wherever it appeared. An automobile painted bright yellow and red and modeled somewhat along the lines of an airplane, twenty-five feet in length over all and equipped with a brazen-tongued fire-bell, was a forceful reminder that "The Streets of New York" was due to reach Jersey in the very near future. When, in conjunction with this automobile, the envelopes described above were distributed therefrom, the results can be imagined better than described.

These were the most prominent features of the campaign, which also included an increased advertising appropriation and the use of half-page display ads in the various local newspapers. Also there were distributed 10,000 diamond-shaped hangers, which were placed over door knobs and hung from automobile handles and similar points of vantage. A "perambulator" upon either side of which was mounted a 24-sheet, was also used, being driven through the most popular and populous sections of the city.

Ray Johnson Closes Sale

W. Ray Johnston, Vice-President of Arrow Film Corporation, last week went to Boston where he closed a deal involving the New England territorial rights to his firm's latest picture, Burton King's "The Streets of New York," co-starring Edward Earle and Barbara Castleton. The territory was purchased by Messrs. Pattem, McConville and Heffron who comprise the Independent Films, Inc.

E. R. Chalmers Visits America

E. R. Chalmers of Selected Super Films, Ltd., of Sydney, New South Wales, and Wellington, New Zealand, has returned to Australia following a three-month visit to the United States. While in this country he purchased an Amalgamated Exchange franchise and the Mae Murray productions, together with a number of other pictures including "Women Men Marry."

MURRAY GARSSON

Head of new independent producing and distributing firm, Murray Garsson, Inc.

Conditions in Minnesota Are Not Improved

MINNEAPOLIS — (Special)—While reports from most of the country indicate a general improvement in business, conditions in this section have not improved. According to statistics compiled by J. Fred Cubberly, manager of the F. & R. Film Company here, something like 300 theatres in the smaller towns of Minnesota, North and South Dakota have closed for all time. He attributes the closing to "good roads, automobiles and consequent lack of patronage to the fellow who ran in a small town with poor equipment."

Joe Brandt of C. B. C. Film Sales Corporation was in Minneapolis last week. He gave out an interview to the effect that it is within the province of the exhibitor to encourage independent production of high class pictures "by leaving open time." "Unfortunately," he added, "there are not enough who do this." Mr. Brandt is touring the country, and from here went to Omaha.

C. C. Burr's "Sure-Fire Flint," which is being released here through the F. & R. Film Company, is popular and bookings are in big demand among first run exhibitors. The picture plays the Eau Claire Theatre in Eau Claire, Wis., November 15, 16 and 17, Manager Herman Schwan having booked it immediately after a special showing.

May Star Bellamy

LOS ANGELES — (Special) — Madge Bellamy, who is one of the principal players in "Are You a Failure?" the new Preferred Picture which Tom Forman is directing, may be starred in a series of pictures.

Al Lichtman Takes Hand in Attack on Quality of Films

The first reply of the motion picture industry to the attack made upon it by the Waukesha Committee of Fifty last week has been made by Al Lichtman, president of the company bearing his name, who has wired that body of farmers and clergymen that he will arrange for a screening of "Shadows" if they so desire to show them what the recognized producing faction of the industry can make in the way of substantial, worthwhile productions.

The committee which purports to represent farmers, small town film patrons and hundreds of churches in the Middle West held a mass meeting at Waukesha, Ill., last week, at which the present kinds of motion pictures were condemned and resolutions forwarded to New York producers and Will H. Hays. Producers were urged to turn their attention to the consideration of sensible themes and the manufacture of pictures that would help the national economic situation.

When Lichtman was advised of this action, he at once dispatched a telegram to the committee. At the same time, he wrote Will H. Hays and advised him of what he had done. In the Hays letter, he said he would gladly offer the picture to the Hays association to arrange the Waukesha screening and also make it available before any audience that was interested in the advance of the motion picture as a means of educational influence and a disseminator of good.

Edward Dillon Joins Independent Ranks

Edward Dillon, whose name has been for several years with Goldwyn and Famous Players, is the latest screen celebrity to cast his lot with the independent wing of the picture industry, as was exclusively reported in Moving Picture World six weeks ago.

With "Women Men Marry," Mr. Dillon makes his bow in the State rights field. This picture, which is a study in social and matrimonial problems, is the result of a year's preparation and active studio work.

The long cast is headed by E. K. Lincoln in the role of a modern knight errant, while the leading female character is assumed by Miss Florence Dixon, who is considered as being one of the most beautiful women ever engaged in screen work.

Other leading members of the cast include Julia Swayne Gordon, Hedda Hopper who, in private life is the wife of the distinguished comedian, DeWolf Hopper. Cecil Chadwick, who made a decided impression in the stage version of "Three Live Ghosts," essays the leading character part. Charles Hammond, who will be remembered for his portrayal in David Belasco's "Gold Diggers," is also prominent in the list of players seen in "Women Men Marry." Mrs. Margaret Seddon, Richard Carlyle and Maude Turner Gordon have all been highly commended by the critics of the trade press for their excellent work.

The story tells of the efforts made to marry a falsely educated young American girl into the British nobility.

Six Features Will Be Handled by George Wiley

Selling activity for the Hyperion Pictures Corporation's series of six productions for the independent market, is maintaining the rapid pace set since the first of the series, "Finger Prints" was completed and shown recently.

This week Hyperion closed for the series of six with the Imperial Pictures Company, of Philadelphia. Imperial has bought the rights on "Finger Prints" and the other five pictures to follow it, for the territory of Eastern Pennsylvania and Southern New Jersey. Negotiations are pending with all the rest of the remaining unsold territory.

George H. Wiley, of Hyperion, is starting out shortly on a business trip in the interests of the series, which will take him to all the important key cities in the East and Middle West. Reports and communications received by him indicate, he states, that the independent market never was better or more eagerly interested in a series such as he is now handling, than at present.

NOW READY

Second Series of
MAX FLEISCHER'S

"OUT OF THE INKWELL"

Single Reel Comedies

Thirteen of the snappiest and most unique program brighteners ever produced.

Territories Now Open in
U. S. and CANADA

M. J. Winkler
220 West 42nd St.,
New York, N. Y.

Sennett Books "Main Street" Before Feature Is Finished

What is probably an unparalled incident in the annals of booking feature productions is furnished in the statement that Mack Sennett has booked the Warner Brothers feature, "Main Street," for the Mission Theatre, Los Angeles. According to Harry M. Warner, actual production of the picture will not be started until Sam and Jack Warner complete "Little Church Around the Corner," which is being directed by William A. Seiter. The booking of "Main Street" by Mr. Sennett at this early date is said to be due to not only the popularity of the Sinclair Lewis novel has enjoyed with the reading public, but also to the fact that it contains unlimited avenues for publicity and exploitation.

First Run Showings on "Secrets of Paris" a Boost for Picture

Bookings for first-run showings on the C. C. Burr-Whitman Bennett special, "Secrets of Paris," the all-star cast production, are being consummated in surprisingly large numbers, according to a statement issued this week by the distributors of that feature. These showings, according to another letter received from Lester Scott, Jr., sales manager of Mastodon Films, Inc., who is now touring the country in the interests of this feature.

Weber-North Set Aside Big Sum for Exploitation of "Notoriety"

L. Lawrence Weber and Bobby North, whose operations in the independent production and distribution field, already has attracted considerable attention throughout the country, have emphasized their confidence in their latest Will Nigh special, "Notoriety," by augmenting their organization with three exploitation men. This is the first step taken in the direction of increased exploitation effort. This firm recently announced a Will Nigh production program embracing four pictures.

One man will be assigned to the New England States and the South, another to the Middle West and a third to the West Coast. Each one of them made their reputation in the territory that they will cover, and are veterans in the publicity profession. Their names will be announced when they will officially begin on "Notoriety," which is expected next week.

A wealth of exploitation and publicity material is in command of these three experts and they will be given full leeway as to expense and time in putting over "Notoriety" in every key city for the State right buyer and exhibitor. They will be at the complete disposal of the exchangeman whenever he calls on their services. They will have the support and direction of the advertising and exploitation staff of the Home Office of Weber & North, where a sure-fire failure-proof publicity campaign has already been mapped out.

First run bookings are already at hand for the men to cover. Ben Schwartz of the Apollo Exchange has engaged Charles Cohen, a special publicity man for New York alone. Ben Amsterdam of the Federated, Boston; James Alexander of the Columbia Film Service, Pittsburgh; George Montgomery of Supreme, Los Angeles, and the Grand-North exchanges of Buffalo and Albany, are lining up their first runs.

Hoot Gibson

in "THE LONE HAND"

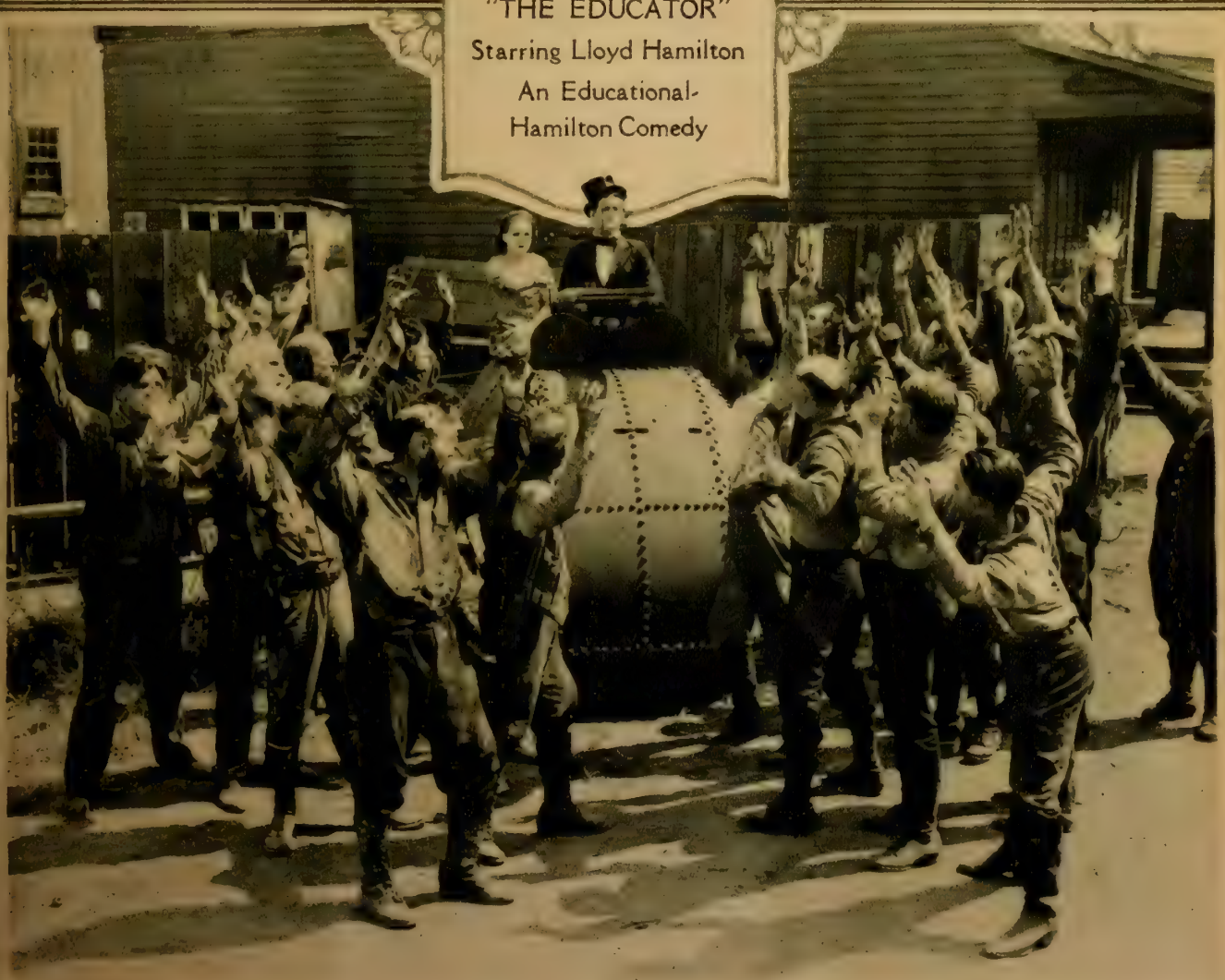
A UNIVERSAL PICTURE

Scenes from
"LORNA DOONE"
A First National
Attraction

Gloria Swanson in
"THE IMPOSSIBLE
MRS. BELLEW"
A Paramount Picture

Scenes from
"BULLDOG
DRUMMOND"
Hodkinson Release

Scenes from
"THE EDUCATOR"
Starring Lloyd Hamilton
An Educational-
Hamilton Comedy



Tom Mix in

"TOM MIX IN ARABIA"

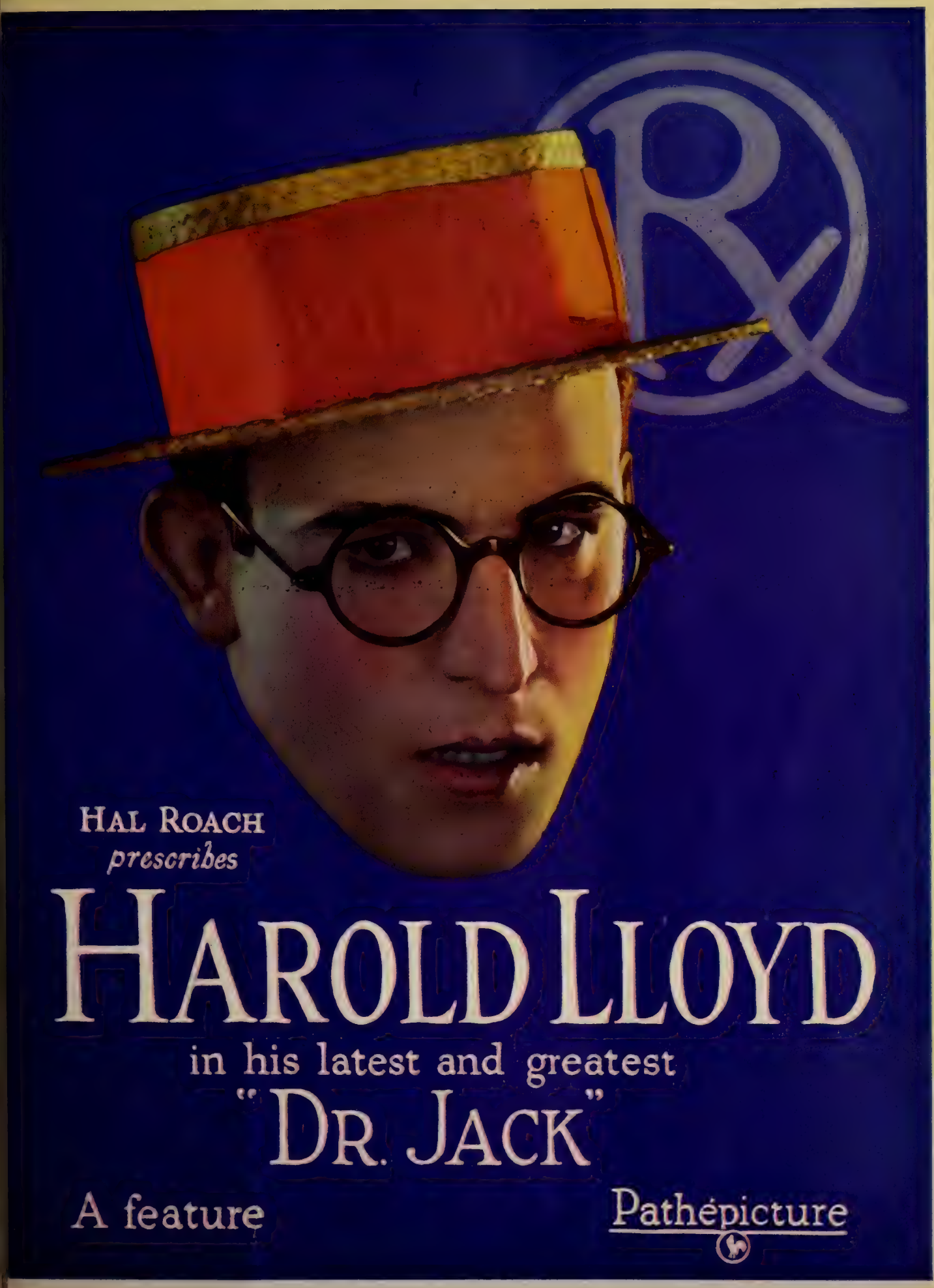
A Fox Production

Earle Williams in

"YOU NEVER KNOW"

A Vitagraph Picture

Scenes from
"OUR GANG"
Our Gang Comedies
Released by Pathe


Rx
HAL ROACH
prescribes
HAROLD LLOYD
in his latest and greatest
"DR. JACK"
A feature
Pathépicture

"Dr. Jack" is the greatest comedy ever made.

But it is more than a comedy.

It not only arouses tidal waves of laughter but it sounds the depths of the human soul in the intensity of its pathos. The genius that conceived and created the picture realized that laughter is the greatest when it follows upon emotion; that pathos is sublime when it is preceded by laughter.

Pathépicture

HAROLD LLOYD *in* "DR. JACK"

"Dr. Jack" is a triumph for Harold Lloyd; for Hal Roach; for the unique and wonderful staff that collaborated in its making. It is no less a triumph for the entire motion picture industry, for it shows the greatness of the motion picture.

HAROLD LLOYD *in* "DR. JACK"

There can be only one "greatest."

The public has determined, by its laughter and its dollars, its enthusiasm and its praise, the greatest box-office star before the public today.

Phenomenal and unprecedented runs upon his recent pictures, ranging from three to nineteen weeks in the largest cities, with doubled and tripled time in the smaller, with attendance record after attendance record smashed with bewildering frequency, prove that there is but one greatest star—Harold Lloyd.

He, the greatest star, is now presented in his latest and greatest picture—a feature—
"Dr. Jack."

Pathépicture

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Fred Hathaway Hooks Town Merchants to Anniversary Week for Oneonta Theatre

FRED HATHAWAY, who has contributed an unusually large number of sound exploitation schemes during his stay with the Alhambra theatre, Utica, N. Y., has taken over the general exploitation of the Schine chain of ten theatres in central New York state.

He made his debut with a smashing stunt in Oneonta in which he was very materially aided by C. J. Rose, manager of the Strand theatre; indeed Mr. Hathaway declares that widespread popularity of the local manager is the prime essential to the successful working of the scheme, since it is largely a capitalization of that popularity.

Some Familiar Angles

In some of its angles the scheme has a familiar ring, but the combination is new. It is partly the dollar day idea, with a dash of the Farmers' Matinee as well as the special week stunt. He called it "The Strand and Merchants' Anniversary Week." The Strand has the anniversary and the merchants had a big week.

Sixty-eight of the merchants in Oneonta were brought into the scope of the scheme and agreed to pro rate the cost of decoration of the streets as well as to decorate their own fronts.

Special printing was done for shields proclaiming the week, and for pennants along the same lines. Because this was a general affair and not merely a theatre stunt, these shields and pennants were placed all over town, on telegraph and telephone poles, lamp posts, trees and fences. It was a town event, and the town was plastered.

Advertising was taken out into the country to get in the Ford patronage, and to this end special bargains were offered in most of the stores to make a shopping carnival. You could tell the co-operating stores by their decorated fronts, but they were not difficult to discover, for practically all of the shops were in the stunt from the Citizens National Bank to the Oneonta Bottling Works.

The affair opened with a tag day when everyone was presented with a tag, serially numbered to make it look interesting. The newspapers took up the idea for a week ahead and all through the run of the celebration, and on Saturday the town looked as though the circus had come to town, for they all drove in for the "Balloon day."

Prizes From the Air

Each of the stores contributed one or more prizes, none of them being of smaller value than three dollars. These were represented by baggage tags attached to gas balloons, the tags being printed up "return this tag to————and receive————," the blanks being filled in with the name of the merchant and the prize he offered.

These were turned loose and their captors rushed off to the stores for their prizes. If you ever threw out some ticket balloons, you can imagine what happened when nearly a hundred tagged balloons were let go, each representing a gift.

Makes Real Business

The theatre did practically capacity the entire week, and even the bank reported new accounts as a result of the stunts, while the retail merchants were delighted. From every angle it was a moneymaker, yet it cost comparatively little to pull off. It worked so well that Mr. Hathaway will repeat it in other towns on the circuit.

Crying for It

Dan Roche, Chicago Paramounteer, encloses a letter from one of his exhibitors in an Iowa town which reads in part: "One of our newspapers here is anxious to put over a double truck on one of our coming attractions," and asking for a suggestion, which, of course, Dan at once put over.

Dan sends the letter to the home office with the remark that "it certainly marks a milestone in our efforts."

It assuredly is, but newspapers are getting wise to the fact that it means money to them to work in with the thetres, and here is one which even urges the management to get busy.

Aerial Advertising

Something new along the lines of display work was the aerial tractor planned by Harry Needles, of the Princess Theatre, Hartford.

He hired an aviator to trail a banner, 30 by 7 feet, in the rear of his boat. The stunt was worked, but they will have to hire another aviator next time, as the trailer, which was dragged about 250 feet behind the tail, acted as a drag and made steering a matter of extreme nicety.

Having invested the banner with interest through this stunt, the manager put the sign in front of his house with a card stating that this was the same banner which had been floated over the city. People had to read about "Hurricane's Gal" when they looked at the banner, and the newspaper stories made them look at the banner.

A Paramount Release

A SPLENDID DISPLAY ON THE OLD HOMESTEAD FROM W. E. DRUMBAR, OF KNOXVILLE

This is the lobby of the Riviera and the corn box office. It cost only $35 to erect and was in part responsible for the smashing business done on this picture. Mr. Drumbar lists thirty-eight items used in its construction from a stuffed 'possum to two blackbirds. The local paper gave seven days of big publicity for the privilege of inviting men and women over sixty to be its guests —and the guests did not come alone. The family paid

Press Book Scheme Is a Space Winner

Judging from the reports already in, one of the press book schemes on "Remembrance" is going to prove a hog for space.

This is the stunt which appeals to the remembrances of the old timers. Some local paper is hooked to a Remembrance Contest, in which two or more questions are stated each day as "Do you remember when the first street car ran over the tracks on Broadway?" A small cash prize to the best responses to the set and smaller ticket prizes to others, kept the interest at fever heat for about a week.

This looks like one of the best ideas since Max Doolittle invented the Big Moment Contest down in Des Moines. If you get the picture, lay for this idea and plant the scheme on the paper ten days ahead. If you don't play Goldwyn's, wait for an appropriate title.

Jazzed Icicles

Snow lobbies are coming up to their winter layoff, but Harry Azine, of the Lyric Theatre, Duluth, found a new angle. He was playing Buster Keaton in "The Frozen North," and he draped his marquise with icicles. The difference was that his icicles were red and blue and green and purple, and the house looked like a dye factory after a fire in zero weather.

Naturally it got attention, which was precisely what Azine was looking for. He also used an Eskimo in a parka and panama hat, with a woman's parasol and a palm leaf fan. Old stuff, but it seemed to tickle Duluth.

A Big Smash

Most managers are well content with a broken house record, but A. J. Moreau, of the Palace Theatre, Arctic, R. I., claims that he broke all records for his section with "Blood and Sand." That covers a lot more ground.

He used the "no bull" stunt, which is especially appropriate for a bullfight picture and a special "Blood and Sand" edition of the local paper, using the regular newspaper head.

A First National Release

OLD IN NEW YORK. BUT A KNOCKOUT IN YONKERS

Yonkers is adjacent to New York and New York is "next" to Yonkers. They sent the favorite Broadway ballyhoo up there to tell about "Hurricane's Gal" at the Hamilton Theatre, and the crowd tells something of the hit he made

Hyman Made Exploit on Safety Campaign

Eddie Hyman played "The Man Who Played God" the week New York was pulling off a police safety week campaign and he went to it with hands, feet and toe-nails.

A local minister addressed several public school assemblies on safety—and the picture, and there was a little matter of 200 banners carried in a parade of Brooklyn school children, not to mention a tie-up to the leading Brooklyn paper. The newspaper feature—a "Help Others" column, proved so successful that the paper is going to run it along for a time as a regular feature.

Eddie does comparatively little exploitation, but when he does get busy he does something.

Goodwill Stuff

Sid Lawrence, a former First National exploitation man, was promoted to the management of the Isis Theatre, Grand Rapids.

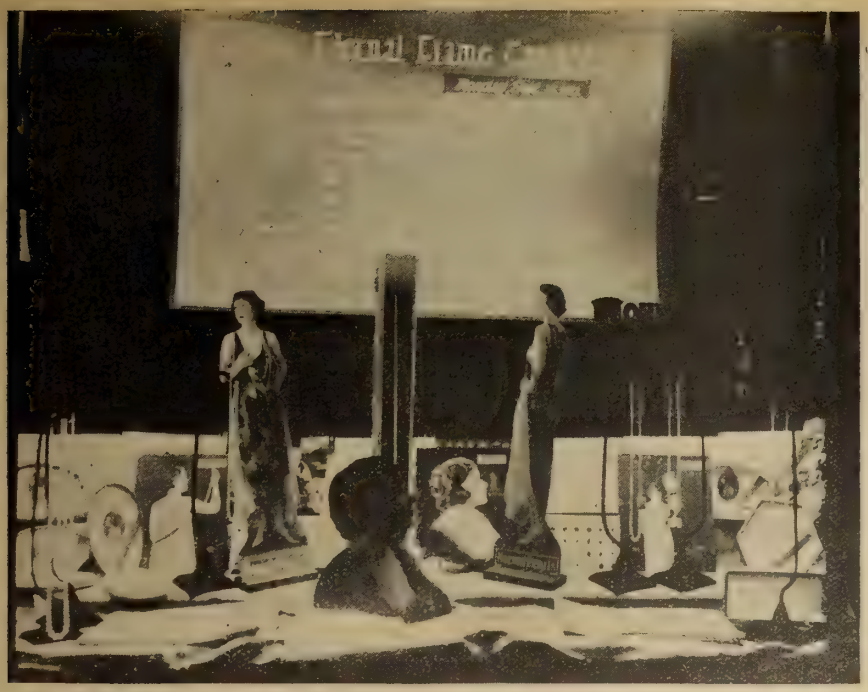
Just as he came into the new job a local store was celebrating its fiftieth anniversary and making a lot of noise about it. Lawrence promptly ran an advertisement congratulating the store and tying in the First National attractions, which not only enabled him to ride on the big noise, but which paves the way for later store tie-ups.

This was the stunt which first gained the late Frank Montgomery a foothold in Jacksonville. He ran a page of appreciation of the local stock star, and they knew from his appreciation of her that he must know enough about good acting to be able to provide it on his screen. That was ten years back, but the stunt is still good. Those old-time tried stunts still need a lot of beating.

A First National Release

A STRIKING WINDOW SHEET FROM THE NEW GARRICK THEATRE, DULUTH, ON THE "MASQUERADER"

The house prints its own sheets, as recently told, and made the First National design the basis for an idea more striking, because of its shape, than most of the paper gotten out with this block. The sheet is three feet long by fourteen inches wide much longer than the average paper of this width and therefore better planned to get the attention of the passer-by. It is used for window and wall work



A First National Release

HOW THE "ETERNAL FLAME" CANDLES LOOK SET UP

This stunt has been so successful with the Norma Talmadge release that the First National is considering the preparation of a window card for the stunt which will need only to be filled in with the house name to be complete

Made Personal Reply

Using the plan book scheme of advertising "While Satan Sleeps" with quotations, Verne Johnson, of the Jefferson theatre, St. Augustine, put the trimmings on.

Ticket prizes were offered for the first correct identification of each quotation, a new one being published daily for a week. Mr. Johnson wrote a personal letter to each contentant, thanking the writer for his interest and framing the letter in such a way as to show that it really was a dictated and not a form letter. He feels that the personal contact thus established will work permanent good.

Meanwhile he increased business fifty per cent. at a cost of $7.50.

Now It's the Men

They whittle exploitation to a pretty sharp point when Guy Bates Post's brief case and monocle can hold the centre of a window display. That is what they did for "The Masquerader" in Des Moines, when it played the Des Moines Theatre. And it pulled a crowd to a window display.

Next we shall be having one of the whiskers of the original lions used in "Nero" and a safety blade used by Wes Barry for his first shave, with perhaps a half-used tube of tooth paste from Anita Stewart and a spare tire from Constance Talmadge's car.

If it works, it's good, but it is liable to be overworked.

Local Tag Day Was Theatre Exploit

Because the Saturday preceding the opening of "Nice People" at the Belvedere theatre,Tuscaloosa, Ala., C. B. Grimes offered to print up the tags if he could put a "Nice People" legend on the back. He supplied 3,000 tags, most of which were sold for the benefit of a children's betterment idea, and everyone in town was a walking advertisement. The cost of the tags was small.

Another stunt was the publication in the newspaper, as news, of the snappy captions from the film, each tagged with the initials of some person, the names of Mr. Grimes' friends being selected. This gave a local touch to the stunt. He used a trellis lobby with cutout letters for the title and a lot of Japanese lanterns.

Mr. Grimes writes that he has obtained the use of a five window store front right next the post office for a few passes weekly. He can concentrate on one play or sell five titles, and the owner likes the idea because it makes the store look less bare and increases his chances of getting a rental. This is a new angle on vacant stores. Spring that in your real estate men.

White's $3 Lobby

Oscar White built a lobby for Tom Mix for three dollars. He had him in "The Fighting Streak" at the Rex theatre, Sumter, S. C., and made up a cutout which was stood beside a portable forge and an anvil. The cutout held a hammer and tongs and was apparently beating out a horseshoe. A red light bulb under the coke in the forge gave a very realistic glow. This was flanked by other cutouts, one showing him in western togs and the other in a boiled shirt outfit.

Most of the stuff was borrowed.

Kidded the Papers

Making the fact that one of the dual heroes of "The Masquerader" is a newspaperman the ostensible reason, the Rialto Theatre, San Antonio, gave a special showing to all newspaper men.

It made it easier to put over the masked ushers and the masked perambulator later on. Newspaper men are only human.

A Fox Release

THINGS ARE COMING PRETTY FOR THE FAST MAIL OUT IN ST. PAUL. LOOK AT THE STUNTS

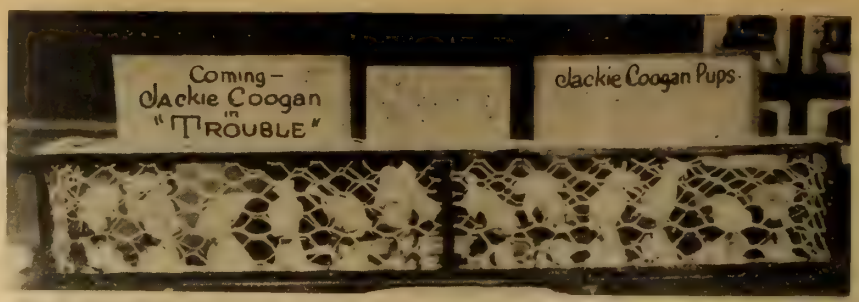
An automobile engine and a calliope wagon were both used by the Tower Theatre to put over the Fox big melodramatic release. That engine is the best we have seen to date and is the best disguise in which a Ford has yet appeared. It would appear to be a special construction to judge by the wheel base and seems to be a permanent device, adapted to the showing of the film

Naming Toy Puppies Sold Coogan Feature

Snuggle Pups are a toy supposedly representing J. Coogan's favorite pet. They are sold in the stores at the same counter with the Teddy Bears and other stuffed devices. Sometimes they go to work.

They were put to work by George J. Schade when he played "Trouble" at his Sandusky Theatre. He borrowed a couple of dozen and put them in an improvised cage suggestive of the kennels used at the bench shows. Then he told the children to guess the name of Jackie's favorite. Some 500 guesses were sent in and about 450 of them called the pup "Trouble," and since he had offered no prize for the guess, and could do as he pleased, Schade admitted to the pleased youngsters that they had guessed right the very first time, and made 450 of his young friends more friendly than ever.

He planned the stunt to get the kiddies in, but the idea took surprisingly well with their elders.



A First National Release

GEORGE J. SCHADE PULLS A BENCH SHOW OF HIS OWN

They were Jackie Coogan "snuggle pups" and they helped the Sandusky manager put over young Mister Coogan in a play named "Trouble," and it was no trouble at all once he had the kiddies and their elders interested in the purps

Got Splendid Front From Convent Idea

The convent scenes which end the story of "The Eternal Flame" gave Abe Levy, of th Strand Theatre, Waco, Texas, an idea for a front of unusual merit, though it was scarcely characteristic of the general spirit of the Norma Talmadge production.

With compo board and a few ornamental electroliers in the old mission style, he achieved a front of real distinction.

The side arches are used for entrance and exit, but the centre is built into a recess which houses a cutout from the First National paper, showing the central figures in the branding scene. Hidden lights played on this cutout and gave it an attention value which the picture does not suggest.

The structure involves considerable building, but it can be repainted for use later with other titles, and the cost can be pro rated to bring it down to a reasonable figure.

Here's Carroll Again

L. W. Carroll is a better jumper than a flea. Some years ago he used to send in a lot of useful stuff from Manchester, N. H. Next we heard he was over in Bangor, where Maine prohibition did not prohibit. He hopped to the Rialto, New Haven, and when that house burned switched to Berlin, N. H., from where he writes that he is just taking hold of stunts.

One idea was to use a fire engine bell in his lobby for "A Midnight Bell." When the city dumped a load of sand in front of the house, for the use of the pavers, he promptly moved the bell out to the sand pile and carded it: "Who was the ghost that rang 'The Midnight Bell'? Come in and find out." For "Her Gilded Cage" he used a local millinery creation with the statement that the hat would be shipped Miss Swanson with the request that she wear it in some future production.

His newspaper advertising is mostly all type, but he writes that the newspaper is putting in a casting box, and he hopes soon to be able to use mats and get out some real ads. He still uses the ever handy V. P. programs and these show up very well.

For a recent ad he used Jimquin's broadcasting copy on "Monte Cristo." He still knows where to get real stuff.

Found New Placement for Talmadge Flame

Most of the theatres playing Norma Talmadge in "The Eternal Flame" have used the large candles for window displays, inviting curiosity as to the hours, minutes and seconds the flame will burn.

The Strand Theatre, Niagara Falls, found something new.

A First National Release

THE NIAGARA FALLS IDEA

They placed the three foot candles in the lobby with a large cutout moth at the back, which shielded against the drafts and carried on the idea which someone seems to think is typical of the play. In any event it made a striking lobby decoration.

A First National Release

A STRIKING FRONT FROM TEXAS FOR THE "ETERNAL FLAME"

Taking the minor convent angle, Abe Levy, of the Strand Theatre, Waco, Texas, built a very effective front with a cutout from the paper showing the branding of the star for a central figure in the recessed display

Point to the Card on "Sherlock Holmes"

Putting over the idea of a private presentation, the State Theatre, Pittsburgh, printed the admission tickets with a wider margin on the left than on the right. Into this margin was thrust a needle, and the card opened with the familiar quotation, "Quick, Watson—the needle."

This was a pointed appeal which resulted in the showing of the card to others, where the usual ticket might not have been passed around.

Building up the stunt of giving Norma Talmadge a ride for "Smilin' Through,' the Capitol Theatre, Reading, used an open carriage with the wheels decorated with paper roses and electric bulbs. At night these latter were fed with current from a storage battery which greatly enhanced the display.

A First National Release

IT'S COMING EASY WHEN YOU CAN TAG THE PUBLIC SQUARE

That's what the Grand Theatre, Malone, N. Y., did for Norma Talmadge in "Smilin' Through," and it had a strong moral effect, selling many times over what it could have pulled in front of the house or even across Main street

New York Exploits Helped Remembrance

Usually the New York theatres ride on the newspaper and poster advertising and let it go at that, but for the engagement of "Remembrance," at the Capitol Theatre, a number of good stunts were let loose which will help out-of-town managers.

One good seller was a tie-up with a phonograph store showing the familiar figures of Pop and his grandson in cutout with the words, "Old songs for 'Remembrance'" and a list of records. On the same lines there was a set of chimes on the theatre roof, and the campanologist of Old Trinity Church played a concert of old songs for one hour each afternoon and evening. Your trap drummer can do it on his xylophone if you have no chimes.

An auto hanger was used, printed with the things the autoist should remember, little details like gas and oil batteries and such, to make certain the car could carry him to the Capitol.

A telephone hanger was printed up with a finger. Holes were punched on either side and the strong hanger was run through these to lie across the finger on the face of the card, enough string being allowed to slip over the mouthpiece. The text opened with "Tie this string around your finger; don't forget to see," etc.

Old Pop Grout's personal card was left at thousands of offices, and an insurance agent got out 30,000 folders at his own expense, based on the subtitle to the effect that an insurance policy was the best love letter a man could send his wife.

The United Cigar Stores' hook-up was used all through the middle section of the town, and the guests of a home for the aged were made into a theatre party, especial attention being paid one old man 103 years old. You don't have to get them that old. Any home for the aged will do.

Housewives Mats

Now it is the special matinee for housewives that they may listen to "The Song of Life." It was worked by the Arcade Theatre, Paducah, Ky., and the advance work suggested that the hubbies stay home and keep house while the Mrs. saw the show and got the lowdown on the drudgery of her existence.

It helped business and probably later on will help business in the divorce court.

Picked Norma's Twin in Advance of Stunt

When John Daley planned to use a window ballyhoo on "The Eternal Flame" when it played the Orpheum Theatre, Fort Wayne, Ind., he figured that he could do more than just that. He had to use the girl selected, because he needed a trained dancer. That did not stop him from staging a resemblance contest, picking the predestined winner and then announcing that the winner would display herself in the window of a florist's shop.

This gave him a double stunt, and not only that, but it gave a much more powerful kick to the window idea.

That's the real idea of exploiting. Don't stop with the first thing that flashes into your head. Work up the stunt until you feel reasonably certain that you are getting out of it all you can possibly obtain.

Wall Paper Stunts for a Wall Flower

Some weeks ago we told how Eddie Collins, of the Rialto Theatre, Dennison, Texas, used wall paper for his throwaways on Goldwyn's "The Wallflower."

This encouraged Eddie to send in his lobby. It will not reproduce because the photographer did not gut under the canopy, but he used a strip of compoboard, covered with wall paper and with five actual chairs tied on. The center chair was occupied by a dummy and the card signs told that she was the wallflower. It obviated painting and gave a much better display. Eddie also covered his still frames with wall paper mats, and got a very attractive lobby piece from that, though this is less original than his minstrel first part design.

When it comes to exploitation, Eddie does not need much help.

Glad to Correct

Before he played "Manslaughter," C. W. Irvin, of the Imperial theatre, Columbia, S. C., stated over his signature that this was one of the two best pictures he had played since the first of the year.

The day after the opening he published a correction stating that it was the best picture of the year.

With two musical comedies, a minstrel show and "Foolish Wives" for opposition, Mr. Irvin did the biggest business of the year.

Max Is Better

Max Doolittle, the Minneapolis Paramounteer, has been close to a date with an undertaker through a serious attack of pneumonia, but Mrs. Doolittle writes that Max is now so much better that she is making him some new shirts. If you ever got a flash of Max in those shirts of his you will realize that he has something to live for.

Seriously, we are glad to be able to tell of his recovery, for Max is a fine fountain of new ideas.

A Paramount Release

MAKING A CLEANUP FROM THE COUNTY FAIR WITH PARADES

Oscar Eagles, Paramounteer, tied the fair at Spokane so solidly to the Clemmer Theatre that it was hard to tell it from an exploitation stunt. Purses were offered in the races and the cut shows the stock ready for the daily parade—all blanketed

A Color Trademark for "Eternal Flame"

Making red the color of "The Eternal Flame" the Garrick Theatre, Duluth, used it from curb to curtain. It put over the Norma Talmadge play to unusual success.

The newest idea is the use of red flannel for a drape for the under side of the marquise. Red flannel, in words, suggests the humble and unseen undergarments, but in fact, F. P. Schwie got a gorgeous effect at a smaller cost than for silk. All of the lobby and marquise lights were in red and a string of red lamps led down to the corner. Red mediums were used over locomotive headlights on the roof until the authorities interfered on the grounds that the lights were confusing to lake navigators, but the same objections were not offered to two spots across the street, which were trained on the front, and red railroad flares were used for the roof.

Twenty-one jewelry stores co-operated in a display of Norma pearls, and other hook-ups were with a hairdresser, a druggist, a music store and one of the big department stores gave a corner window.

Inside the house the lights were also red and the color scheme was also carried out in the prologue.

Color campaigns are not new, but this is one of the most complete to be recorded, and one of the most effective. It also demonstrates that a color does not have to be named in the title to get the idea over.

A First National Release

PAINTED A FRONT RED TO GET THE LONG GREEN

The Garrick Theatre, Duluth, used red as the color note to "The Eternal Flame" and carried the idea from the curbing to the stage. A new and effective idea is the canopy effect worked under the marquise, red flannel being used

Prize Offer Made for Home Painting

First National franchise holders certainly do seem to love the kiddies. They ought to. The kid parade is as much a First National trade-mark as the official emblem. It is to be expected with Coogan and Barry and Chaplin all on the First National list, but now and then some new angle is injected into the inevitable kiddie parade.

The newest comes from York, Pa., where prizes were offered for the best home-made signs for "Penrod." The kids had to read the advertising and then write their own copy. Some of it was pretty rich and all of it was good.

The Orpheum paraded the youngsters through the streets for nearly an hour before they let them into the show. All the kids got in free if they had carried a banner and the best of the signs drew down additional rewards.

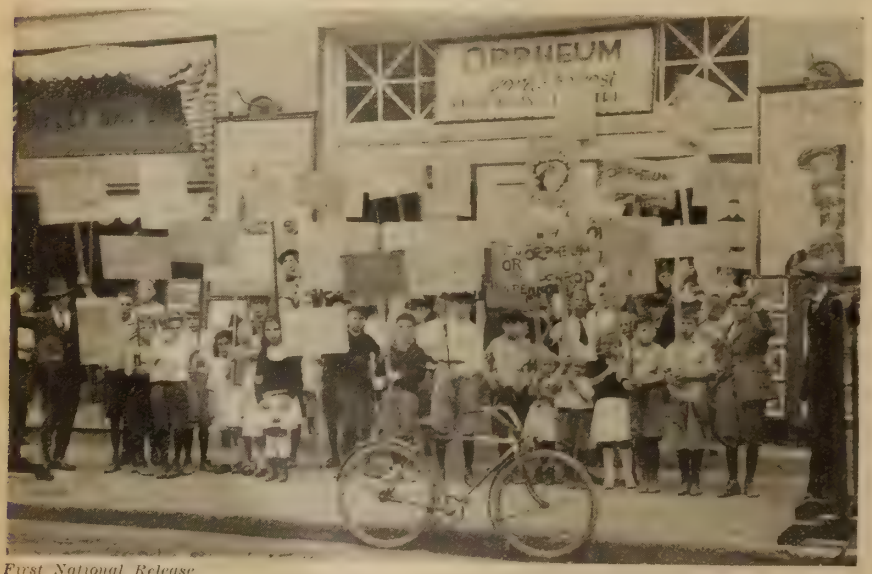
It's a good one timer. Give it a run some time.

Chased His Buyers

When school opened, W. K. Richards, of the New Royal Theatre, Findlay, O., changed his advertising from the amusement column to the pages on which were run the advertisements of the stores offering school supplies, on the general proposition that he could advertise his wares better where the mothers and children were sure to see it.

This might be a good stunt to work around Christmas time. Get your ads on the store pages and, if possible, work some scheme to get right in the store advertising through a hook-up.

Richards, who is a First National franchise holder, worked the stunt for "Pay Day," and put that over better than he thought he could.



A First National Release

CARRIED THE BANNER TO SEE PENROD WITHOUT PAYING

The Orpheum Theatre, York, Pa., gave a special matinee to all kids who paraded with home made banners for the Wesley Barry feature and awarded prizes to those who had written and painted the best advertisements. It's a good ballyhoo

Coming Down

Generally Stanley Newton Chambers, of the Miller Theatre, Wichita, is a high flyer when it comes to advertising, but in his exploitation for "Skin Deep" he came down a bit.

There was an aerial circus in town; and he contracted with the stunster to do his stuff while the plane was being flown less than 300 feet above the ground, because the bottom of the plane was lettered for his attraction. The stunt man was dressed in a convict suit to hook to the play. The stunt cost $55 and was run three days.

The last day was Sunday, when 18,000 persons saw the flying. The picture opened Monday. You can guess the rest. It surely did.

Pedestrian Book Was Given a Ride

The book perambulator used on "The Masquerader" in Pasadena was shipped to Denver, for use at the Colorado Theatre.

Something happened to the wheels during shipment, and the book would not perambulate, so they put it on an auto truck and gave it a ride about town, covering more ground than the one-man power could compass, and getting much the same effect.

A little thing like sore feet was not permitted to discourage the management. There were lots of other wheels handy though it should have been a simple matter to obtain a set of truck castors.

A Paramount Release

A FOYER DISPLAY THAT ALSO WORKED IN A SHOW WINDOW

After playing this for a week in his foyer, A. B. Morrison, of Loew's Palace Theatre, Memphis, moved it into a window on the main business street for display during the run of the picture, getting double service for an effective appeal

Interested 2,000

Because Milton Sills' make-up in the early part of "Skin Deep" is thoroughly disguising, W. K. Hollander, of Balban and Katz, Chicago, used the picture as the basis of a guessing scheme in which the honor of naming the player correctly was the only prize. This was done before the advertising for "Skin Deep" was run, and some 2,000 replies were received, of which about 300 correctly named the player.

It just goes to show that you do not always have to have a prize to make a contest interesting. Of course, sometimes you do, but this will help to vary the schemes and gives a new angle.

Borrowed a Boat

As one of the angles of a big campaign on "Oathbound," the Province Theatre, Winnipeg, borrowed a model of one of the fleet of the Canadian Pacific Railway for a lobby display. These models are invariably attention getters, and are easier to come by than you might suppose. Try the steamship agencies even in inland cities and you may be able to arrange for the loan of a model.

The Province seems to specialize in window dressings in cigar and candy stores and used these tie-ups for two Fox pictures, working the same idea on "Arabian Love."

Got Mailing List

Because Jackie Coogan is now a member of the Junior Naval Reserves, the Olympia Theatre, Boston, hitched the young reservists to "Trouble" and offered the regulation uniform to those who presented books filled with names and addresses. They obtained the books from the theatre and got the names from people they encountered on the street; a new twist to the personal notification stunt in which passes are given children for personally notifying ten adults of the coming of a strong feature. It gave the foundation for a live mailing list and is particularly good from this angle. In view of the reward, the books were ruled for a longer list of names, of course.

Boy Scouts Again

Stealing First National's stuff, the Tower theatre, St. Paul, used a parade of Boy Scouts to put over "Remembrance," the band giving a half hour concert in front of the house at the end of the parade.

Cards showing a very red rose were also used, and though we believe that Shakespeare has Ophelia say that it is pansies for remembrance, but you can't print pansies in one color, and you can get roses. They also used the telephone card and a form letter; the latter somewhat weakened because the filling in was done on a pica type machine while the letter was printed in the smaller elite; very clearly showing it to be a fill in. It is possible to duplicate the face of any machine in type, and an elite could have been rented for this job at a cost small enough to make it worth while.

Let Trade Papers Write His Big Ads

Roy Smart, of the Noble Theatre, Anniston, Ala., pulled something really new for a Big Month advertisement. It was anniversary month at the Noble and Smart had been given the pick of the peaches for his program for the month. He knew they were good, so he sat down and wrote the editors of the trade and fan publications asking them what they thought of his bill.

Most of them responded, and Smart played up their endorsements with a bold "Here's what men who've seen them say!"

New York press notices carry little conviction, but the personal testimony of men supposed to be steeped in pictures carried real weight, and Smart turned out the most convincing advertisement the South has ever read. It was an achievement to be proud of, so he took three columns down the page and put it over in a neat typographical display that matched the subject matter.

He had something real to work with, for we do not believe that he could have done much better in his selection. They were all sure fires and worth the fuss he made about them.

Color Scheme Good for "Blood and Sand"

Red and yellow lobbies on "Blood and Sand" have been the rule, but Arthur Swanke, of the Mission and Rialto theatres, El Dorado, Ark., changed from the conventional stripes to a checkerboard effect in the same colors and got an ever better flash. He carried the color scheme to his lighting, both in the lobby and the house, and used colored bunting inside as well as out. As a result he played to the largest business in the history of the house for the opening and to only 81 persons less the second day of a two day run.

He used cutout letters in the same colors for star and title, but they sink into the background in the photograph and do not show as clearly as they did in the actual display, where they made a splendid flash. The effect of the bunting drapery back of the bannered front is also lost because red and yellow photograph so ineffectively.

A Paramount Release

RED AND YELLOW MADE A ROSY BOX OFFICE FOR SWANKE

The exploitation man of the Rialto and Mission Theatres, El Dorado, Ark., turned from stripes to checks for "Blood and Sand," and made a two-day hit. The star and title are faded into the checkerboard in the photograph, but they are there—big

Outline Sketch Is Valuable Attractor

The Ohio Theatre, Indianapolis, uses a large space for the second week of Mae Murray in "Broadway Rose," taking 175 lines across four, and the space gains added value through the employment of a line sketch instead of a half tone. The sketch is finely done: a really artistic bit of work, and has far more value than the usual dancing pose, particularly for a second week. The lack of color in the drawing

A Metro Release

A CLEVER DRAWING

gives bigness to the entire layout, particularly when it is compared with the more conventional work of the other houses. It gets over the star names and title to the fullest, and gives the eight point the value of a ten. It requires good art work, for a crude sketch is worse than none at all, but where it can be well done, the line portrait often outweighs the half tone. You can blank off the name and still recognize the portrait, and the absence of black mass makes the enclosure as sunny as a greenhouse on a bright day. The Ohio usually does turn out good work, but this is one of its best efforts.

—P. T. A.—

Ignores Plan Book for Poor Original

A. M. Bottsford, of Paramount publicity, sends in a display from a Montreal paper for "Blood and Sand" at the Capitol Theatre, and offers in evidence a display of precisely the same size from the plan book. It is a fine argument for the press book ads. In an effort to achieve the unusual, the Capitol has committed a crime. It took stills and pasted them to a background, then lettered in the star and title, notched for a small type mortise and sent the thing to the engraver. You can tell the cuts from the background because the cuts are a little lighter. You can make out the title by reading slowly and carefully, but somehow you get the idea it's a poor picture because the advertising is so poor. Compare the work with that on the right, where there are clear whites, clean cut line drawings, a well displayed star and title and selling talk fully as good as that in the mortise. And this could have been had for the asking! The Capitol no doubt meant well, but you cannot get halftones against a black ground in newspaper work, and the management should have known that fact. It is an atrocious thing. We are not strong for the sketches of Lila Lee and Nita Naldi on the plan book drawing. Miss Naldi looks like a Japanese and Miss Lee is too good to be true, but these could have been routed out and house talk put in there, with the sketch of Valentino to put the idea over. At least, the Capitol did not have to incur extra expense to *hide* its advertising display.

—P. T. A.—

Mr. Smith's Agent Is Admirer of Terseness

Mr. Smith's theatre, Indianapolis, has an agent who evidently believes in terseness. Also frankness. He has made a very pretty display for "Moonshine Valley," but apparently he despaired of putting something

Smith's Theatre
ALL WEEK
William Farnum in "MOONSHINE VALLEY"
Our old Friend "BILL" Farnum as a Two-fisted "BAD MAN" battles in his old time style in this story of the Western Foothills

A Fox Release

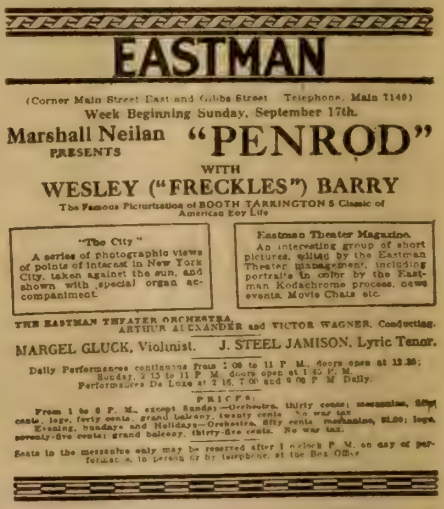
A BRIEF ANNOUNCEMENT

new over on the story for he dismisses it with "the same old stuff" more politely told, trusting to the popularity of the star. The more interesting feature is the art work, which is very well done, save for the hand lettering, and perhaps here the hand lettering is better indicated than type. It is so large and clear that it has almost a type value and type would spoil the effect of the drawing, though when drawing is too good for type, too individual to be spoiled by metal letters, then it ceases to be a real aid to advertisement. This is an oddity rather than an advertisement, but it indicates a style of work which could be made very useful.

—P. T. A.—

Eastman Theatre Ads. Lack Usual Elements

The Eastman Theatre, Rochester, is one of the most widely advertised theatres in the world, and one of the most poorly advertised in its own home town. This reproduction shows a recent Sunday space.


EASTMAN
(Corner Main Street East and Gibbs Street Telephone, Main 7140)
Week Beginning Sunday, September 17th.
Marshall Neilan PRESENTS "PENROD"
WITH
WESLEY ("FRECKLES") BARRY
The Famous Picturization of BOOTH TARKINGTON'S Classic of American Boy Life
"The City"
A series of photographic views of points of interest in New York City, taken against the sun, and shown with special organ accompaniment.
Eastman Theater Magazine.
An interesting group of short pictures, edited by the Eastman Theater management, including portraits in color by the Eastman Kodachrome process, news events, Movie Chats etc.
THE EASTMAN THEATER ORCHESTRA
ARTHUR ALEXANDER and VICTOR WAGNER, Conducting.
MARGEL GLUCK, Violinist. J. STEEL JAMISON, Lyric Tenor.
Daily Performances continuous from 1:00 to 11 P. M. doors open at 12.30;
Sunday, 2:15 to 11 P. M. doors open at 1:45 P. M.
Performances Do Lose at 7:15, 7:00 and 9:00 P. M. Daily.
PRICES
From 1 to 6 P. M., except Sunday—Orchestra, thirty cents; mezzanine, fifty cents; logs, forty cents; grand balcony, twenty cents. No war tax.
Evening, Sunday and Holidays—Orchestra, fifty cents; mezzanine, $1.00; logs, seventy-five cents; grand balcony, thirty-five cents. No war tax.
Seats in the mezzanine only may be reserved after 1 o'clock P. M. on day of performance, in person or by telephone, at the Box Office

A First National Release

THE EASTMAN ANNOUNCEMENT

You can use your own judgment. It is more an announcement than an advertisement, taking only two fives, evidently on the idea that it can coast on its general fame. Less than a third of the space is given to the feature, First National's Penrod, and little is said about it in that space. The smaller subjects are more interestingly presented,

JESSE L. LASKY PRESENTS
RODOLPH VALENTINO IN "Blood and Sand"
WITH LILA LEE AND NITA NALDI
a Paramount Picture
Rodolph Valentino's first starring picture. Written by the author of "The Four Horsemen." With the screen's greatest lover as a daring torrador in a flaming drama of Spanish passion. A thousand times greater than "The Sheik"!

A Paramount Release

A TOO ORIGINAL HOUSE DESIGN C ONTRASTED WITH THE PLAN BOOK

possibly on the argument that Penrod is too well-known to require further mention, while the short stuff needs more talk. Three lines in six point are given to the times of showing, and four are devoted to the prices, with an additional two lines to tell that seats in the mezzanine may be reserved after one o'clock on the day of performance. The Eastman was supposed to set the pace to all others from every angle, but the advertising department seems to have slipped badly. The kodak advertising is as good as any national advertising put out. Perhaps the press agent can get some ideas from that department. After the novelty of the house wears off something better than this must be done to attract the patrons.

—P. T. A.—

Wide Layout Helps to Sell "Nice People"

Generally the advertisement wider than it is long is better proportioned for real display. In the narrow space only the briefest title may be given proper playing up, and even then the lines which run from side to side form a series of checks where a little margin conveys the suggestion of spaciousness and easy reading. Six elevens seems to be a favorite space with the Temple Theatre, Toledo, and they have made very good use of it for "Nice People," though the title is crowded a little through the use of an over-heavy line for De Mille. Setting this in an eighteen point or the equivalent in a plainly drawn hand letter would have taken the strain off the main title and at the same time would have given a stronger display for the producer's

IS THIS THE MAD AGE? ARE WE ALL RUNNING WILD?
See the Answer in This Gigantic Temple Super-play
Wallace Reid
Bebe Daniels Julia Faye
Conrad Nagel in
WILLIAM DE MILLE'S
"NICE PEOPLE"
Are the young people of today headed for the ditch on a wave of jazz and cocktails? This picture proves that a halt must be called.
COMEDY
AL ST. JOHN
in
"All Wet"
PREPARE FOR A NEW THRILL!
WEEK STARTING SUNDAY
TEMPLE

A Paramount Release

WHERE LINES GET VAIUE

name, since producer and title fight each other in their close proximity, and each loses. This is about the last thing an advertiser learns. He is always late in realizing that it is not the size of the line so much as its isolation which makes for display. The main cut seems to have come from the Paramount press book, and it is worked nicely into the space decided upon. We do not altogether like that reverse band for the players, because the combination of black ground and fancy lettering does not make for clearness. To hold them apart, a better device would have been black bands and the names in type against the white. This would still have given display value to the top line and would have made things a little easier for the title. The lower part of the display is better planned than the upper. The press book is followed for the selling talk and the signature is nicely placed. The Temple is fortunate in having an artist who knows the greater value of white space and who is not so conceited as to imagine that his own work must be better than that of a highly paid staff man. Thousands of dollars are wasted each year in the larger houses in a generally unavailing effort to show up the men employed by the production companies to aid the exhibitors. About once in a thousand times the local artist does produce something better for his town than the work of the more highly paid men in headquarters, but as a rule he weakens the display and often unsells the picture he is paid to put over. Managers seem to feel that they cannot give their artists an argument, and they tamely submit to being bulldozed by them where they would fire a press agent or a ticket seller who dared to argue. The Temple pencil wielder knows what he can do and what he cannot, and is sufficiently intelligent to accept aid when it is proffered. He is a rarity.

—P. T. A.—

Hitting Up Halftone Gets Poor Effect

In the reproduction the effect of the portrait of Wallace Reid will be lost in this display from the Century Theatre, Baltimore. It is a three eights and evidently the artist has set in a half tone of Reid taken from a press book or fan magazine. The reproduction has not been well made and a checker effect is produced, due to lack of a careful matching of the stipples. Unless very skillfully done, the reproduction of a half tone by the half tone process will yield either this result or give a wave line. Either looks pretty poor. Evidently the artist does not read this department, or if

A Paramount Release

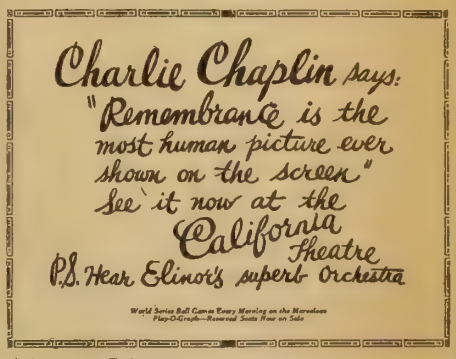
A FRECKLED WALLY

he does, he has overlooked the comment on half tones. This looks as though it was an enlarged reproduction. If this is the case, a 120 half tone, reproduced in line to double the size would have yielded a 60 screen half tone that would be the same as the regulation newspaper half tone. He would have gotten precisely what he was after, and at about half the cost, since usually half tone is double the line cost. More than that, he would have avoided the checkered effect which suggests that Wally is badly freckled. Even reproduction in the same size through the line process will give a better effect. If you can't get a photograph to work from, use the line process and get the best you can. Just to the left of the "Paramount Picture" circle is a line to the effect that the scenarist is a graduate of a local school. The lines are not played up, and might well have gone into the space now devoted to the prologue. There is also a loss of value on the selling lines closer to the top, which are set in unleaded six point. Even leading out would have helped, but it would have been better still to have set in eight point, even at the cost of shooting the line just above in order to make room. Then this line could have been stretched across the space, top or bottom by pulling in Reid's head a little. The display is well placed and the banks nicely disposed, though too small.

—P. T. A.—

Switched An Ad. Idea For a Better Display

One of the cheering things of the week has been the receipt from Los Angeles of an engraver's proof for the California advertisement and a newspaper clipping entirely different. It was for the second week of Remembrance and Hubbard Robinson, the artist, and Tom Reed, the agent, had prepared a layout in Robinson's new style, which recognizes the fact that Reed needs some space for his display. It was just the house signature with a lettered "second big week," the title and the line sketch of Pop and the kiddie. It would have been a good display, with plenty of room for the type. It would have been better than the generality of Los Angeles ads. But Chaplin came to see the play and liked it and said so. Reed shot the plate into the melting pot and wrote out this display. It was worth all the pictures


Charlie Chaplin says:
"Remembrance is the most human picture ever shown on the screen"
See it now at the California Theatre
P.S. Hear Elinor's superb Orchestra

A Goldwyn Release

THE REVISED ANNOUNCEMENT

Robinson could draw between now and the Fourth of July and the script was so legible that it had almost the full value of the type and the added attraction of the unusual. Once the reader caught the name of Chaplin, his attention was arrested and he read through the brief announcement, and he felt that if Chaplin liked it, it followed that he would—since he liked Chaplin. It paid to junk the carefully prepared plate, but it must have shocked the other Los Angeles advertisers, who seem to feel that they are headed straight for the inferno if they do not kill every fractional square inch of white space with floppy drawing. They can do it—even in Los Angeles. Perhaps some advertising Billy Sunday has hit the town—or perhaps it is merely that Robinson and Reed have seen the light and are following down the path. At any rate it is pleasant to find a Los Angeles advertiser with advertising sense. In time he will lead the other houses into line. Meanwhile he is getting the cream of the publicity without having to pay extra money for it.

Send two dollars for a copy of Picture Theatre Advertising. It pays for itself.

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

Sincere exhibitors are sending these tips to help you book your show. Their reports are printed without fear or favor. If a picture is good, bad or ordinary, you will find it out here. Turn about is fair play; let these exhibitors guide your bookings, and in turn let's hear from you.

American Releasing

MY OLD KENTUCKY HOME. We went the limit on this picture; enlarged our orchestra and tacked a dime on to regular admission; gave it the same presentation we did with "Way Down East." Advertised with window cards, liberal newspaper space, slides, billboards, special banner in front of theatre and a dozen kids carrying signs around town for a couple of days before opening. In face of strong competition it was a cleanup and pronounced by patrons to be best show in a year. Patronage: mixed. Attendance: capacity. Big Ben Theatre, Ilion, New York.

Associated Exhibitors

GRANDMA'S BOY. Will please the masses. Five reels of comedy with no padding. Use it as your feature and run short drama and either a news reel or scenic with it. Patronage: neighborhood. Admission: twenty-two cents. Chas. H. Ryan, Garfield Theatre, Madison Street, Chicago, Illinois.

F. B. O.

GLORY OF CLEMENTINA. Candidly, this is the biggest piece of cheese anybody ever passed over on their gullible and unsuspecting public If you fellows in the sticks want something they will walk out on—even on a Sunday night—this's that! Advertising: twenty-four, ones, 11x14s, etc. Patronage: best small town. Attendance: Sunday night. W. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

IN THE NAME OF THE LAW. Fine picture but not a knockout, although I heard nothing but good comments on same. The ending is worked out very cleverly. Advertising: 40 window cards, photos, slide, one sheets, two newspapers. Patronage. all classes. Attendance: good. Chas. Martin, Family Theatre, Mt. Morris, New York.

SHEIK OF ARABY. Good feature. Good attendance. Patrons satisfied. First Sheik picture shown here. Advertising: one, threes, sixes, lobby, cards. Patronage: small town. Attendance: fair. Dixie Theatre, Wynona, Oklahoma.

First National

COURAGE. It don't take much courage to show yourself after this picture. If your people like drama, give them "Courage," for it will please almost any audience. Several comments: "Better than the 'Old Nest.'" Needs exploitation to get the crowd. Advertising: posters, slide and press. Patronage. small town. Attendance: fair. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

CURTAIN. Katherine MacDonald may be pretty, but she is no actress, in my opinion. It takes something besides looks to get people in your theatre. Advertising: two ones, three, set 11x14s. Patronage: mixed. Attendance: good, account of being Saturday. Chas. F. Johnson, Plaza Theatre, Punta Gorda, Florida.

45 MINUTES FROM BROADWAY. Picture good but charged too much for it in proportion to small town house. Advertising: six, three, six ones. Attendance: fair. Vincent J. Votalats, Myrtle Hall, Thornton, Rhode Island.

GO AND GET IT. A big, sensational picture. A good program picture. Not one that the price could be raised on. Keep people guessing, but do not say much about it. Advertising: regular, sixes, threes and ones. Patronage: small town. Attendance: fair. E. L. Wharton, Orpheum Theatre, Glasgow, Montana.

HURRICANE'S GAL. A dandy picture with lots of action. Exhibition value too high for exhibitor to make money. Advertising: extra. Patronage: better class. Attendance: fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

INFIDEL. This picture, with Katherine MacDonald, enjoyed very good business and took well with the audiences. Patronage: general. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

MAN-WOMAN-MARRIAGE. Fair picture. Advertise it if you book it. Audience did not kick much. Advertising: ones, threes, sixes, heralds, handbills. Patronage: small town. Attendance: good, two nights. R. P. Cecil, Dixie Theatre, Wynona, Oklahoma.

MOLLY O'. Very good. Good business. Advertising: like a circus. Attendance: very good. Jack Hoeffler, Orpheum Theatre, Quincy, Illinois.

NOMADS OF THE NORTH. One of the best Northwoods' pictures we have had. They don't ask a fortune for it, but it's there just the same. The bear and dog are great, and for a wonder they have good support. Go after business with it. Advertising. regular. Patronage: mixed. Attendance: fair. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

ROSARY. Excellent picture. Should be shown in connection with Catholic church, and you can clean up. Advertising: special. Patronage: small town. Attendance: fair. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

SALVATION NELL. Very good attraction; well liked by those that saw same but drew poor crowd. Advertising: newspapers, ones, threes. Patronage: mixed. Attendance: poor. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

SMILIN' THROUGH. It every sense of the word truly a wonderful picture; one that will please 100 per cent. Advertising possibilities splendid. By far Norma Talmadge's greatest picture. Second day's business as good as first. Advertising: newspapers, photos, slides, billboard, heralds. Patronage: neighborhood. Attendance: good. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

SMILIN' THROUGH. Head and shoulders above any of the star's and director's previous efforts. Will stand behind anything that is said of it. We played it against "Foolish Wives," and our overflow was about all the other chap got. Advertising: ordinary. Patronage: small town. Attendance: all records broken. H. S. Mitchell, Opera House, Windsor, Nova Scotia, Canada.

SMILIN' THROUGH. A beautiful picture which pleased the women. Advertising: twenty-four, photos, slide, newspapers. Patronage: first class. Attendance: good J. Kenrick, Strand Theatre, Ithaca, New York.

SONG OF LIFE. A fine picture. Everyone who saw it well pleased. Many favorable comments. Good business. Advertising: lobby, newspapers, billboards. Patronage: general. Attendance. good. C. R. McCown, Strand Theatre, Nashville, Tennessee.

THUNDERBOLT. An awful good picture but nobody there to see it. I show just as good a picture on Wednesday as on Saturday, but the people won't turn out on a Wednesday night. Lost money. A. E. Rogers, Temple Theatre, Dexter, New York.

TROUBLE. Jackie Coogan's best picture to date and it proved to be quite a puller as I went after it strong. I had to, in view of the rental paid. Show this if you can get it at a reasonable price. Advertising: usual. Patronage: health seekers and tourists. Attendance: good. Dave Seymour, Pontiac Theatre Beautiful. Saranac Lake, New York.

Fox

CHILDREN OF THE NIGHT. Not much of a program picture, although it pleased some. Attendance: poor. L. M. Zug, Rialto Theatre, Jerome, Idaho.

HONOR FIRST. First of 1922-23 productions starring John Gilbert. Excellent program picture. Advertising: usual allotment of posters. Patronage: mixed. Attendance: fair. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

IRON TO GOLD. This picture pleased 90 per cent. of my patrons. Dustin Farnum is well liked here. Advertising. two ones, three, set 11x14s. Patronage: mixed. Attendance: fair. Chas. F. Johnson, Plaza Theatre, Punta Gorda, Florida.

JUST TONY. The best thing by 100 per cent. that Mix ever made. This you may truly call a special. Advertising: sixes, threes, ones. Fred J. Jones, Rialto Theatre, Nelson, Nebraska.

JUST TONY. Mix does not get the crowd that I used to get although this picture is good and quite different than his others; horse is the real star. Advertising: photos, slide, ones, two newspapers. Patronage: mixed. Attendance: fair. Chas. Martin, Family Theatre, Mt. Morris, New York.

LIGHT OF THE DESERT. Very good program picture. Advertising: big. Patronage: neighborhood. Attendance: fair. W. L. Landers, Gem Theatre, Batesville, Arkansas.

LITTLE MISS SMILES. One of the best Fox pictures ever shown in this town. If your patrons like pathetic stuff go big on this one. All who saw it praised it highly. Advertising: regular, billboard and programs. Patronage: small town. Attendance: poor. Majestic Theatre, Greenfield, Tennessee.

MONTE CRISTO. Just a wonder picture! Pulling power immense. Satisfied patrons 100 per cent. Advertising: posters and paper. Patronage: small town. Attendance: good. J. Carbonell, Monroe Theatre, Key West, Florida.

PLAY SQUARE. Five reels featuring Johnny Walker and Edna Murphy. Fairly good program picture with very little excitement. First time I've shown these stars, but they seemed to please about 75 per cent. of the audience. Photography poor in some places, good as a whole, though. Film in fair condition. Advertising: ones and threes. Patronage: small town. Attendance: fair. C. C. Johnson, A-Muse-U Theatre, Melville, Louisiana.

QUEEN OF SHEBA. This is a very excellent production, but fell flat for me. Not a small-town picture; too spectacular. Advertising: ones, threes, photos, newspaper. Patronage: small town. Attendance: poor. P. S. Nielsen, Rex Theatre, La Moure, North Dakota.

SHACKLES OF GOLD. William Farnum is a star of the first magnitude, but somehow the pictures Fox has given him are not suitable. Either put him on a horse and make it Western stuff or else jump to such material as "Tale of Two Cities," his masterpiece. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

SKY HIGH. This is a good Tom Mix picture with good stunts and some fine scenes of Grand Canyon. Pleased nearly all. Advertising: regular. Patronage: small town. Attendance: fair. H. S. Stansel, Ruleville Theatre, Ruleville, Mississippi.

TO A FINISH. First time we had Buck Jones in our theatre and, believe me, he surely made friends. He surely is good in Western picture. Advertising: same as ever. Patronage: mixed. Attendance: good. Frank Fera, Victory Theatre, Rossiter, Pennsylvania.

TRAILIN'. Same old stuff—Mix mixes 'em up for the audience. This gets off to a poor start, but regains "consciousness" in the last reel and a half. Eva Novak, costarring, does well. Advertising: threes, ones, 11x14s, slide, program. Patronage: small town. Attendance: good. R. K. Russell, Lyric Theatre, Cushing, Iowa.

TRAILIN'. Just as good as Mix ever made. Will please Mix fans and others alike, and will stand all the advertising you care to give it. Advertising: usual. Patronage: small town. Attendance: good. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

TRAILIN'. Usual Mix picture, up to average. Mix fans pleased. Advertising: seven ones, two sixes and lobby. Patronage: small town. Attendance: fair. E. L. Wharton, Orpheum Theatre, Glasgow, Montana.

VIRGIN PARADISE. Not one complaint and over fifty personally congratulated us on this one. Book it, if you haven't already; advertise it as Pearl White's best work. A fight that lasts nearly a reel. Patronage: transient. Attendance: large, matinee and night. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

Between Ourselves

A get-together place where we can talk things over

Straight from the Shoulder means to be the dependable tip department in which you can voice your ideas on films you've run for the benefit of others, and where safe booking wisdom is to be found.

These things can only continue through unbroken faith between all of us.

The department has taken all contributors on faith, believing that only those honestly entitled to report would do so.

We have had this faith abused, and in turn have abused your faith in the absolute integrity of these reports — BUT NOT KNOWINGLY.

On the next page is a full explanation of a very sad occurrence. We don't want any more of these reports except from you folk who have the right to send them. No "imagined" reports desired. If we track down any in future something will happen STRAIGHT FROM THE SHOULDER. VAN.

Goldwyn

ACE OF HEARTS. A real good story, pretty well done all the way. Lon Chaney puts over a wonderful part which only adds to his many triumphs as a great character actor. The story, while not any too pleasant, is interesting and convincing and is worthy of running. Patronage: general. Attendance: good. Ben L. Morris, Elk Grand Theatre, Bellaire, Ohio.

ALL'S FAIR IN LOVE. A picture worth booking. Pleased all. A good comedy drama. Advertising: one sheets. Patronage: industrial. Attendance: good. Howard James, Union Theatre, Voluntown, Connecticut.

BRANDING IRON. Fine picture; pleased my audience. Immensely fine plot, well acted. Book it. Money getter. Advertising: two sixes, five ones, threes, photos, handbills. Patronage: mixed. Attendance: fine. E. E. Stearns, Dew Tell Theatre, South Dayton, New York.

POVERTY OF RICHESS. A Reginald Barker production: fair picture for a high class audience. Part of our audience walked out on it. No one asked for their money back as we had a good comedy to help it over. Advertising: usual photos, newspaper, slides and weekly program. Patronage: mixed. Attendance: darn small. Big Ben Theatre, Ilion, New York.

OLD NEST. While neighboring towns were playing "Over the Hill," "Connecticut Yankee" and "Queen of Sheba" I showed this, paying a rental of about one-third of what I was quoted for the three mentioned, and drew one of my largest crowds. Such pictures as this are a credit to your programs, even if used a little late. Advertising: slides, posters and press. Patronage: general. Attendance: good, two nights. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

Hodkinson

CAMERON OF ROYAL MOUNTED. Splendid picture: exceedingly interesting. Beautiful scenery. Splendidly acted. Advertising: posters and heralds. Patronage: neighborhood. Attendance: fair. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

DESERT GOLD. Another Zane Grey knockout. A little old but did not cost a fortune to get it. Hodkinson sure treats you right. Advertising: ones, threes and six. Patronage: mixed. Attendance: good. John Cleva, Jr., Glenalum Theatre, Glenalum, West Virginia.

Metro

BROADWAY ROSE. A real picture. Better than "Fascination." Book this one and boost it. Advertising: twenty-fours, sixes, threes, ones, photos. J. H. Holeman, Auditorium Theatre, Dawson Springs, Kentucky.

FOUR HORSEMEN. Elaborate offering. If you can get it reasonable enough, play it. Valentino at his best. Advertising: frames. Patronage: small town. Attendance: good. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

KISSES. Pleasing comedy. The star, Alice Lake, is becoming a great favorite with our audiences. Advertising: regular. Patronage: average. Attendance: good. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

PEACOCK ALLEY. Advertising alone will get them in on this one; the picture will make them stay. Business good, two days' run. Picture pleased 100 per cent. Advertising: heralds, billboard, slides, photos. Patronage. neighborhood. Attendance: good. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

PRISONER OF ZENDA. A very good production, but not as good as "Four Horsemen." A good bet for a first class audience. Advertising: all kinds. Patronage: first class. Attendance: good. J. Kenrick, Strand Theatre, Ithaca, New York.

RIGHT THAT FAILED. If I hadn't showed them "Leather Pushers" or Mayo in "Afraid to Fight" they might have thought they were seeing something. If your people don't know Lytell—lay off, for he means nothing out in the tall grass. Patronage: best small town. Attendance: fair. W. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

Paramount

ACROSS THE CONTINENT. A good, thrilling picture. All that could be wished for. Advertising: good. Patronage: mixed. Attendance: good. Daniel Buss, Star Theatre, Tonawanda, New York.

BEYOND THE ROCKS. A star combination that packed the house. Well played and much appreciated. Advertising. newspaper, cards, posters and attractive lobby. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

BEYOND THE ROCKS. Although not a great picture, it will get the money due to the stars, Gloria Swanson and Valentino. Advertising: usual. Patronage: neighborhood. Attendance: good. J. A. Emory, Star Theatre, Bar Harbor, Maine.

BLOOD AND SAND. Fine in every particular. Valentino gained in popularity on this one. Even the men praised him. The picture did not do what we expected it to do in face of very heavy advertising; don't know why. Some were afraid of the picture,

morally, having tried to secure the book ahead of time from the library, only to find that they considered it a little too lurid for our folks. Patronage: rural town. Attendance: fair only. Arthur Hancock, Columbia Theatre, Columbia City, Indiana.

CITY OF SILENT MEN. Very good and gave very good satisfaction. Patrons generally pleased. Patronage: small town. Attendance: fair. A. L. Hepp, Idyl Hour Theatre, Greeley, Nebraska.

EYES OF THE MUMMY. A man, to my mind, is a rummy who will play "Eyes of the Mummy.' While this one is better than any other of her (Pola Negri's) efforts, if they could be called efforts, it is anything but good. When we have her we try to keep the fact a profound secret. Only one man in this town cares for her and we are looking up his record. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

FOOL'S PARADISE. In all my experience I have never shown a picture that has the universal appeal that this picture has. It will satisfy the most critical "once-in-a-while." Story, cast, direction, photography 100 per cent. The third (last) night brought people into my theatre who had never been in the house. Patronage: small town. Attendance. good. Emmett Nolan, Star Theatre, Yates Center, Kansas.

OUR LEADING CITIZEN. This picture did not draw at all. At a loss to know why. It is clever, has a star who is usually good, but the production has nothing outstanding to advertise or to commend it. Just an average program offering with a good star. Will probably go much better in the larger towns but would not consider it again at any price for this house. Advertising, two newspapers, lobby. Patronage, rural town. Attendance, very poor. Arthur B. Hancock, Columbia Theatre, Columbia City, Indiana.

OVER THE BORDER. Betty Compson, Tom Moore—outdoor picture. Northwest Mounted story, plenty of snow scenes. Good program picture for short run at regular admission; not strong enough to advance prices on. Chas. H. Ryan, Garfield Theatre, Madison Street, Chicago, Illinois.

PAYING THE PIPER. A wonderful production with a good moral and lesson for those who make life a carnival of pleasure; for, sooner or later, they must pay the piper. Advertising, one three, two ones, and slide. Patronage, small town. Attendance, very good. J. F. Schlez, Columbia Theatre, Columbia, North Carolina.

REBECCA OF SUNNYBROOK FARM. Nothing extra. Would take where 90 per cent. children attend, in connection with school. Print had numerous misframes. Price just $7.50 too high. Patronage, regular. Attendance, fair. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

RIGHT TO LOVE. Mae Murray star in seven reels of good photography, and good story. Took well with my patrons. Advertising, bills, sheets, photos. Patronage, town. Attendance, fair. H. C. Waffle, Lyric Theatre, McIntosh, South Dakota.

SATURDAY NIGHT. Could not see anything very big but the price. But they will tell you it's a Paramount and they seem to get by with this. Would hint small town exhibitors lay off this unless they get it at right price. Sam Brooks, Liberty Theatre, Hailey, Idaho.

SATURDAY NIGHT. A very well produced film play that pleased about 70 per cent. This can be played at a fairly moderate rental but from my experience it won't stand up under a high rental exhibit. Advertising, heralds, ones and threes. Patronage, health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Mr. Clouse Retracts

Mr. Harold S. Clouse, St. Paul, Minnesota, began sending reports to this department last December. Being sent on our regular blanks, we took them to be proper material and have been publishing them. They purported to come from Hollywood Theatre, Highwood, Minnesota. VITAGRAPH, INC., Minneapolis exchange, took exception to a report on their "Wild Irish Rose," as they had not booked this film to the theatre mentioned, and Mr. Clatworthy was kind enough to run down facts. The result was the signed statement which we publish, apologizing to exhibitors and all companies affected by these reports. Mr. Clouse's statement follows:

"To Whom It May Concern: I, Harold S. Clouse, who has reported various times in the Moving Picture World, a New York publication, in the Straight from the Shoulder reports on various motion picture productions, and having said in these reports that I showed such productions in the Hollywood Theatre at Highwood, Minnesota, and among these reports there having been one in the issue of July 29 of the Moving Picture World, as follows: 'MY WILD IRISH ROSE.' Did pretty good on this. Think it will please the majority. I will not boost this as excellent, though. Advertising: newspaper. Patronage: general. Attendance: fairly good.'

"I do hereby assert and declare that I have never operated any motion picture in any such town as Highwood, Minnesota, nor in any other point, city or district, in the State of Minnesota or any other State.

"The report as reprinted above on 'MY WILD IRISH ROSE' is absolutely false and was submitted by me to the Moving Picture World without any basis of fact whatsoever.

"I hereby retract said report and apologize most humbly to all those concerned. Yours very truly, Harold S. Clouse. Witnesses: W. E. Montgomery, A. S. Clatworthy.

To Mr. Clatworthy we all owe thanks for running down this matter. We want no more reports except from those entitled to give them. You will please discount the reports described above. We are sorry.

THREE WORD BRAND. Best Hart picture. Everyone pleased. Unlike most Hart pictures, this one had a plot. Advertising: ones, sixes, photos, news, dodgers, etc. Patronage: country town. Attendance: good. H. V. Harvey, Palace Theatre, Dixon, California.

WORLD'S CHAMPION. Fair picture: fair drawing power but not a special. Advertising: one, three, six, photos, throwaways. Patronage: neighborhood. Attendance: fair. Royal Theatre, Reading, Pennsylvania.

WHY CHANGE YOUR WIFE? This one pleased them all. The print was in excellent condition. Meighan gains in popularity here with every picture in which he stars. Advertising: three sheets. Patronage: rural. Attendance. poor. D. B. Rankin, Cooperative Theatre, Idana, Kansas.

Pathe

WHEN WE WERE TWENTY-ONE. A good one in every way. Advertising: one sheets. Patronage: industrials. Attendance: good. Howard James, Union Theatre, Voluntown, Connecticut.

Selznick

REPORTED MISSING. If it hurts your patrons to laugh, advise them to stay away. The best comedy of the season. Wonderful climax. Good photography. Advertising: goggles, ones, threes, sixes, 11x14, 22x28. Patronage: everybody. Attendance: good for a rainy day. J. S. Wadsworth, Republic Theatre, Great Falls, South Carolina.

REPORTED MISSING. Sold to me as a special and it flopped terribly in my town. Just a good program picture and it did not pull for me. Advertising: newspaper, lobby, window cards, heralds, street advertising. Patronage: mixed. Attendance: poor. Solomon, Bijou Theatre, Clarksburg, West Virginia.

SHADOWS OF THE SEA. Hardly up to the standard of former Conway Tearle pictures, but passable. What you might call ordinary. Tearle's a good drawing card for me. Advertising: regular. Patronage: small town. Attendance: fair. T. W. Cannon, Majestic Theatre, Greenfield, Tennessee.

United Artists

TAILOR MADE MAN. Best Ray picture and one of the very best of the year. This picture will please the very highest class audience 100 per cent. Advertising: doubled. Patronage: average. Attendance: average. J. A. Flournoy, Criterion Theatre, Macon, Georgia.

THREE MUSKETEERS. A wonderful picture: went over big here. Played it to one of the best crowds ever in my house. Doug gives them their money's worth, at any price. I played it on percentage and made money. Advertising: sixes, threes, ones, window cards, slide, newspapers, heralds, mailing list. Patronage: small town. Attendance: the whole town. L. E. Silverman, Columbia Theatre, Skamokawa, Washington.

Universal

CONFLICT. Brings 'em right out of their seats. Well liked by everyone. Spectacular; entertaining. Advertising: lobby. Patronage: mixed. Attendance: good. L. A. Hoover, Allens Theatre, Farmington, New Mexico.

THE STORM. One of Universal's very good pictures. Wonderful fire and storm scenes, well photographed. Drew a capacity business. Advertising: heralds, newspaper, window cards, lobby. Patronage: family. Attendance: good. William Brill, Rialto Theatre, Akron, Ohio.

THE STORM. Very fine but a little too long. Barker's direction, House Peter's acting, excellent. Contains some good stuff. Advertising: usual. Patronage: small town. Attendance: good. Marsden & Noble, Noble Theatre, Marshfield, Oregon.

TOP OF THE MORNING. Breezy little picture, but no business. Patronage: small town. Attendance: poor. W. Ray Erne, Rialto Theatre, Charlotte, Michigan.

THE TRAP. Very good picture. Advertising: ones, photos, slides. W. H. Goodroad, Strand Theatre, Warren, Minnesota.

PROJECTION

By F. H. RICHARDSON

Apprentice and Union

I have often been astonished that up to this time unions have taken such slight interest in a matter of paramount importance to them, no matter how viewed, viz: the apprenticing of projectionists.

I have hopes of getting at least one real apprenticeship law passed in the not distant future. I became deeply interested in clearing up the situation prevailing in a certain state last summer. After conferences with state officials I submitted a draft of suggested laws and rules, most of which the said officials approved after some time consumed in study of them. The matter is now in process of working out.

It has resolved itself largely into a question of what can be legitimately handled through "rules" promulgated by the Department of State Police, and what can be gotten through a Legislature composed of politicians, who know little or nothing about such matters, and perhaps care less, not realizing the damage which may be done through incompetency in a matter like the reproduction of motion pictures, upon which such a very large percentage of the people of today depend for their theatrical entertainment.

I have suggested a real apprenticeship, although I only dared suggest a one-year term, whereas it should have been two. I have proposed that no license shall be issued to project pictures before paying audiences unless the applicant shall have served an actual, bonafide apprenticeship of one year, and shall have passed a thorough examination, if a resident of the state, or shall have produced proof that he has done that which the officials consider a fair equivalent and be able to pass examination, if he be from another state. It is, of course, provided that those projecting motion pictures within the state at the time of adoption of the rule or law be excepted, though they shall be re-examined.

Exhibitors Should Welcome It

Exhibitors of sound business judgment should not and will not oppose this. On the contrary they should and will heartily welcome it, because they are, in the last analysis, the worst sufferers of all through incompetency in the projection room.

I know of nothing more foolish than to suppose that incompetency is cheap because it is cheap in purchase price—wage. INCOMPETENCY IS ALWAYS EXPENSIVE TO THE EXHIBITOR, no matter how cheap it may be in purchase price; also the lower the purchase price—wage—the more expensive it is likely to be, because low wage sets up no incentive to excell. It kills all ambition.

Incompetency in the projection room cuts many ways. It is nothing short of amazing that so many exhibitors who seem otherwise good business men, fail to realize that the man they get "cheap" because he lacks intelligence, knowledge and skill to earn more (and that is usually the ONLY reason for a man working cheaply), is really one of the most expensive things in all their establishments.

Not only does his incompetency cost heavily in added operating expense, but also (and more important) in loss of box office revenue by reason of decrease in attractiveness of the "show."

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in successful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Ave., New York City, or 28 East Jackson Boulevard, Chicago, Ill.

It is impossible to set the latter forth in convincing detail, because the exhibitor who cannot or does not realize that punk projection lowers the attractiveness of his show, hence decreases his box office income, is not a man one can ever hope to convince by argument. In the matter of operating expense, however, the matter is more easy.

Not Uncommon

It is not at all an uncommon thing to find motor generator set delivering something like 45 per cent. efficiency, instead of between sixty and seventy per cent., within two months of its installation, due entirely to lack of knowledge and intelligent care on the part of the projectionist. It is not at all an uncommon thing to find an expensive motor generator set which should have been in excellent condition after five or six years use, practically ruined in a year or two through lack of intelligent care, the use of unsuitable oils and lack of knowledge in the matter of damage done by slowly disintegrating cement floor surface.

It is no unusual thing to find expensive projectors shot to pieces for similar reasons, in a time which should have shown almost no wear at all.

It is no exaggeration to say that incompetency in projection rooms is costing hundreds upon hundreds upon hundreds of theatres anywhere from ONE TO FIFTY DOLLARS A DAY by reason of the fact that through such incompetency the attractiveness of the show suffers.

I do not propose to say that the serving of an apprenticeship will entirely cure all this. As a matter of fact it will not, BUT surely not even the most dense will question the proposition that the serving of an apprenticeship of reasonable time (even most ordinary trades require from two to three years) will increase the competency of men entering the projection field, and increase it very greatly too.

Position of Unions

It seems to me that, just as a plain matter of the commonest kind of common sense, the International Alliance of Theatrical Stage Employees and Moving Machine Operators of the United States and Canada (Whew! Some name, if you awsk me) should itself inaugurate and demand an apprenticeship requirement. In my judgment there should be a clause in every union contract reading something like this:

There shall be no man employed within the jurisdiction of this union, except those now members of this union, who has not served a bonafide apprenticeship of one year, if a resident of territory within the jurisdiction of this union, or who shall produce proof that he has projected pictures in theatres for at least two years if from other territory.

Mind you that is very crude, and designed only to outline the mere idea. The wording could be vastly improved, and when the one year apprenticeship has been well established it should be extended to two years.

Of course it is to be expected that some of the unthinking exhibitors and managers will object, claiming that such action will tend to restrict the supply of available men and thus increase wages.

Granted this may to some extent be true, what of it? The good Lord knows there is urgent need for exactly that same thing. One reason why we have so much incompetency is that exhibitors do not make competency worth while, or evince much willingness to encourage it by making it a financial object. Such a policy is of the "penny wise and pound foolish" variety. It is saving at the spigot and wasting at the bung hole.

In my opinion the unions simply stand in their own light by failing or refusing to work for an apprenticeship requirement. The stock objection is that there are already too many projectionists, which objection is perhaps well founded, but does the union for a moment suppose that failure to have an apprenticeship requirement limits the supply?

Think Again—

If so, then the union needs to think again. Quite the contrary, the no-apprenticeship increases the supply. The wants-to-be just simply gets a job in some small theatre outside the jurisdiction of the union, or "goes to school." He then obtains a "license" from an examining board which knows little about projection, and appears on the scene with a wide and somewhat derisive grin, an abundance of gall and a splendid stock of incompetency, sets himself up as a menace to unions and union conditions unless he be admitted to "the fold." Does any one dispute this?

Were the apprenticeship proposition put forward by the I. A. as I have suggested, the exhibitor, as a general proposition, would object, but in the end he would find it to put ten dollars into his pocket for every one it might possibly cost him through advance in wages—if it did the latter at all.

In the end he would benefit, even as he has benefited by everything which has tended to raise the level of the reproduction of the motion picture upon his screen. Any abnormal restriction of the field by an apprenticeship or anything else is just

pure nonsense. The plumbers, bricklayers and nearly every other trade requires an apprenticeship, and have for years, yet there is an abundance of mechanics.

The lawyer and doctor certainly have to serve a gruelling apprenticeship, and have a license, yet there are plenty of them. Fear of restriction and scarcity of men is just pure piffle. It amounts to nothing at all, but even if it did I would be for it because it is sadly needed.

Comparison

F. C. Shivers, Projectionist, Lexington, Nebraska, wants information as to comparative results of what he now has and Mazda. He asys:

I come to you for information on Mazda projection. Want a comparison of what I now have with what I would get with Mazda.

Like myself the manager is uninformed as to Mazda projection.

We now use A. C. from a 220 volt supply, through a Hallberg Economizer, with 60 amperes at the arc. Projection distance is 87 feet and picture is 13 feet 1 inch wide. Screen is plaster wall coated with oxide of zinc.

The projector optical train is according to lens chart. Projection lens working distance is 3⅞ inches and free diameter 1.51 inches. Some loss of light, don't you think?

Without changing screen do you think we can duplicate present screen results with Mazda? Of course, we would use the No. 2 lens with Mazda. Please be explicit, as the manager wants detailed information, and so do I.

Handbook Fine

Oh, yes! Forgot to say that I have received the new handbook, and that to say the least it is a very fine work. As an afterthought, will you explain all about the new aspherical condenser. We want to know how it is constructed, its advantages and everything in full.

Get Cash For It

SELL YOUR OUTGROWN EQUIPMENT

An Inch Advertisement in the **"For Sale"** Column of the Moving Picture World Will Move It. And An Inch Costs But

FIVE DOLLARS

Deliver the Goods

As to the aspherical condenser, I cannot tell you as to its construction because I've never, to date, seen one of them, except in operation, and have not examined them intimately. I do know, however, that they certainly do deliver the goods. They give a sharp, round spot, and reduce light loss very greatly. They are "the candy kid," to this time, in Mazda condensers.

As to a comparison—well, it is a hard subject to handle because so very much depends upon the ability and carefulness of the projectionist himself.

To get 100 per cent results from Mazda it is absolutely essential that the apparatus be exactly and precisely in line throughout—meaning that if the light source be off the optical axis by even so little as 1-16th of an inch the results will be very unsatisfactory and there will be heavy decrease in screen illumination—large light loss. Then, too, unless the projectionist handles his light source carefully and intelligently there is likely to be unnecessary decrease in life of the lamp filament, which same will "increase inversely with the square of the lack of care and intelligence," as it were.

You will find very complete information with regard to Mazda in the new handbook, and that information is fully illustratd.

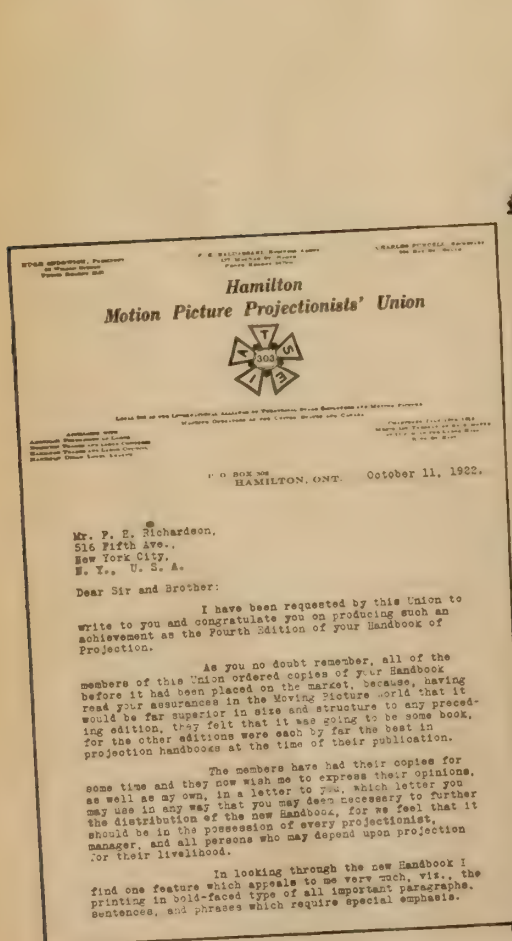
Give Proper Care

Of this you may be assured: Given proper care and careful adjustment and attention, you should and can fully duplicate your present screen result with Mazda. While the light will not be so powerful, it will nevertheless be more restful and pleasing to the eye, and the illumination will be absolutely steady and unchanging from start to finish of the show.

I do not care to advise in such matters, because so very much depends upon the individual who will handle the equipment AND upon the individual ideas of the individual who manages the theatre. I have stood beside two theatre managers, both of them at least fairly competent managers, who were looking at a demonstration of Mazda, and have heard one of them enthuse over the result, while the other pronounced it unsatisfactory.

These variations in ideas and opinions exist, and it makes it very difficult to advise. Personally I would not hesitate to make the change, because I believe you, friend Shivers, will get good results from the equipment as soon as you get acquainted with it.

The saving as against sixty amperes A. C. is very considerable. You probably use about 2,500 watts now, counting transformer losses. With the Mazda you would use only about 900 watts at most, plus transformer losses. Carbon consumption and lamp replacement would probably balance pretty well. Sorry, friend Shivers, but that is about all I could care to say.



Hamilton
Motion Picture Projectionists' Union

P. O. BOX 308
HAMILTON, ONT. October 11, 1922.

Mr. P. E. Richardson,
516 Fifth Ave.,
New York City,
N. Y., U. S. A.

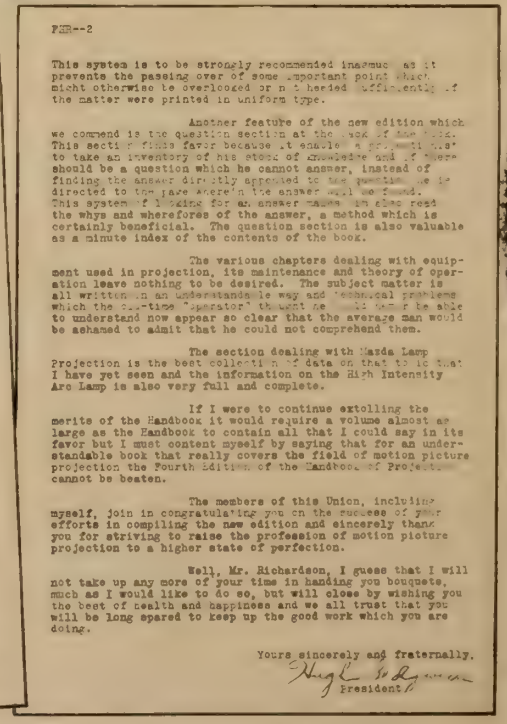
Dear Sir and Brother:

I have been requested by this Union to write to you and congratulate you on producing such an achievement as the Fourth Edition of your Handbook of Projection.

As you no doubt remember, all of the members of this Union ordered copies of your Handbook before it had been placed on the market, because, having read your assurances in the Moving Picture World that it would be far superior in size and structure to any preceding edition, they felt that it was going to be some book, for the other editions were each by far the best in projection handbooks at the time of their publication.

The members have had their copies for some time and they now wish me to express their opinions, as well as my own, in a letter to you, which letter you may use in any way that you may deem necessary to further the distribution of the new Handbook, for we feel that it should be in the possession of every projectionist, manager, and all persons who may depend upon projection for their livelihood.

In looking through the new Handbook I find one feature which appeals to me very much, viz., the printing in bold-faced type of all important paragraphs, sentences, and phrases which require special emphasis.



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This system is to be strongly recommended inasmuch as it prevents the passing over of some important point which might otherwise be overlooked or not heeded sufficiently if the matter were printed in uniform type.

Another feature of the new edition which we commend is the question section at the back of the book. This section finds favor because it enables a projectionist to take an inventory of his stock of knowledge and if there should be a question which he cannot answer, instead of finding the answer directly appended to the question he is directed to the page wherein the answer will be found. This system of looking for an answer makes us also read the whys and wherefores of the answer, a method which is certainly beneficial. The question section is also valuable as a minute index of the contents of the book.

The various chapters dealing with equipment used in projection, its maintenance and theory of operation leave nothing to be desired. The subject matter is all written in an understandable way and technical problems which the part-time "operator" thought he could never be able to understand now appear so clear that the average man would be ashamed to admit that he could not comprehend them.

The section dealing with Mazda Lamp Projection is the best collection of data on that topic that I have yet seen and the information on the High Intensity Arc Lamp is also very full and complete.

If I were to continue extolling the merits of the Handbook it would require a volume almost as large as the Handbook to contain all that I could say in its favor but I must content myself by saying that for an understandable book that really covers the field of motion picture projection the Fourth Edition of the Handbook of Projection cannot be beaten.

The members of this Union, including myself, join in congratulating you on the success of your efforts in compiling the new edition and sincerely thank you for striving to raise the profession of motion picture projection to a higher state of perfection.

Well, Mr. Richardson, I guess that I will not take up any more of your time in handing you bouquets, much as I would like to do so, but will close by wishing you the best of health and happiness and we all trust that you will be long spared to keep up the good work which you are doing.

Yours sincerely and fraternally,
Hugh [illegible]
President

Hamilton Local Says—
"You Should Have It"

Richardson's Handbook of Projection—Price—$6.00

Chalmers Pub. Co.
516 Fifth Ave. N.Y.

CURRENT AND ADVANCE FILM RELEASES

Together with Index to Reviews and Consensus of Trade Paper Criticisms.

AMERICAN RELEASING

		Review	Consensus	Footage
of the Big Snows	Curwood Prod.	Sept. 2	Nov. 4	4,549
Hidden Woman	Nanuet Prod.	Sept. 16		5,000
n's Law and God's	Finis Fox Prod.	Aug. 12		5,000
e Three Buckaroos	Balshofer Prod.	Aug. 12		5,000
Mohican's Daughter	S. E. V. Taylor Prod.	Sept. 30		5,000
and My Gal	Welsh-Pearson Prod.	Aug. 26		5,433
Amazing Lovers	Jans Prod.			6,000
Proof of Innocence	Louise DuPre	Oct. 21		4,800
Trail of the Axe	Dustin Farnum	Oct. 7		5,000
n and Woman	Jans Prod.			5,000
Challenge	Dolores Cassinelli			5,000
ls of Fortune	Russell Simpson	Aug. 19		5,609
othy's Quest	Dirigi Prod.	Sept. 23		6,000
l's of Fortune	Davis-Chaudet			5,609
Woman He Loved	Frothingham	Sept. 16	Sept. 30	6,000
en of the Moulin Rouge	Pyramid Prod.	Aug. 19		6,704
Sign of the Rose	George Beban	Aug. 5	Aug 26	6,200
en the Desert Calls	Pyramid			6,000
n and Woman	Jans			5,000
Challenge	Dolores Cassinelli			5,000
Pillagers				6,000
House of Solomon				6,000
per Love				6,000
ebird Jr.	Mary Anderson	Oct. 14		5,000
Other Side	Hugh Dierker			6,000
Deerslayer	Sacramento Prod.			6,000
he Cross Roads	Seena Owen			6,000
e of Alaska	Chester Bennett			4,666
gle Adventures	Martin Johnson			5,000

ARROW

ulse	Neva Gerber	Oct. 21		4,505
-Eighth Apache	Roy Stewart			5,000
y Not Now	Eddie Lyons			2,000
ow Me	Eddie Lyons			2,000
Janitor's Wife				2,000
a Butler				2,000
h Paint				2,000
ds Up				2,000
Star Reporter	Billie Rhodes	Aug. 26		4,622
ion to Adjourn	Roy Stewart	Aug. 19		5,785
Price of Youth	Neva Gerber	Aug. 19		4,995
-Fisted Jefferson	Jack Hoxie	Sept. 16		4564
eful Peters	William Fairbanks	Nov. 4		4,690

ASSOCIATED EXHIBITORS

Real Adventure	Florence Vidor	July 8	July 29	4,932
n the Air About Mary	Louise Lorraine	July 8	Sept. 2	4,627
n the Devil Drives	Leah Baird	July 8		4,687
dma's Boy	Harold Lloyd	Aug. 12	Sept. 30	4,377
to Dawn	Florence Vidor	Sept. 9	Sept. 23	5,200
n Husbands Deceive	Leah Baird	Sept. 2	Sept. 23	5,708
We Met Again	Mae Marsh	Nov. 4		5,822

EDUCATIONAL FILMS CORP.

grams	Twice a Week			1,000
ger	Mermaid			2,000
Boy	Mermaid			2,000
d Fire	Mermaid			2,000
erville Trials	Toonerville			2,000
One Man Reunion	Bruce			1,000
andal in Bohemia	Sherlock Holmes			2,000
erville Topics	Toonerville	Aug. 26		2,000
Empty House	Sherlock Holmes	Aug. 26		2,000
out Below	Mermaid	Aug. 26		2,000
Copper Beeches	Sherlock Holmes	Aug. 19		2,000
y's Nut Sunday	Johnny Hines			2,000
Yellow Face	Sherlock Holmes			2,000
ure Bound	Mermaid			2,000
y's Feud	Johnny Hines	Sept. 16		2,000
Son of a Shiek	Christie	Sept. 9		2,000
m My Glove	Christie	Sept. 23		2,000
g Tail Romance	Campbell	Sept. 9		2,000
Devilish Dragon	Tony Sarg			1,000
Speeder	Hamilton	Sept. 23		2,000
Blanket Stiff	Bruce	Sept. 23		2,000
Er Run	Christie	Sept. 30		2,000
of San Pedro	Drama	Sept. 30		2,000
Fish	Comedy	Oct. 7		1,000
Priory School	Drama	Oct. 14		2,000
Skipper's Sermon	Toonerville Comedy	Oct. 14		2,000
vs. Beast	Louis Shuman	Oct. 21		2,000
Solitary Cyclist	Sherlock Holmes	Oct. 28		2,000
Swells	Christie	Oct. 28		2,000
First Flivver	Tony Sarg	Oct. 28		1,000
s	Jack White	Nov. 4		2,000
e Your Weapons	Christie	Nov. 4		2,000
Enchanted City	Special	Feb. 18		1,000
Steeplechaser	Mermaid	Oct. 7		2,000

FAMOUS PLAYERS-LASKY

Woman Who Walked				
e	Dorothy Dalton	June 17	June 24	5,947
Leading Citizen	Thomas Meighan	June 24	July 8	6,634
Eyes of the Mummy	Pola Negri	Aug. 19		3,805
Satan Sleeps	Jack Holt	July 8	July 22	6,675
of Suva	Mary Miles Minter	July 1	July 8	4,639
Man Unconquerable	Jack Holt	July 29	Aug. 5	5,795
e Defense	Ethel Clayton	May 6	Aug. 19	4,905
The Greatest Truth	Mia May	August 6	Aug. 5	5,257
Borderland	Agnes Ayres	Aug. 5	Aug. 26	5,486
The Dictator	Wallace Reid	July 15	Aug. 12	5,221
The Bonded Woman	Betty Compson	Aug. 12		5,000
If You Believe It, It's So	Thomas Meighan	July 22	Aug. 26	6,764
The Young Diana	Marion Davies	Aug. 12		6,744
Mysteries of India	Mia May	Aug. 5		7,505
Blood and Sand	Rodolph Valentino	Aug. 19		7,235
Nice People	DeMille Prod.	Aug. 26		6,244
Her Gilded Cage	Gloria Swanson	Aug. 12		6,249
The Valley of Silent Men	Cosmopolitan	Sept. 9		6491
Burning Sands	Melford Prod.	Sept. 16		6909
Pink Gods	Bebe Daniels	Oct. 7		7,062
Manslaughter	DeMille	Sept. 30		9,061
Missing Millions	Alice Brady	Sept. 30	Oct. 21	5,870
Above the Law				7,177
The Old Homestead	All-Star	Oct. 14		7,696
The Face in the Fog	Lionel Barrymore	Oct. 21	Nov. 4	6,095
The Cowboy and the Lady				
To Have and to Hold	Geo. Fitzmaurice	Nov. 4		7,518
When Knighthood Was in Flower	Marion Davies	Sept. 30		11,618
On the High Seas	Dorothy Dalton	Oct. 14		5,050
The Ghost Breaker	Wallace Reid	Sept. 23	Oct. 21	5,130
Clarence	Wallace Reid	Oct. 28		6,146
The Impossible Mrs. Bellew	Gloria Swanson	Nov. 4		7,155

FILM BOOKING OFFICE OF AMERICA

The Understudy	Doris May	July 8	Aug. 19	4537
My Dad	Johnnie Walker	July 15	July 29	5600
In the Name of the Law	Special	July 22	Aug. 19	6126
Up and at 'Em	Doris May	Sept. 9		4580
The Wreckage	Special			
Colleen of the Pines	Jane Novak	July 15	Sept. 2	4738
The Kick-Back	Harry Carey	Aug. 5	Aug. 26	5000
Their First Vacation	Carter DeHaven	Sept. 23		2,000
Such Is Life at a Dutch County Fair	Travelaugh	Sept. 23		
Hound of the Baskervilles		Sept. 30	Oct. 28	4,900
Twin Husbands	De Haven	Oct. 7		2,000
Such Is Life in Amsterdam		Sept. 30		1,000
Pop Tuttle's Clever Catch	Dan Mason	Oct. 14		2,000
If I Were Queen	Ethel Clayton	Oct. 28		5,955
Entertaining the Boss	Carter DeHaven	Nov. 4		2,000
Such Is Life in Busy London	Travelaugh	Nov. 4		1,000

FIRST NATIONAL

Crossroads of New York	Sennett Prod.	June 3	June 17	6,292
One Clear Call	Stahl Prod.	June 10	July 8	7,450
His Wife's Relations	Buster Keaton	May 6		2,000
Domestic Relations	Kath. MacDonald	June 17	July 29	5,192
Fool's First	Neilan Prod.	July 8		5,773
The Half Breed	Morosco Prod.	July 1	July 29	5,484
Slippery McGee	Morosco Prod.			6,000
Smudge	Charles Ray	July 15		4,716
Alias Julius Caesar	Charles Ray			
Bellboy 13				
Lorna Doone	Maurice Tourneur	Oc. 21		6,083
Hurricane's Gal	Dorothy Phillips	Aug. 5	Sept. 2	7,944
The Masquerader	Guy Bates Post	Aug. 26		7,835
Heroes and Husbands	Katherine MacDonald	Aug. 26		5,460
Rose of the Sea	Anita Stewart	Aug. 19		6,037
East Is West	Constance Talmadge	Sept. 9	Sept. 23	7,737
The Light in the Dark	Hope Hampton	Sept. 9	Oct. 7	7,500
Ma and Pa	Sennett Comedy	Sept. 9		2000
Skin Deep	Ince Prod.	Sept. 30		6,500
Home-Made Movies	Comedy	Oct. 7		2,000
The Bond Boy	Richard Barthelmess	Oct. 21		6,902
The Eternal Flame	Norma Talmadge	Sept. 23	Oct. 21	7,453
The Electric House	Buster Keaton	Oct. 28		2,231
Step Forward	Turpin-Sennett			1,737
The Woman He Married	Anita Stewart	April 22	May 13	6,563
The Blacksmith	Buster Keaton			1,746

FOX FILM CORP.

Monte Cristo	Dumas Story	April 1	Aug. 5	9,828
Nero	Violet Mersereau	June 3	June 24	11,500
Silver Wings	Mary Carr	June 3	June 17	8,275
Thrills and Spills	Educational	Sept. 23		
The Eskimo	Clyde Cook	Sept. 23		2,000
Ancient Rome	Fox Educational	Sept. 23		
Riding the Goat	Fox Cartoon	Sept. 23		
Water Sports	Fox Educational	Sept. 23		
Lights of New York	Special			
My Friend the Devil	Special	Oct. 28		9,555
The Fast Mail	Special	July 15	July 15	4,880
Falls Ahead	Mutt and Jeff	Aug. 12		1 000
Just Tony	Tom Mix	Aug. 26	Sept. 23	5,223
West of Chicago	Charles Jones	Aug. 26		4,694
All Wet	Al St. John	Aug. 26		2,000
The Reporter	Lupino Lane	Aug. 19		2,000
The Crusader	William Russell	Aug. 19		4,780
Honor First	John Gilbert	Aug. 19		5,000
Oathbound	Dustin Farnum	Aug. 12		4,468
Moonshine Valley	William Farnum	Sept. 2	Sept. 30	5,619
A Pair of Aces	Lee Kids	Sept. 2		2,000
Educational	Series	Sept. 9		1000
A Little Child Shall Lead Them	Special	Sept. 16	Sept. 30	8,361
Do and Dare		Oct. 7		4,744
In Calvert's Valley	John Gilbert	Oct. 21	Nov. 4	4,735

(Continued on following page)

(Continued from preceding page)

		Review	Consensus	Footage
Yosemite Trail		Sept. 30	Oct. 28	4,368
Youth Must Have Love	Shirley Mason	Sept. 30	Oct. 21	4,368
Dandy Dan		Oct. 7		2,000
The Pirate	Lupino Lane	Oct. 7		1,000
Red Hot	Cartoon	Oct. 7		2,000
Kids and Skids	Lee Kids	Oct. 7		
The Fallen Archers	Cartoon	Oct. 7		1,000
Mixed Faces	William Russell	Oct. 14		4,400
Cold Turkey	Cartoon Comedy	Oct. 14		1,000
The Tin Broncho	Sunshine Comedy	Oct. 14		2,000
The City Chap	Al. St. John	Oct. 21		2,000
Lazy Bones	Clyde Cook			2,000
Double Trouble	Lee Kids	Oct. 28		2,000
Splitting Hairs	Sunshine			2,000
Puppy Love	Sunshine			5,173
Without Compromise	William Farnum	Nov. 4		4,587
Bells of San Juan	Charles Jones	Nov. 4		2,000
Step Lively, Please	Sunshine Comedy	Nov. 4		1,000
Bumps and Thumps	Mutt and Jeff	Nov. 4		

GOLDWYN

Yellow Men and Gold		June 10	July 1	5,224
Centaurs of the Field	Sport Film			1,000
Winter Pep	Sport Film			1,000
The Dust Flower	Helene Chadwick	July 15	Aug. 5	5,651
Always the Woman	Betty Compson	July 22	Aug. 12	5,450
A Rex Beach Week-End	Sport Film			1,000
Taking the Air	Sport Film			1,000
By-Way Champions	Sport Film			1,000
Fore				1,000
Hook, Line and Sinker				1,000
Split Seconds				1,000
Playing the Game				1,000
Remembrance	All-Star	Sept. 23	Oct. 14	5,650
Sherlock Holmes	John Barrymore	May 20	June 3	8,000
The Sin Flood	Lloyd, director	Jan. 21	Oct. 22	6,500
Brothers Under the Skin				
Hungry Hearts				

HODKINSON

Hope	Mary Astor	June 24		3,000
Heart's Haven	Adams-McKim	Aug. 12	Sept. 30	
The Veiled Woman		June 24	Aug. 19	5,300
Great Authors	Series			1,000
Movie Chat	Series			1,000
Slim Shoulders	Irene Castle	July 8	Aug. 19	6,050
Married People	Mabel Ballin	July 29	Sept. 2	5,200
Affinities	Colleen Moore	Aug. 26		5,700
The Headless Horseman	Will Rogers	Oct. 28		6,000

METRO

Sherlock Brown	Bert Lytell	June 3	July 15	4,800
The Five Dollar Baby	Viola Dana	June 10	June 24	6,000
The Stroke of Midnight	Foreign Film	June 17	July 1	6,000
Don't Write Letters	Gareth Hughes.	May 13	June 10	4,800
The Prisoner of Zenda	Rex Ingram Prod.	May 6	June 3	10,467
Fascination	Mae Murray	April 29	May 20	7,940
Forget-Me-Not	Burston Prod.	July 29		
The Face Between	Bert Lytell	July 29	Aug. 5	5,000
A Ladies' Man	Bull Montana	Aug. 26		3,000
The Hands of Nara	Clara K. Young	Aug. 19	Sept. 23	6,000
Broadway Rose	Mae Murray	Sept. 30	Oct. 21	7,227
June Madness	Viola Dana	Oct. 7		5,600
Trifling Women	Rex Ingram Prod.	Oct. 14		9,000
Youth to Youth	Billie Dove	Oct. 28		6,900
A Punctured Prince	Bull Montana	Oct. 28		2,000

PATHE

Nanook of the North	Eskimo Film	June 24	July 1	6000
Go Get Em, Hutch—Serial	Charles Hutchison			1000
Pathe Review	Issued Weekly			
Pathe News	Twice a Week			
Topics of the Day	Issued Weekly			250
The Timber Queen	Ruth Roland Serial			
The City Slicker	Lloyd Reissue			1,000
Let's Go	Lloyd Reissue			1000
The Mechanical Horse	Cartoon Comedy	Aug. 26		1000
Hear 'Em Rave	Lloyd Reissue			1000
Makin' Movies	Johnny Jones	Aug. 26		2000
Wet Weather	Paul Parrott	Sept. 23		1000
Fearless Fido	Cartoon Fable	Sept. 2		700
Off the Trolley	Lloyd Reissue			1000
His Own Law	Leo Maloney	Sept. 2		2000
The Boy and the Bear	Cartoon Fable	Sept. 23		700
Si Senor	Lloyd Reissue			1000
One Terrible Day	Children	Aug. 19		2000
The Two Explorers	Cartoon Fable	Sept. 16		700
Come and Get Me	Leo Maloney	Sept. 23		2000
Count the Votes	Lloyd Reissue			1000
365 Days	Snub Pollard	Aug. 19		2000
The Two Slick Traders	Cartoon Fable	Sept. 30		700
Two Scrambled	Lloyd Reissue			1000
The Landlubber	Paul Parrott	Sept. 9		1000
Bone Dry	Paul Parrott	Sept. 9		1000
Speed—Serial	Charles Hutchinson	Sept. 23		2,000
Soak the Sheik	Paul Parrott	Sept. 23		1,000
Face the Camera	Paul Parrott	Sept. 30		1,000
At the Old Stage Door	Lloyd Reissue			1,000
The Big Flood	Cartoon	Sept. 30		700
Pay Your Dues	Lloyd Reissue			1,000
Deputized	Leo Maloney	Sept. 30		2,000
For Rent—Haunted	Comedy	Sept. 30		2,000
The Upper-cut	Parrott	Oct. 7		1,000
Fire Fighters	Comedy	Oct. 7		2,000
The Hated Rivals	Cartoon	Oct. 7		
Never Touched Me				
Two of a Trade	Cartoon Comedy	Oct. 14		700
The Old Sea Dog	Snub Pollard	Oct. 14		2,000
Rough Going	Leo Maloney	Oct. 14		2,000
Smyrna on Fire	News-Special	Oct. 14		

		Review	Consensus	Footage
Out on Bail	Paul Parrott	Oct. 21		1,000
The Romantic Mouse	Cartoon	Oct. 21		1,000
Shiver and Shake	Paul Parrott	Oct. 21		1,000
Broadcasting	Johnny Jones	Oct. 21		2,000
Chop Suey & Co.	Lloyd Reissue			1,000
The Rajah	Lloyd Reissue			1,000
The Bar-Cross War	Leo Maloney	Oct. 28		2,000
The Golf Bug	Paul Parrott	Oct. 28		1,000
The Ropin Fool	Will Rogers	Oct. 28		2,000
Henpecked Harry	Paul Terry	Oct. 28		1,000
Shine 'Em Up	Paul Parrott	Nov. 4		1,000
The Elephant's Trunk	Cartoon Fable	Nov. 4		1,000
Our Gang	Hal Roach	Nov. 4		2,000
Hale and Hearty	Snub Pollard	Nov. 4		1,000

PLAYGOERS PICTURES

The Man She Brought Back	Chas. Miller Prod.	Oct. 7		5000
Face to Face	Reginald Warde	Oct. 7		5000
The Island of Doubt	Wyndham Standing	Sept. 30	Oct. 21	5,483
Through the Storm	Ross Prod.	Sept. 9		5900
Her Majesty	Mollie King	Aug. 19		4331
The Woman Who Came Back		Aug. 12	Oct. 7	5,100
Tracks	Noble Johnson	June 17	July 8	5400
Sunshine Harbor	Margaret Beecher			4300

SELZNICK

A Woman of No Importance	English Film	June 17	July 8	5000
Channing of the Northwest	Eugene O'Brien	June 17	June 24	4?2
John Smith	Eugene O'Brien	June 10	July 22	6000
Under Oath	E. Hammerstein	Aug. 26		5,17
Selznick News	Two a Week			1000
Love Is an Awful Thing	Owen Moore	Sept. 16	Oct. 7	6,50

UNITED ARTISTS

The Three Musketeers	Douglas Fairbanks	Sept. 10	Sept. 24	
Little Lord Fauntleroy	Mary Pickford	Oct. 1	Oct. 8	990
The Doll's House	Nazimova	Feb. 25	Mar. 4	55(
Fair Lady	Rex Beach Prod.	Apr. 1	Apr. 22	70(
The Man Who Played God	Geo. Arliss	Oct. 7	Oct. 28	5,85
Robin Hood	Douglas Fairbanks	Oct. 28		10,00

UNIVERSAL

Adventures of Robinson Crusoe	Harry Myers Serial	June 17		
Human Hearts	House Peters	July 22	Aug. 5	63(
The Storm	House Peters	July 1	July 8	74(
Perils of the Yukon	Wm. Desmond Serial	July 8		
The Wall Nut	Roy Atwell			10(
Hickville's Romeo	Lee Moran			20(
Tracked Down	Art Acord			20(
Matinee Idles	Neely Edwards			10(
Sure Shot Morgan	Special			20(
Cured	Queenie			20(
The Gypsy Trail	Art Acord			20(
Young Ideas	Roy Atwell			10(
In the Days of Buffalo Bill	Art Acord-Serial	Sept. 2		
Foolish Lives	Lee Moran			20(
The Soul Herder	Harry Carey			20(
Off the Earth	Neely Edwards			10(
The Radio Hound	Brownie	Sept. 30		20(
White and Yellow	Jack Mulhall			20(
Top o' the Morning	Gladys Walton	Sept. 9	Oct. 7	4,6
Confidence	Frank Mayo	Sept. 30	Oct. 21	4,7(
His First Job	Lewis Sargent			1,0
Giants of the Open	Roy Stewart	Oct. 21		2,0
The Radio King	Serial	Sept. 30		Seri
The Girl Who Ran Wild	Gladys Walton	Oct. 7	Oct. 28	4,5
The Long Chance	All Star	Oct. 7	Oct. 28	4,5
Under Two Flags	Priscilla Dean	Oct. 7	Oct. 28	7,(
White and Yellow	Jack Mulhall	Oct. 7		2,0
His First Job	Comedy	Oct. 7		1,0
Love Drops	Neely Edwards	Oct. 14		1,0
Some Family	Lee Moran	Oct. 14		2,0
The Wrong Man	Harry Carey			2,0
A Kickin' Fool	Comedy	Oct. 7		2,0
Once to Every Boy	Lewis Sargent	Oct. 21		1,0
The Fresh Kid	Johnny Fox and Edna Gregory	Oct. 21		2,0
King of the Greeks	Jack Mulhall			2,0
The Lone Hand	Hoot Gibson	Oct. 21		4,5
Doing 'em Good	Neely Edwards	Oct. 28		1,0
Wedding Pumps	Brownie	Oct. 28		2,0
Rustlers of the Redwoods	Roy Stewart			2,0
The Kentucky Derby	Jewel	Oct. 28		5,3
Wolf Law	Frank Mayo	Oct. 28		4,(
The Cabby	Century	Nov. 4		2,0
A 44-Caliber Mystery	Harry Carey			2,0
Blue Blood and Red	Roy Stewart	Nov. 4		2,0
Broad Daylight	Lois Wilson			1,0
Accidental Wealth	Neely Edwards			2,0
Ginger Face	Century Comedy			

VITAGRAPH

Gypsy Passion	French Prod.	Apr. 8	May 6	5(
A Virgin's Sacrifice	Corinne Griffith	July 1	Aug. 12	4(
Restless Souls	Earle Williams	June 24	Apr. 22	5(
A Guilty Conscience	Antonio Moreno			
The Angel of Crooked Street	Alice Calhoun	June 3	June 17	5
The Silent Vow	William Duncan	Apr. 15	Apr. 29	4
The Ladder Jinx	Special	July 22	Sept. 2	5
The Girl in His Room	Alice Calhoun	July 1	July 22	4
A Pair of Kings	Larry Semon	July 8		2
Golf	Larry Semon	Aug. 26		2
A Girl's Desire	Alice Calhoun	Sept. 2	Oct. 7	4,9
The Little Wildcat	Alice Calhoun	Sept. 16		5
The Fighting Guide	William Duncan	Sept. 16		4
Fortune's Mask	Earle Williams	Oct. 14		4,5

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MISCELLANEOUS

J. STUART BLACKTON

		Review	Consensus	Footage
The Glorious Adventure	Lady Diana Manners.	May 6	May 20	7730

M. J. BURNSIDE

Yankee Doodle, Jr.		Mar. 18	Apr. 22	5000

FEDERATED EXCHANGES

The Whirlwind	Joe Rock			2000
Beware of Blondes	Hallroom Boys Com.			2000

D. W. GRIFFITH

One Exciting Night	All Star Cast	Oct. 21		11,000

PRIZMA

The Land of the Red Man		Aug. 5		1000

M. J. WINKLER

Felix in the Swim	Cartoon	July 29		1000
Fifty-Fifty	Felix Cartoon	Oct. 21		1,000

EAST COAST PRODUCTIONS

West Is Worst	Comedy	Sept. 23		
Big Stakes		Sept. 30		4,700

AL LICHTMAN CORP.

Rich Men's Wives	Gasnier Prod.	Sept. 2	Nov. 4	6,500
Shadows	B. Schulberg Prod.			
Thorns and Orange Blossoms				

STATE RIGHTS

IVAN ABRAMSON

The Wildness of Youth	All-Star	Aug. 26		7000

AFFILIATED DISTRIBUTORS

I Am the Law	Curwood, Author	May 27	July 15	6800

ALLIED PRODUCERS AND DISTRIBUTORS

The Three Must-Get-Theres	Max Linder	Sept. 9		3800
A Woman's Woman	Mary Alden	Oct. 14		7,900

ANCHOR FILM CORP.

The Storm Girl	Peggy O'Day	Aug. 26		5000
The American Toreador	Bill Patton	Sept. 2		5000

ARTCLASS PICTURES

After Six Days	Bible Pictures	Apr. 1		10000

AYWON FILM CORP.

White Hell	Bartlett Prod.	May 27		6100
Barbed Wire		Oct. 7		5,000
The Unconquered	Maciste	Nov. 4		6,500
Another Man's Boots	Anchor Prod.	Nov. 4		5,000
Bull Dog Courage	George Larkin			5,000
Boomerang Justice	George Larkin			5,000

CHARLES C. BURR

Sure-Fire Flint	Johnny Hines	Oct. 28		6,000
The Secrets of Paris	Whitman Bennett	Oct. 28		7,000

CLARION PHOTOPLAYS

Expose of Sawing a Lady in Half				1475

CLARK CORNELIUS

The Hate Trail		May 13		4588

T. R. COFFIN CO.

Easy Pickin	Comedy	Sept. 2		2000

EPCO FILM CO.

Against the Law		Sept. 30		Not Given

EQUITY PICTURES

The Hardest Way	Fannie Ward	July 29		5400
What's Wrong With the Women?	Goodman Prod.	Aug. 12		6000

C. B. C.

Life's Greatest Question	Roy Stewart	Aug. 19		5000
Sunrise Comedies	Billie West			2000
Cap'n Kidd	Eddie Polo Serial			
More to Be Pitied Than Scorned	Special	July 29		5800
Hallroom Boys	Twice a Month			2,000
The New Mama	Hallroom Boys	Nov. 4		2,000

DI LORENZO, INC.

The Trail of Hate	Big Boy Williams	June 3	June 24	5000

MURRAY GARSSON

A Game of Craft	Nick Carter Series	Nov. 4		2,000
The Spirit of Evil	Nick Carter	Nov. 4		2,000
Unseen Forces	Nick Carter	Nov. 4		2,000

		Review	Consensus	Footage

GENIUS FILMS

Women Men Marry	Dillon Prod.	Nov. 4		5,986

GEOGRAPHIC FILM CO.

The Garden of Gethsemane	Biblical Story	May 13		1000

PHIL GOLDSTONE

Watch Him Step	Richard Talmadge	May 13		5000
When East Comes West	Franklyn Farnum			5000
The Cub Reporter	Richard Talmadge	Sept. 30		5000
Smiling Jim	Franklyn Farnum			5000
Deserted at the Altar	Special			
Texas	Franklyn Farnum			5000
Lucky Thirteen	Richard Talmadge			5000
Wildcat Jordon	Richard Talmadge	Nov. 4		5000

G. H. HAMILTON

In Self Defense		May 6		4900
When Knights Were Bold				5000

J. W. FILM CORPORATION

For Your Daughter's Sake	Grace Darling	Sept. 9		4963

KINETO

Bending the Twig		Sept. 30		1,000
Some Wild Babies		Sept. 30		1,000

BURTON KING

Shylock of Wall Street	Dore Davidson	Oct. 28		6,000

LEE-BRADFORD

Flesh and Spirit		Apr. 15		5000
Squirrel Comedies				2000
The Unconquered Woman	Rubye DeRemer	Sept. 9		4611

JESSE A. LEVINSON

Playthings of an Emperor	All Star Cast	Oct. 21		5,600

BERT LUBIN

Partners of the Sunset	Allene Ray	Apr. 29		4950

NORTH-WEBER

Notoriety	Well-Nigh Prod.	Oct. 14		8,600

O'CONOR PRODUCTIONS

No Brains	Billy Franey			2000
Highly Polished	Billy Franey			2000
Piece in Pieces	Billy Franey			2000
Hot and Cold	Billy Franey			2000

OUT OF THE INKWELL CO.

Flies	Cartoon Comedy	Sept. 16		1000

PERFECT PICTURES

The Power of Love	All Star Cast	Oct 21		5,000

PRODUCERS SECURITY

Squire Phin	Maclyn Arbuckle	May 13		5000
The Country Flapper	Dorothy Gish	Aug. 12		
Trail of the Law	Wilfred Lytell			
The Man Who Paid	Wilfred Lytell			5000
Mr. Potter of Texas	Maclyn Arburkle	Aug. 5		4400
The Wolf's Fangs	Wilfred Lytell			5000
In the Night	All-Star			5000
Irving Cummings Series	Two-Reelers			2000

RIALTO PRODUCTIONS

The Wolf Pack		Apr. 15		5000
Nine Seconds From Heaven	Danish Production	July 8	Aug. 12	5000

SECOND NATIONAL

The Night Riders	Western Story	Apr. 22		5750
David and Jonathan	Island Romance			5,000
Broken Shadows	Irish Love Story			5,000
One Moment's Temptation	Lost Heiress			5,000

W. M. SMITH

So This Is Arizona?	Franklyn Farnum	Apr. 22		5800
The Angel Citizen	Franklyn Farnum	Aug. 5		4200
Trail's End	Franklyn Farnum	Nov. 4		4,700

SACRED FILMS, INC.

Abraham and Sarah	Bible Picture	Mar. 11		1000
Abraham and Lot	Bible Film	Aug. 19		1000

SANFORD PRODUCTIONS

The Better Man Wins	Pete Morrison	Oct. 7		5000
Tweedy Comedies				2000

WILLIAM STEINER

The Heart of a Texan	Neal Hart	Aug. 19		4600
West of the Pecos	Neal Hart	Aug. 19		4300
Table-Top-Ranch	Neal Hart	Oct. 7		4,590

UNITY

Why Do Men Marry	Edy Darclea	Sept. 23	Oct. 21	5,000

WARNER BROTHERS

Your Best Friend	Vera Gordon	Apr. 1	June 24	
Rags to Riches		Oct. 7	Oct. 28	6,000
Brass	Charles Norris			
A Dangerous Adventure	Grace Darmond			7,000

WEBER AND NORTH

The Curse of Drink	Star Cast	Sept. 9	Sept. 30	5,900
Notoriety	Maurine Powers	Oct. 14	Nov. 4	8,600

WESTERN PICTURES EXPLOITATION CO.

According to Hoyle	David Butler	June 24		5000
Bing, Bang, Boom	David Butler	July 22		5000
Flesh and Blood	Lon Chaney	Aug. 19		5300
The Sage Brush Trail	Roy Stewart	Sept. 2		4470
Blazing Arrows	Lester Cuneo	Nov. 4		5,000

J. W. WILLIAMSON

Wonders of the Sea	Submarine	Nov. 4		2,000

Better Equipment

Conducted by E. T. KEYSER

Egyptian in Both Architecture and Decoration Is Grauman's New House

THE $200,000 Grauman Egyptian theatre which opened in Hollywood, California, on October 18 with Robin Hood constitutes an architectural innovation in picture theatre design in that it is as thoroughly Egyptian in arrangement and decoration as any modern structure could reasonably be.

One of the innovations introduced by Grauman in the building of the new theatre is an open air fore court, one hundred and fifty feet long by forty-five feet wide through which, after purchasing a ticket, one passes into the theatre lobby.

This lobby measures seventy-five feet in length by twenty-five feet in width and its ceiling is twenty-four feet above its Mosaic floor.

The lobby leads into a curved foyer from which one enters the aisles of the auditorium. This latter is one hundred and eighteen feet in length, one hundred and sixteen feet in width and contains seventeen hundred and sixty of the house's total seating capacity of two thousand.

Egyptian Decorations

Flanked by Egyptian columns, two on each side, the stage, which is equipped for any kind of a theatrical performance, measures seventy-three by thirty feet. Between the columns, which are six feet in diameter, is a statue of the Sphinx, and above the proscenium arch is secreted the organ chamber, which measures fifty-six by fifteen feet.

The walls are adorned with hieroglyphics and Egyptian sculptures in low relief. The harmony of carving and coloring has been extended even to the projection room.

Two Power's Projectors

Mechanics and art join hands to make a perfect screen display of motion pictures and that is why Sid Grauman pays so much detailed attention to the projection rooms to his theatres. Grauman long ago realized that good pictures, if poorly projected, will not be a popular success and this understanding of the screen art is responsible for the minute care with which the projection rooms of Grauman's theatres are equipped.

The mechanical equipment of the projection room on which $5,000 has been expended, includes two Power's six-B projectors, illuminated with Power's G. E. high intensity arcs; one Power's triple dissolver, with which some of the latest coloring effects will be presented; three spot lights casting vari-colored hues; a special Westinghouse generator, wound for a capacity of 125 amperes, and the necessary connections to insure mechanical perfection in the screening of all pictures.

FILM VAULT

of Grauman's Egyptian Theatre, showing film cabinet.

Remote Control System

This equipment is operated by the projectionist by means of automatic electrical controls arranged in three stations, from any one of which he will have complete control of the entire equipment.

The comfort of the projection room has been further enhanced by placing the rheostats of the filming machines in a specially made cabinet. Like the main room, this is ventilated by a fresh air system that insures a constant circulation of ozone.

Because the rheostats generate an intense heat, the customary plan of installing them in the projection room was abandoned in the Egyptian and a separate compartment provided and in this also has been placed the Enterprise automatic re-wind on which the films will be coiled up after they have been run in the projection room.

Adjoining the main projection room, entry to which is obtained from the roof, a film vault has been built. Constructed on the order of a bank safe, with a steel door, this vault is absolutely fireproof, and will insure the safety of the highly inflammable celluloid films while they are not being run.

All attractions to be shown at the Egyptian will be stored in this vault both before and during their exhibition runs. Every known safety method of handling the film has been installed in this compartment and any untoward accident to them has been rendered practically impossible by the precautions taken.

The theatre has been especially designed to resist the effects of any possible earth tremblers. The main carrying member of the roof is an arch with a span of one hundred and fourteen feet.

VIEWS OF GRAUMAN'S EGYPTIAN THEATRE, HOLLYWYOOD, CAL.

Showing interior of house, as seen from the stage and the novel open air lobby court which gives access to the lobby proper.

DO YOU KNOW THE MEANING
OF
"FILM FAST"
—
?

That is the name of a new
Projecting Reel
that will give you these
Guaranteed Advantages—

1 Speed and ease of attaching film to reel—a patented spring allows just two fingers of one hand to firmly fasten film end—at once—quickly—no blind trying.
2 Speed in patching breaks—a superior steel and a design that came from studying your problems.
3 Durability—in the greatest degree, because it is a scientifically tested construction.
4 True running—always.

Patent Pending

Why not drop us a card and tell us it's up to us to "show" you? It will be a very friendly part of your permanent equipment.

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Why Harry Bought a
Universal
FOUR CYLINDER ELECTRIC PLANT

"Hello, Sam! This is Harry, at the Rialto."

"Yes, Harry, how did we come out with the picture?"

"Man, we didn't come out—we went in! Yes, we had a crowd. Stood 'em out. But in the middle of the first show a bad storm put the lights out. Had to refund 1500 admissions."

"Rotten luck, I'll say!"

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"Universal Motor Co., Oshkosh, Wisconsin."

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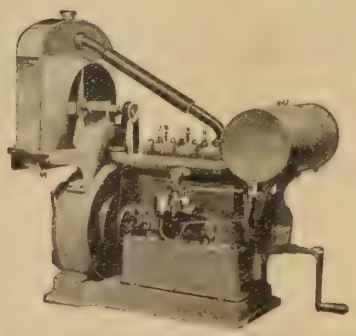

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MACHINES THEATRE EQUIPMENT AND SUPPLIES

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The Eastman School of Music Issues Interesting Prospectus

WE are in receipt of copy of the prospectus of a course in motion picture accompanying for organists from the University of Rochester, Eastman School of Music, Rochester, New York.

The prospectus was accompanied by a letter from George Eastman, from which we quote the following:

Recognition of the importance of good musical accompaniment for motion pictures needs no argument; the demand of the public for good and constantly better music is an established fact. The organ is already installed in almost all motion picture theatres of size and permanence; it is pre-eminently the single instrument upon which motion picture accompaniment relies as its stable means. Organ builders are constantly enlarging the capacity of their product for equivalence to orchestral effects. The modern organ furnishes the means for varied musical interpretation of motion pictures that is a proven asset to their success.

There is a present and growing demand for a type of organist prepared to use the modern organ of the motion picture theatre to full advantage. Such an organist must be more than a skilled performer on the organ; more than a master of modern organ mechanisms. He must be prepared both by lively music memory and by ready and intelligent improvisation to follow with his accompaniment the kaleidoscope of scenes and moods of the picture to which his music must be adapted intimately, if the proper result is secured. The organist accompanying motion pictures cannot serve properly by performance of compositions by rote; he must himself be prepared to select from appropriate music such material as will be suitable to the needs of the pictures; he must in a way become a composer

The Needs of the Profession

Recognizing the needs of this comparatively new profession, the Eastman School of Music has made preparations of full adequacy to furnish the training called for. Mechanically its equipment is unrivalled. The organs of the Eastman Theatre and of Kilbourn Hall are two of the most important instruments built thus far; they represent the latest and most comprehensive thought of modern organ engineering and musical development. The studio for the course in motion picture accompanying is located in the Eastman Theatre and is equipped with a Wurlitzer orchestra organ with all modern instrumental equivalents; the regular organ department of the School has for its use two three-manual teaching organs and nine two-manual practice organs. The motion picture organ studio has complete facilities for screening pictures; lessons given there put the student in the environment of the theatre itself; properly prepared by technical and theoretical training, he there accompanies motion pictures under supervision of the teacher.

The teachers of this course in the Eastman School of Music are the organists of the Eastman Theatre. They are past masters of the art they teach. The student has constant opportunity to profit by example as well as by precept. In the working routine of this theatre there is constant preparation of musical material for use, continual scoring of a comprehensive weekly program of motion pictures. On occasion the student is given opportunity to witness this scoring.

In a music school furnishing complete education in music, of university standard, special opportunity is herein provided for an intensive training preparatory to the demand of motion picture theatres for skilled organists.

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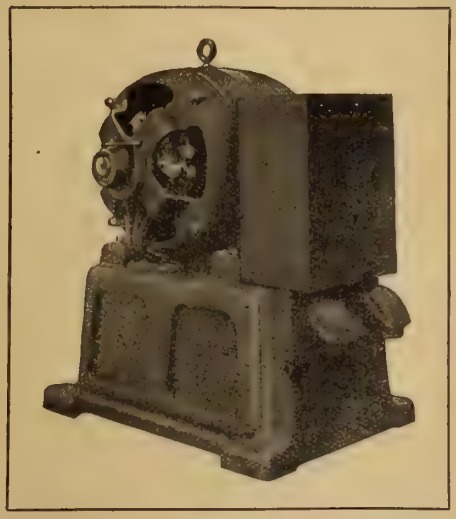
One of the most desirable qualities of light for motion picture projection is that it should be white. The whiter the light the clearer the picture. All light is produced by heat. And the hotter it is the whiter it is.



Wagner White-Light Converter, Type S. C. includes converter, transformer element and starting switch. Ballast resistance, polarity switch and ammeter are included as part of the equipment and furnished in separate units.

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For local addresses consult telephone directories

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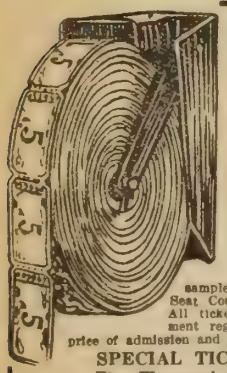

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Nicholas Power Co. Issues New Catalog

The Nicholas Power Company has just issued a thirty-six page booklet which will be of interest to every exhibitor and projectionist. The booklet, which is entitled "A Brief Description of Power's Projectors and Accessories," contains illustrated detailed descriptions of the folowing Power's products:

Power's 6B improved Type E lamp and lamphouse, Power's 6B regular projector, Power's 6B regular with Power's G-E incandescent equipment, Power's 6A projector, Power's governor type mechanical speed control, Power's speed indicator, Power's instrument panel, Power's Type E lamp and lamphouse, Power's G-E high intensity arc lamp, Power's 6B lamphouse, Power's G-E incandescent equipment, Power's automatic transformer, Power's inductor, Power's multiple coil rheostat, Power's Type E spotlight, Power's G-E high intensity spotlight and Power's dissolving stereopticon.

Copies of the booklet will be mailed, post paid, to applicants who will address their requests for same to the Nicholas Power Company, 88 Gold Street, New York City.

Work Commences on A New Stanley House

The Stanley Company of America has secured a large plot of ground at the southwest corner of Broad and Louden streets and work has been begun preliminary to the erection of a theatre building which is promised to be one of the handsomest of its kind in North Philadelphia.

The plot of ground extends along Broad street and Louden and to Carlisle street in the rear and the building will be 166 to 177 feet, with a seating capacity of 1,500 on the first floor and 1,000 in the balcony.

There will be two tiers of boxes on each side. On the Broad street front, there will be two stores on both sides of the main entrance and over these will be an up-to-the-minute ball room, with two entrances from Broad street, the ball room extending around a mezzanine floor, with access from the foyer and balcony and here will be established rest and retiring rooms for both men and women.

Schaffer Withdraws from Supply Company

C. H. Fulton, President of Fulco Schaffer Sales Company, 24 E. Eighth St., Chicago, Ill., announces that he has purchased the interests of S. E. Schaffer in the above organization, and accepted his resignation as vice-president of the organization.

At an early date the company's name will be changed to the Fulco Sales Company. The members are those who are partly responsible for the success of the old E. E. Fulton Company, formerly located at Lake & LaSalle Sts., Chicago.

Huey Joins Bartola

Of interest to the exhibitors' fraternity will be the addition to the sales staff of the Bartola Musical Instrument Co. of William C. Huey, who is probably well-known to many of them as a film salesman. His experience in the past and knowledge of theatre work will be an asset in his new connection. This is an indication of the increasing business the Bartola Musical Instrument Co. is doing, and should be indicative of prosperity in the theatre business.

OLD SUBJECTS WANTED
The American Continental Film Association (Berlin) is seeking the Agency for good American films. Old subjects and films that have run their course can still earn a good revenue in Central Europe. Our Mr. Wadler is now in New York to effect arrangements. Address care of Harry Wadler, 11 E. 26th Street, Telephone Madison Square 1063.

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Business Notes from West Coast

The newly opened Roosevelt High School in Seattle, has installed a Powers 6B-type projector with roller pin intermittent movement.

* * *

The Post Exchange Military Barracks at Bremerton, Wash., this week installed a Power 6B projector. Both these installations were made by the Theatre Equipment Co.

* * *

Oregon exhibitors have been installing new equipment of late, according to the report of the General Supply & Repair Co., which handles Power machines in the Oregon territory. Installations have been as follows:

Two 6B Mazda Unit equipped Power Projectors and one screen, to W. A. Graeper, of the Union Avenue and Tivoli theatres, Portland. Screens to S. Fleishman of the Rex and Novelty theatres, Portland, and to J. C. Uglow of the Majestic, Dallas. Mr. Linns, of the Mill City Theatre, Mill City, one G. E. Mazda Unit. J. B. Sparks, of the Grand Theatre, Bend, Oregon, two 6B improved Powers Projectors and one Superlite screen.

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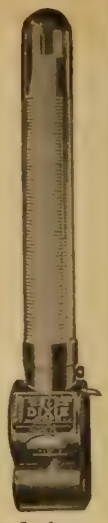

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Ask Goldwyn

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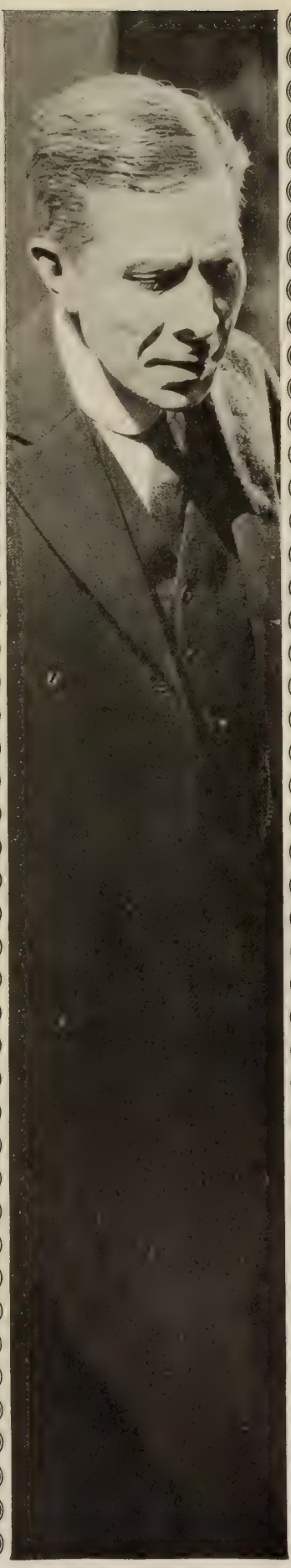

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Marie Corelli's greatest love story,
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Jane Novak's greatest production

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MEN, long experienced in show business, particularly those whose time dates back fifteen to twenty years, recognize in "THELMA" that peculiar type of attraction that is classed with such sure-fire plays as "The Old Homestead"—"Way Down East" and others of this calibre.

Wise showmen will tell you that when everything else failed, such plays as "THELMA" and those mentioned were always sure to bring the crowds.

"THELMA" as directed by Mr. Bennett, and played by Miss Novak and as produced by Film Booking Offices promises magnificent financial rewards to all exhibitors.

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It is as standard in literature as "Cream of Wheat" or "Ivory Soap" are in nationally advertised commercial products.

Elaborate presentation plans and exploitation have been prepared for it.

Posters, lobby photos, slides and special material in rich assortment.

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BULLDOG
DRUMMOND
Dead or
Alive!

Censorship Repudiated in Massachusetts

Overwhelming Vote Is Cast for Freedom of the Screen

Boston, Nov. 8.

(By Wire to Moving Picture World)

THE people of Massachusetts went to the polling places yesterday and spoke their opinion of State censorship of motion pictures. For the first time in history the citizens of a State decided for themselves and not through supposed representation what they should see on the screen, and incidentally, from what censorship proponents have stated, what they should read, hear, do, write, think, breathe. They killed censorship by a huge vote of 3 to 1, with an enormous plurality of 338,443.

The general opinion here is that the question is dead for all time now, but the "reformers" do not take that view of things. They are already laying plans for their next campaign, and intend to carry it to the Congress of the United States in seeking a national censorship law as evidenced in the following article which appeared in a Boston paper this morning:

E. Tallmadge Root, executive secretary of the Massachusetts Federation of Churches, has issued the following statement concerning the defeat of the moving picture censorship bill: "The contest over the motion picture law, which has just ended, is unparalleled in Massachusetts history. In behalf of the law all the philanthropic organizations of the State and the religious bodies were lined up together. Catholic and Protestant have stood shoulder to shoulder to the last. This, in itself, is an achievement worth all the effort of the contest and will prove of incalculable benefit in the future history of the State. The religious bodies have worked, each in its own way, and without compromising their principles, but for the same moral end.

"The discussion of the subject has brought home to every citizen a sense of the moral responsibility of such amusements as motion pictures. Cleaner films are assured. It was only the assurance that the industry itself, under the lead of Mr. Will H. Hays intended to correct the depths of indecency and vulgarity to which it is conceded the motion picture magnates had descended, that has led a majority of the voters to give the industry a longer trial. If this result is not speedily forthcoming, the enactment of a law is only postponed.

"We believe, however, that the voters have been misled. In two important instances, quotations made by the opponents of the law have been promptly disavowed. The law itself has been completely misrepresented.

"We believe that the issue has been so misrepresented that the re-introduction of the law in the next Legislature would be justified and that the facts regarding the contest in Massachusetts render certain the early adoption of a national law by the Congress of the United States."

During the campaign nothing happened that so well showed just the types that the world has to contend with in fighting for personal liberty and rights as this "post-mortem" announcement. Beaten to the ground in a defeat more conclusive than any in the political history of the State they raise a mangled hand in protest and feebly cry what they are going to do, and how they are going to do, the world in the near future.

The eyes of the country were on Massachusetts in this fight, and the old Bay State has come through again. Not a city or town of any importance in the State voted in favor of censorship. Big cities like Springfield, Fall River, New Bedford, Lawrence, and others, were against the proposition by an average of about 10,000 plurality. Boston swept the board clean by a 70,000 plurality. It was a great victory, and the spoils of war go to the Massachusetts Citizens Committee Against Censorship, headed by Brigadier General Charles H. Cole, rather than to the exhibitors of the State. General Cole and his associates were ably seconded by more than 90 per cent. of the daily and weekly newspapers of the State. The State vote in exact figures, so far as known, was 207,476 in favor of a censor, while the vote against totaled 545,919. Out-of-the-way rural communities that never had the opportunity of harboring a motion picture theatre were the only ones that went for the measure. Boston showed every precinct decidedly against. The wards total an average plurality of 3,000 each.

Most of the Boston newspapers declared the result highly gratifying, the Transcript in its election editorial setting forth, perhaps better than any, the general belief over the result. The Transcript said today: "The decision of the electorate in rejecting the law providing for motion picture censorship was not unexpected, but the adverse vote was larger than many had anticipated. The question was one that had been thoroughly discussed. Arguments on both sides were generally familiar. The verdict of the people should be accepted as final.

Massachusetts citizens were given the opportunity of deciding and the far-reaching effects of their decision is ably set forth in the following statement made today by John M. Casey, Boston's municipal censor. Mr. Casey said:

"The overwhelming plurality means, in my opinion, the death knell of state boards of censorship in the United States, and as usual Massachusetts leads the way in stifling legislation that means the curtailing of liberty and free speech whether printed or screened."

The statement of Will H. Hays regarding the victory follows:

"Censorship of motion pictures has been defeated in Massachusetts in a direct vote of the people by a majority of 340,000. This overwhelming vote against censorship is a splendid response to the appeal to the press and citizens of that state that the Commonwealth of Massachusetts stand against this undue political aggression. Just as certainly is it a definite and unmistakable challenge to the motion picture industry to carry out its program for its own continual improvement in the full discharge of its duty to the public. This responsibility is accepted by the industry in the spirit of highest service and it will in grateful earnestness fully discharge this duty."

Sydney S. Cohen, national president of the M. P. T. O. A., immediately after the result of the referendum became known, wrote every exhibitor in Massachusetts urging that they express through the newspapers their appreciation of the public's verdict. In each letter was a statement by the president that he suggested each theatre owner take to his newspaper for publication. It follows, in part:

"The American people will not submit to a political censorship of the press in any of its divisions. They know it invites disaster. The open, deliberate action of the people of Massachusetts in defeating censorship of the motion pictures proves this. This verdict for a free press and a free screen will have a salutory effect in all parts of the country and will eventually eliminate censorship everywhere and leave the screen, with its wonderful powers for public service, free and untrammelled in the service of the people of nation, state and community. We congratulate the people of Massachusetts on their sound American verdict on this question."

They Are Talking About—

—Louis Mayer, in New York these days. Louis has John Stahl, Reginald Barker and Fred Niblo under his wing—consequently Louis is being given considerable attention by distributors with covetous eyes on that list of producers. Harry Reichenbach is also hanging his hat in the Mayer offices—and that means a lot. Watch for Harry's break with "Hearts Aflame," the Reginald Barker forest fire picture.

—Lewis J. Selznick. Lots of conversation after viewing "One Week of Love." A railroad wreck climax that furnished Saturday's conversation in Film Row. And a general production excellence that has given new strength to Myron Selznick's name. Lots of boosters for Lewis J. Gamest fighter and most picturesque character in the game. The rooters are calling for three more like "One Week of Love" this year. Jack Woody's sales force has its chance to whoop things up.

—Who is going to be the director of "Ben Hur?" This is a goshamighty important question. We never before have seen such widespread interest among directors and directors' agents in the question of who would be the man to produce a coming picture. We know for a fact that some of the biggest—with other connections at present—are angling for the chance. Pulling wires. And we don't blame them. "Ben Hur" in pictures is going to be the show event of the century. Something to have your name tied to. So far—Goldwyn is the only name. Next—the director?

—Of Watterson Rothacker, as no longer "of Chicago." Now it's Watterson Rothacker, of Here and There. Was in New York the past week. Left Wednesday for Chicago. Leaves there in a day for Los Angeles. Leaves Los on the 16th for Chicago. Leaves Chicago after Christmas, then for New York. We'll probably then hear that he is sailing for Europe.

—R. E. W.

More Censors

Bigger Force Swells Up Pay Roll's Total

The New York State Motion Picture Commission will shortly be enlarged by the addition of several reviewers, who will hold positions under Civil Service regulations, and who will be required to take an examination now being prepared by the Civil Service Commission. Under the provisions of the law, these inspectors or reviewers may receive a salary ranging anywheres from $1,600 to $2,500.

The examination will, it is said, be based on a practical test in viewing and analyzing certain selected films. Education, experience and general qualifications will also enter into the ratings, it is stated.

Speaks of Prices

Exhibitor Says They Are Justified Under Present Conditions

As long as operating expenses continue at their present level, exhibitors are justified in maintaining the existing scale. Exhibitors can collect such a price, but the public expects entertainment according to the admission paid.

This is the latest statement in the admission-reduction-or-retention argument written by Emmanuel Mandelbaum, First National Franchise holder of Cleveland, who has spent two weeks in New York as a member of First National's Rotating Committee.

Although the organization in which he holds an interest has devoted itself exclusively to showing motion pictures Mr. Mandelbaum has devoted himself principally to distribution and organization problems, leaving the actual theatre operations to his associates. As a result, he has come constantly in contact with exhibitors, so that his opinions represent the consensus of opinion of experienced exhibitors in the northern Ohio territory, it is stated.

In an interview given during his fortnight in New York Mr. Mandelbaum scored equally the business methods of exhibitors who foist upon the public pictures that are judged by length, rather than quality, and who will not make inquiries about the product they are to show, and producers who foist productions that they know are unworthy upon exhibitors and the public.

Business Improving

Tax Receipts Show Conditions in Industry Are on Up Grade

The moving picture business is slowly getting in a more prosperous condition. This betterment is indicated, it is stated, by the best of all evidence, the tax receipts of the United States Government. For the month of September, it is shown in the report just issued by the Commissioner of Internal Revenue, the receipts from the tax on admissions to theatres and other places of amusement totaled $4,789,391, as compared with $4,710,470, for the preceding month and $4,620,893 for the month of July, the lowest of all months since the war.

The increase of nearly $200,000 in the amount of tax collected on admissions in September as compared with July indicates an increase in receipts at the box office of from $1,500,000 to $2,000,000. However, the receipts now are but slightly more than 50 per cent. of what they were when the peak of prosperity obtained. For the month of December, 1920, the highest record reached, the tax on admissions and dues totaled $8,387,386.

During the month of September the Government also collected $126,790 from the special seating tax as compared with $389,145 for the preceding month. Total collections from all sources were $354,284,246, as compared with $139,575,948.

"Al" Smith Election a Victory For Industry in Censorship Fights

NEWS from Boston that Massachusetts had overwhelmingly voted against censorship of motion pictures was supplemented with unprecedented enthusiasm in industry circles when the fact became known that New York, by returning "Al" Smith to the gubernatorial chair in Albany by a plurality of approximately 400,000 had publicly displayed its antagonism to the Motion Picture State Commission, which the Democratic party pledged itself to put out of existence by a repeal of the censorship law. The Smith victory was generally accepted in film circles as a public demonstration indicative of the absolute failure of censorship in the Empire State.

While no official comment was available from any member of the Motion Picture Commission, the censors and their friends spent all of Election Day mournfully reading the returns which, if the Democrats keep their pledge to the people of New York, will have amounted to nothing less than obituaries for Messrs. Levinson & Co.

For the motion picture industry, on the face of late official returns, the 1922 elections will go down in history as the greatest rebuke ever accorded the "reform" element, for these reports indicated scores of towns that voted on the Sunday show proposition, had publicly rebelled against these fanatical intrusions by making legal picture entertainment on the first day of the week.

Sunday Movies Win Out in New Rochelle, N. Y.

W. P. Milligan, M.P. World's Advertising Manager, Leads Fight

NEW ROCHELLE, one of the "home cities" on the outlying boundaries of New York City, and a town in which Sunday moving pictures had never before been tolerated, cut itself loose from the antiquated idea of rule by a minority over the majority at the elections Tuesday, and voted overwhelmingly in favor of opening moving picture theatres on the Sabbath.

Wendell P. Milligan, advertising manager of Moving Picture World, and vice-president of the Homestead-Stephenson Park Association of New Rochelle, started the ball rolling that developed into the avalanche that submerged those who held to out-worn theories that there should be no Sunday amusements, and that the Sabbath should be only a day of sombre brooding.

The ballots spoke in no uncertain terms, showing how many more persons favored mild Sunday diversion than were opposed to it. The balloting in New Rochelle, always noted for its conservatism, is taken to indicate a breaking away all over the country from the hide-bound customs of the past where "Blue Sunday" advocates forced their unrelenting policies upon their co-citizens.

A vigorous campaign was waged in New Rochelle for many weeks before the election. Innuendo and open calumny played its part. Especially bitter were the attacks of the Ministers' Association against those persons who dared to raise their voices in favor of Sunday openings. These attacks were in a large measure leveled against several men well known in the community as disinterested in the question except so far as their wish to see the majority of the citizens get what they desired in the way of Sunday movies.

These men brought the pointed antagonism of the Ministers' Association against themselves by signing full-page advertisements in the New Rochelle press arguing in favor of open moving picture theatres on the Sabbath. The advertisements, worded by one of their number, spoke simply of the people's rights, and explained in logical phrases why the majority of New Rochelle's citizens should not be held in subservience by a minority that was less than half as numerous.

The men who signed the advertisements listed their occupations as carpenter, chef, telephone employe, electrician, and so on. They told in pithy language of the cause at issue. In two pointed paragraphs they summed up the whole status of the election when they said:

"We are voting on a bigger question than the mere opening of motion pictures in New Rochelle on next Tuesday. We are really voting on a question as to whether we shall continue a spirit of tolerance and personal liberty, allow free thought and free action, or whether we shall ratify the old evil of intolerance, repression and persecution of some people by other people.

"The people who do not want the motion picture theatres open on Sunday in New Rochelle are, undoubtedly, right thinking people. Their motives are unquestionably sincere. But did they ever stop to ask themselves: "Have I a right to think for another man or woman? Has that other man or woman the right to think for himself or herself?"

Mr. Milligan, as vice-president of the Homestead-Stephenson Park Association of New Rochelle, stated that the purposes of this body were purely those of civic improvement, and the matter of Sunday moving pictures was brought before it only after the purposes for which it was formed had been attended to. But once the subject had been broached to the organization, and it was pointed out how unfair it was for the people's wishes to be so flagrantly over-ridden by a strongly intrenched minority, the fight against this injustice was taken up wholeheartedly, culminating in the overwhelming victory of the people at the polls.

Now that the people have voiced their approval, it remains only for the City Council to sanction the movement to make Sunday moving pictures in New Rochelle a reality. This move on the part of the Council is considered to be assured. Other cities in the vicinity of New Rochelle have long had their Sunday amusements, and because of this they attracted much of New Rochelle's population over Sundays, and drew to themselves much of its finances.

Having the welfare of his home city at heart, and for no other reason Mr. Milligan started the movement that has culminated so favorably. But in spite of his disinterested viewpoint Mr. Milligan was viciously attacked in writings by the opposition, and many ulterior motives were laid at his door.

Answering these statements Mr. Milligan made his position clear to all who were unbiased. He said: "I have no axe to grind. But this question is one for the majority to settle. This is the United States, where the majority rule, and if the greater number of voters in New Rochelle want Sunday movies we'll have them. As for myself, the movement means nothing to me, personally, except that I am willing to stand for the right.

"As for being interested in any theatre business in New Rochelle or in any other place, as has been implied in the writings against me which those who are interested in throttling the real wishes of the people have circulated, I emphatically deny. In fact, I do not even know a theatre owner in New Rochelle nor does one know me. There is nothing at all that I expect as recompense for my efforts."

One of the principal workers whose efforts did a great deal to guide the course of the campaign was P. D. Cochrane, of Universal. Mr. Cochrane is said to have been indefatigable in his work in behalf of what he knew the people of his city wished to accomplish in bringing Sunday moving pictures to New Rochelle, and in instituting a sane Sabbath.

That the efforts of those who favored the people's rights brought results is shown by the returns from the polls. Those in favor of the Sunday movies carried every ward. Figures compiled from early returns tell their own story. They follow by wards:

	For Sunday Movies	Against
First Ward.....	1,261	599
Second Ward.....	1,617	767
Third Ward.....	1,331	1,094
Fourth Ward.....	1,622	566
Total	5,831	3,026

Going further even than the figures shown in the returns to indicate how great was the majority in favor of opening the theatres on Sundays, was the large number of letters received by the workers during the campaign. These letters numbered ten in favor, for every one against the move for which the people were agitating.

First National May Enter Production Field

Will Co-operate with Independent Producers and Directors

By RICHARD A. ROWLAND

IN accepting the position of general manager of Associated First National Pictures, Inc., from which J. D. Williams has just resigned, I realize that I am assuming responsibility that few men can hope to fulfil so completely and satisfactorily as did "J. D." If I can win the degree of confidence, loyalty and co-operation of the trade which he inspired I shall be more than content. In leaving First National to embark upon his more personal enterprises, Mr. Williams takes with him my own and my associates' best wishes for the success he so well deserves. There is ample room in this great industry for men with the vision and force to achieve which has distinguished his career with First National.

Our company, with which I have been associated since its inception, is, as is well known, co-operative in nature. Briefly stated, my policy will be to execute the wishes of our franchise holders as crystallized by the board of directors and executive committee elected by them. There will be no radical changes because of my new connection with the firm.

First National has reached its prominent place in the industry in five short years because the men who founded and built it realize the necessity for the service such an organization can and must render to justify its existence. The personnel of the executives, board of directors and executive committee, who are Robert Lieber of Indianapolis, president; J. B. Clark of Pittsburgh, first vice-president; Jacob Fabian of Paterson, second vice-president; John H. Kunsky of Detroit, third vice-president; H. O. Schwalbe, chairman of executive committee and secretary-treasurer; A. H. Black of Des Moines; Col. Fred Levy of Louisville; N. H. Gordon of Boston; J. G. Von Herberg of Seattle; I. H. Rubin of Minneapolis, assure the same continuity of ideals and service upon which our company was founded and has thrived.

Associated First National is, first of all, a distributing organization absolutely devoted to keeping the market open to the independent producers of meritorious pictures. The independent production has been, is, and we hope will remain our principal source of supply. Reports that we are going into production on a big scale have recently been widely circulated. It is true that we may produce some pictures in accordance with certain ideas formulated by our directors at the recent meeting, but such production will take the direction of assisting directors and independent producers of promise to enter production rather than for our company to build up a vast organization and studios and itself become a big competitor in the production field.

We represent a great many fine theatres which offer a ready market. We cannot possibly produce enough pictures to supply these theatres, which require really big time attractions. Our experience has demonstrated that the individual producer who devotes his entire time and attention to the making of his pictures, one by one, will turn out a more artistic product than we could hope to do in mass production. Therefore the independent producer will always find an outlet through our organization for the very good reason that our future welfare and his own are dependent upon each other.

For example, we have recently contracted with M. C. Levee, president of the United Studios for two pictures to be directed by Maurice Tourneur, the first of which will be Crittenden Marriot's extraordinary novel of romance and adventure, "The Isle of Dead Ships." Allen Holubar will also do "The White Frontier" at the United Studios. Edwin Carewe is at present completing a picture at the Biograph Studios, the title of which has not been decided upon. Sam Rork and Jimmie Young left for the coast last week with a contract for several James Young Productions. Mr. Young has still to direct "Trilby," for Richard Walton Tully, before beginning upon his own series.

Negotiations are under way with several other directors and producers, and while our company is interested with these gentlemen, it is upon much the same general lines as our former production affiliations. In a word, our policy will be to encourage capable directors to improve their production, for there is no doubt of the strong public demand for better and more intelligently made pictures.

With the demand for a constantly improving grade of pictures, there has also arisen the necessity for some sort of national advertising and exploitation of these more expensive productions. Our company is seeking a way to spend money upon national advertising which will prove of real benefit at the box office. We realize the difficulty and complexity of the problem and are testing several methods with the object of ascertaining what kind of advertising to use and how much money to spend in order to benefit without burdening the exhibitor with increased rentals. After all is said and done, national advertising which does not increase theatre business is a loss and not a gain to the industry. The really good picture will, to a great extent, sell itself because of word-of-mouth advertising.

With so many big-time pictures being released in such a brief season this fall, our company felt the necessity of assisting the exhibitor with some national advertising. Varying campaigns have been laid for "East is West," "Brawn of the North, "Omar the Tentmaker," Richard Barthelmess in "Fury," John Stahl's "The Dangerous Age" and other of our exceptional fall releases, all of which will be advertised nationally. We will watch closely the effect of this advertising, which has been designed to bring business to the theatre, and hope eventually to find the method and limit of expenditure upon which to base a really helpful and profitable national advertising program.

Our exploitation staff has now been functioning for several months and the splendid energy and initiative of our field exploitation agents has brought many commendatory letters in response to inquiries we have made of exhibitors as to the value to them of this corps of trained exploitation men.

In conclusion, Associated First National will undergo no radical changes because of my connection with it. Any production experience I may have gained will be devoted to the assistance of our independent producers. I am firmly convinced that care and intelligence in selection of story and production have more to do with successful pictures than lavish expenditures of spectacular settings. Until negative costs come to represent less waste, there will never be the proper profit in motion pictures for either producer, distributor or exhibitor.

Regional News and Gossip

Conducted by SUMNER SMITH

There's a Moving Picture World representative in every exchange center—at your service. Just a part of the all-round service of The Complete Trade Paper—Regional in News Value; National in Service. If our representative in any territory can help you in any way call on us.

"Pop" Dibble Has Exhibited 50 Years, "Movies" Just 26

I HAVE been showing pictures on the screen just fifty years—first by stereopticon and then the very first production, just twenty-six years ago, of motion pictures."

That is the latest claim for the title of "The Daddy of Them All," presented by John P. Dibble, who signs himself "projectionist, press agent, manager, proprietor, of the Park Theatre, Branford, Conn." And the claim is backed up by the intensely interesting history of a real pioneer in the motion picture business. Read on.

"I note that you are looking for the oldest exhibitor in the business," writes Mr. Dibble. "I believe myself to be the original pioneer exhibitor of this 'neck o' woods' and of the State of Connecticut, and probably of New York State, as well as the New England States."

The writer mentions a recent story which stated that he had just booked his "first Paramounts," whereas he has been showing motion pictures "for many, many years since the Paramount Company started in business," and he at that time booked No. 1 of their productions and has played "every picture they ever made since that time up to this year's output, which I am now playing." Looks to us as though Paramount's story about Brother Dibble WAS a bit off.

"Also," he continues, "I've never noticed any 'wrapping paper' signs lying around. My bills for posters, lithographs and printing for the past fifty years in the show business do not suggest same.

"But now as to my biography. I was born right here (as also were my parents, grand-parents and great grand-parents before me) in Branford, Conn. The date was August 22, 1853, so I am now 69 years of age—and still climbing the ladder to the projection room like a blooming monkey for I always have been and still am my own projectionist as well as an exhibitor, which fact probably accounts for my failing, up to the present writing, to get rich in the business, as most of the other fellows have done.

"I have been showing pictures on the screen just 50 years—first by stereopticon and then the very first production, just 26 years ago, of motion pictures, then only 30 feet and the longest 50 feet in length, by the Lumiere Co., Lyons, France; by Thomas A. Edison, at West Orange, N. J.; "Pop" Lubin in the basement, down cellar, of his Philadelphia optical store, and other oldtimers, the Biograph, Vitagraph, Mr. Waters and others of New York.

"In 1872 I was only 19 years of age. With my brother, Frank H. Dibble, two years younger, who is dead, we having managed to get $5.00 in cash, I went to Philadelphia and purchased of C. T. Milligan, then in business on Chestnut street, a dissolving view, oxy-hydrogen stereopticon outfit and 150 or more views for same—200 views it was.

"With these I returned to Branford and gave my first exhibition, 'A Grand Trip Around the World,' in the Town Hall, which still stands directly opposite my present theatre. My father—we were genuine Yankee farmer boys—presented us with a dandy pair of black horses and had built for us at the East Haven wagon shop a big covered red wagon, which I'll say right now was some wagon for those days, and we started out on our positively first grand tour of the United States—and we made good, too, for two kids.

"Frank was 17, I was 19, also a brother four years older, C. W. Dibble, and still living out on the old homestead here in Branford, did some advance work for us. We stuck to the road year after year, showing all the Connecticut towns, also Massachusetts, New Hampshire, Vermont, Maine, Rhode Island, New York State, New Jersey, the Long Island towns, etc.

"But this was all stereopticon work, for the moving picture had not then been produced. But—mark this date—in 1896 I learned that Thomas A. Edison had produced his 'Kinetoscope.' I went to West Orange, N. J., to his phonograph factory and purchased of him the first Kinetoscope that was ever shown in this State (Connecticut), also 25 or more of his films, some 30 feet long and the longest 50 feet in length.

"These were the longest films that had been made at that time, but they were not enough for a complete evening's entertainment, so I put up the Kinetoscope beside my stereopticon, showed a film, then switched over and showed a dozen or so views, then another film.

"The Kinetoscope, 26 years old, I have yet in my attic, also some of those old 50 and 30-foot films, and stereopticon views, some of them 50 years old. The Kinetoscope was a small wooden affair, with mechanism like your grandfather's clock. It had no stand, but was placed on a table, or empty box, any old way. It had what they called a 'spool rack,' to run the film continuously; that is, to repeat the film, by splicing the ends together, making the film an endless chain.

"So I used to run the film through once; then, as the audience encored same, I would repeat it, and again the third time, if they wanted it. It took very little to delight the public in those days. 'The Black Diamond Express' coming head on, or 'A Charge of German Cavalry' would near throw them out of their seats. And when we showed just 'The Surf at Long Branch' they would jump for fear of being totally drowned. (And we, nowadays, laugh at stories of African savages seeing a film for the first time.—Ed.)

"Nowadays we have to have bigger thrills to thrill them very much. As to comedies, if a cow in a 30-foot film kicked over the milk-stand, with a bucket of real milk, or a Chink got hung by his pig-tail to a lamp-post, or a lunch room waiter got a custard pie slammed all over his face, or the barber gave his hick customer a remarkably rough shave, or even a very small coon tried to get outside a very large slice of 'water-million,' why, any one of these, in those days, was a howling scream. But at that they weren't much worse than our present-day comedies.

"I continued on the road, playing one night to one week and sometimes two week stands. In 1896 I showed the first picture ever showed in New Haven—showed it for G. B. Bushnell in his Crown Street Music Hall Opera House (since destroyed by fire), also at Warner Hall, New Haven, and later many other halls and churches in New Haven.

"The night, just one year after the Manila Bay battle, 'Dewey Day' celebration, I showed the battleships, etc., on the New Haven Green to over 20,000 people. For music we had the old Second Regiment Band. I then showed practically all the Connecticut towns, including two weeks in Unity Hall, Hartford, to big business.

"There was no opposition anywhere, for we were positively the first. The people didn't know what the movies were, for they had never seen them nor even heard of them. Our advertising was mostly explaining what they were and that they positively were NOT stereopticon views. And they came out of curiosity, as they had, of course, heard of Edison, his phonograph and other inventions. I had a big Edison concert phonograph also with the show, though when I first put on the movies I had to use quite a small phonograph, as Edison had not then produced the other.

"As I mentioned, I was the first and original pioneer all through this section. I called my show 'The Thomas A. Edison Moving Pictures, John P. Dibble, Manager, and afterwards, 'Dibble Brothers Pictures, John P. Dibble, Manager.'

"As noted, the people had heard

It Looks Like a Family of Them

This search for the oldest dyed-in-the-wool exhibitor waxes serious. There's such a race for the honor that it begins to look as though there won't be one Daddy of Them All but a family of them. Letters recently received indicate this. They are from real oldtimers and you want to watch for their publication. First come, first served, is our motto, so if your history doesn't appear this week or next, have patience, for it will appear when its turn comes.

Incidentally, we can see where we are going to have a tough job passing on the entries. Three or four started when motion pictures did—in 1896—and to find the Daddy would be to get down to a matter of days. And there are several real oldtimers we haven't heard from yet. One of them is I. W. Rodgers of the Criterion Theatre, Poplar Bluff, Mo. We'd like to hear from him.—S. S.

of Edison and occasionally an old lady or gentleman would ask to be presented to 'The Wizard,' but we had to sorrowfully announce that Mr. Edison, unfortunately, was not present that trip. After we had been showing the 30 and 50-foot films about a year, the first then to show moving pictures in our territory was the Lyman Howe Company.

"In New York State I played annually for many, many years, until my name, I know, was a household word. Those were the days, I'll tell the world. . . . Oh, boy! We didn't do a thing to them in Auburn but turn them away for two weeks sure!

"Then, from New York State, down through Pennsylvania, Scranton, Wilkes-Barre, etc. Also New Jersey, Ohio and Indiana towns. Also several trips through Canadian towns. Also in winter sometimes south as far as Jacksonville, Fla.

"Note, I gave the first picture show in New Haven, or in Connecticut, in 1896, also the first one and first show of any kind given in Library Hall, Branford, our million-dollar, Tennessee marble show building. This was 26 years ago. Also the first pictures ever shown at Savin Rock, New Haven's summer resort, in the railroad company's old theatre, and afterward the first show ever given in White City, Savin Rock, in the old Airdome, etc., and more than 50 other theatres in which I have shown have since been destroyed by fire. But yours truly didn't do it! I'll say right here that I have yet to burn my first foot of film.

"Six years ago I moved into this Park Theatre, Branford, and am still on the job seven nights per week and Saturday matinee. I have not missed a date in the projection room since I opened here, and I have no recollection of ever losing a date on the road.

"In the early days of the movies I hailed from New Haven, as I rented a home there for my family in order to get for my son the benefit of the New Haven High School and Yale, from which he graduated and 'made good.' I had in the old 'stereo' show days met and married his mother in Richmond, Indiana, and we are still living happily. Thanks.

"In those other days of the movies, of course, we had to buy films outright. No one probably in or out of the business dreamed of such a thing as renting films as today. And as for a show in an ordinary town every night, why man, just give them about three or four movie shows a year and Mr. Opera House local manager would remark, 'Dibble, we're picture-showed to death.'

"I used to go to West Orange to the Edison factory and select my films personally, and afterward Mr. Waters opened a sales office for the Edison Company in New York, and I bought of him personally, month after month, and year after year. Also of Biograph, Vitagraph and others. I have some of their films yet, and in fair condition, strange as it may seem to those who now find a three months' old film often junk. I plan to give an anniversary, real old-time show, with my 26-year old film, and my 50-year-old stereo slides, old Civil War, colored slides, etc.

"Also I used to run down to Philadelphia and down in his basement, down cellar under his optical store, Pop Lubin would run off, himself, personally and on his own make of machine (say, you ought to see that machine) his comedies, etc., for me to inspect.

"Mr. Nicholas Power, at that time, had a small office and workroom in a loft of a Nassau street building, and many time I would take down some of my old films, which my people had all seen, and exchange same with him, for he usually had a trunk half full or so of films. His daughter, I remember, had charge of the place when he was out on some job, and they two were the entire outfit of the establishment. I was there when he was planning the model of his first machine and I remember very well his showing the working of the machine to me, and of my giving him a point or two as a practical operator as to some things desirable in a picture machine—not yet made—and had and used one of the first machines he made and I have it yet.

"Many years after, in his Gold street factory, when ordering one of his later machines, Mr. Power introduced me to a friend, or customer, as 'Mr. Dibble, the original old-time pioneer of them all.' So that was his opinion. In those later days Brother Richardson, of your Projection Department, was inspector of all machines at the Power factory, and I met him there several times. Well, anyway, I have stuck to the job from the time they all called me 'Johnnie' to the present time, when every exchange manager in the big New Haven Film Exchange building greets me kindly as 'Pop' Dibble, and they are all my friends, and good friends, too.

"Now, Brother Smith, I am quite positive I am just what you call a real, 'Simon-pure, dyed-in-the-wool,' 'honest-to-gosh' exhibitor. I was pretty near born in the business. I've been in it all my life and I expect now to die in it, but not as long as I can see the movies move."

Exclusive Theatre in Albany Bought by Massachusetts Man

The most important transaction in local picture circles in several months occurred this past week, when the Pine Hills Theatre, located in the exclusive residential section of Albany, was acquired by C. L. Gardner of Shelburne Falls, Mass. The house has been owned by Harry Lazarus, one of the most popular exhibitors in the city. The theatre has the distinction of being located the farthest from the business centre of any house in Albany, being fully two miles from downtown. It was built in 1913 and seats about 600. The new owner has already taken possession of the house, and promises to be an active figure in local film circles. He was present at Friday's meeting of the Albany Theatrical Managers' Association. Mr. Lazarus has not announced his future plans.

Elmer Griffin, who handles the Opera House in Kinderhook, made a trip along Albany's Film Row this week.

Elmer Crowninshield, who handles the Bijou in Troy, has just taken over the Hudson in Watervliet.

The Palace in Troy, which went over to a second-run theatre on October 30, has announced that it will return to first-runs on November 6, but that it will combine two acts of vaudeville with a feature picture and a news reel, for an admission of 25 cents.

Friday's meeting of the Albany Theatrical Managers' Association for the re-election of officers, lacked a quorum, and an adjournment was taken to next Thursday.

John Moran, of Coxsackie, handling Dolan's Opera House there, in town this week purchasing film, reports business as good and that he is now running five nights a week.

Ben Appel, who runs the American in Troy, a first-run house, has just bought "Grandma's Boy" for a second-run.

R. V. Erk, who controls the picture situation in Ilion through the "Big Ben" and the "Temple," made a round of the exchanges in Albany this week.

William Shirley, managing the Strand in Schenectady, reports that he has booked "Oliver Twist" for the Electric City directly following its run in New York. Mr. Shirley has allowed the Albany Theatre in Schenectady to take "East is West" off his franchise.

F. J. Schine, of Gloversville, who recently purchased the Colligan in Carthage, is now negotiating for the lease of the Hippodrome in the same village. This house is owned by Mr. Dolan and leased to Thomas George.

William Berinstein, owner of the Colonial and Hudson in this city, and who has lately taken up his residence in New York City, was in town Saturday.

John Christie, who owns the new Strand in Watervliet, formerly known as the Third Avenue Theatre, is improving the front of his house and making it most attractive.

The picture theatre in Bliss, N. Y., the City Theatre in Dalton, N. Y., and the Crescent Theatre in Silver Springs, N. Y., have all been closed permanently.

Paul Roberts of the Albany in Schnectady, has just booked "Skin Deep" for an early showing.

Exhibitors in this section were interested this week in the announcement that the Goldwyn Distributing Corporation is about to open up an office in Albany. S. Eckman, jr., vice-president of the company, spent two or three days here this past week looking over available locations. The branch will be located in Film Row and will be handled by Victor Bendel, as resident manager. Mr. Bendel has been connected with Goldwyn for some little time past. With the opening of the new exchange there will be fourteen exchanges in this city.

The Strand Theatre in Watertown, owned by John C. Lamon, may be acquired in the near future by the J. M. Schine company of Gloversville. The Avon now holds the lease of the property. The theatre is one of the newer and smaller ones of the city, and is located in the business center.

Write Your Own Title

The crowd begged piteously for tickets. Standing by the thousands outside of John Brown's modest theatre, their voices were raised in pleas for the right to enter. Inside, every seat was taken. The cashier was industriously at work with the adding-machine, perspiration giving her well-powdered face a mottled aspect. One of the ushers had been dispatched post haste for more rolls of tickets. It was 3 o'clock in the morning and still the throng waited a chance to enter and see the great picture. John Brown, his heart pumping joyously, his face wreathed in smiles, assured the people that all would have their chance to see the film, if he had to run it until the projectionist dropped from sheer fatigue.

As John Brown was speaking, discordant notes began to come from the piano. The pianist's head drooped and her shoulders sagged. A mist seemed to rise and envelop the interior, gradually dimming the picture on the screen. Voices expostulated in a steadily increasing crescendo. John Brown began to shake all over; he trembled from head to foot. Then a flash of light smote his eyes and they opened. The alarm clock was jangling at a tremendous rate and his wife bent over him, shaking him from his slumbers.

"Time to get up," she said. "You'd better get busy on that new picture; you said it needed a lot of exploitation and a team of horses to drag them in to see the piece of cheese."—S. S.

Penn-State Co. Opens Its $800,000 Uniontown House

Monday evening, October 30, saw the opening of the Penn-State Amusement Company's new $800,000 State Theatre at Uniontown, Pa. This is a 2,000-seat house and plays both road shows and feature photoplays. Some of the local film people who have seen the new state say it is the finest theatre between New York and Chicago, bar none. Eighteen months were used in building from plans prepared by Thomas W. Lamb of New York City. Frontage is 73 feet and depth, 150 feet.

The palatial new house is the enterprise of the Penn-State Amusement Company, pioneer purveyor of high class pictures in Uniontown. The firm is composed of C. H. Gorley, president; C. H. McCloskey, vice-president; O. M. Boughner, treasurer, and F. E. Mertz, general manager. C. H. McCloskey is managing director of the Penn-State's three Uniontown houses, the State, 2,000 seats; the Penn, 1,000 seats, and the Imp, 500 seats. The Penn and Imp show pictures only. O'Neil Kennedy in press representative for the company.

A large delegation of exhibitors and film men from the Pittsburgh territory attended the opening as guests of the management.

Among local exhibitors in attendance were the following: John Newman, of New Castle, Pa.; Henry Poke, Mt. Washington, Pittsburgh; Joe Mercer and Mr. Elder, Washington; George Laskey, Ralph Lutes and Mr. Steele, Brownsville; Mike Manos, Greensburg; Mr. Meinert, Scottdale; Mr. and Mrs. Chris. Wagner, Connellsville; Walter Silverberg, Greenville; Michael Rosenbloom and daughter, Charleroi.

Emmet Ridenour, of the Photoplay Theatre, Rockwood, Pa., is convalescing after a long and serious illness.

Frank Ray, at the present time shipper for the Pittsburgh branch office of the Film Booking Offices, and one of the best known of the local film boys, will blossom forth as a theatre manager when the new Lincoln is opened sometime during November at 2416 Wylie avenue in the Herron Hill District, Pittsburgh. The new Lincoln is just being completed after having been under construction for the past six months. L. Moogerman is owner of the new house.

George Wilson, of the Wilson Theatre, Tyrone, Pa., recently made a trip to Baltimore, Md., to look over his theatre in that city. Wilson divides his time between the two towns.

Lewis Bochert and H. S. Oss, both of Cumberland, Md., have taken over the Palace Theatre at Hyndman, Pa. Mr. Oss is resident manager of the house, and the name has changed to the Grand. It is open three nights a week.

A. H. Miller, formerly of the Court Theatre, Washington, Pa., has taken over John Conners' Regent in the same town.

On November 1, the Grand Theatre at McDonald, Pa., formerly the Louvoy, was opened by its new owner, S. J. Pusateri. The House has been closed for the past six months and was formerly conducted by Louis Voye. The Grand seats 565 and the new owner has the best wishes of the film fraternity for his success in McDonald.

A. M. Robertson and Max Little, merchants of Eldersville, Pa., are remodeling a storeroom in that town and expect to open a picture theatre within the next few weeks. The two owners were in town recently, buying chairs and equipment and also arranging for films. The house will seat 300 but only 200 chairs will be installed for the present.

Milan Salovitch of the National Theatre, Johnstown, in company with Dr. Sanderson, also of the Flood City, went fishing the other day. The two left about five o'clock in the morning and returned about seven in the evening. The total amount of fish caught between them was only one. Maybe better luck next time.

George Panagatocas of the Grand Amusement Co., Johnstown, Pa., has secured the services of Leo Conrad as publicity man for his three theatres. Mr. Conrad is a new-comer in the picture game, but seems to have taken hold of his new position with a will to make good.

W. G. Maute, proprietor of the Grand Theatre, Irwin, Pa., has purchased a plot of ground in one of the best of locations in his town and is having plans drawn for an 800-seat theatre building. Maute says that he will build a thoroughly up-to-date show-house, including a stage and complete equipment thereto.

B. E. Coupler, of the Bijou Theatre, Washington, has taken over A. H. Miler's Court Theatre in the same town. The Court, which is a 442-seat house, was closed by its owner for remodeling and the re-opening was held Monday, October 30. Chalmer Coupler, son of the owner, will look after the interests of the Court.

Morris Barsky, well-known to local film people, as having been formerly the owner of the Juniata Theatre, Juniata, Pa., has entered upon his new duties as manager of Max Engleberg's Strand and Liberty Theatres in McKees Rocks.

Weekly Framed Bulletins to Show Public Indorsed Films

Thirty-one framed weekly bulletins, in as many prominent points in the city, will hereafter herald to the public the motion pictures to be shown in the various Atlanta theatres which have the indorsement of the Better Films Committee of Atlanta. Each of the ten hotels will have one of the bulletins and the others will be distributed in prominent gathering places and clubs throughout the city. Through the Inter-Civic Council these indorsed films will also be announced each week to members of Rotary, Kiwanis, Civitans, Lions and Masonic clubs at their weekly luncheons, also at the meetings of the Committee on Inter-Church Co-operation.

The Atlanta Better Films Movement has taken such strides that its actions are receiving national comment and attention, and the secretary is compelled to answer an avalanche of mail responding to inquiries from all over the United States relative to the working methods of the committee.

W. R. Bedelle, manager of the Rialto, Atlanta, where "When Knighthood Was in Flower" opened an extended run on November 6, has plastered the town with advertising. An advertising banner 150 feet long and five feet high was displayed at the Tech-Notre Dame football game recently.

The Fairfax Theatre, Miami, Fla., recently took advantage of the presence of the Rex Ingram company in that city to prepare a sketch with parts for Alice Terry, Ramon Navarro and Edward Connelly, who appeared at the theatre three nights to S. R. O. business.

Laurence T. Lester, the genial Columbia, S. C., magnate, has sent cards to his friends announcing his entry into a law practice, in addition to his theatrical endeavors in Columbia and elsewhere.

Among the Southern exhibitors seen on Film Row, Atlanta, during the week are the following: Luther W. Jacobs, Strand, Nashville, Tenn.; F. E. Williams, Grand Theatre, Winter Haven, Fla.; W. S. Mudd and B. H. Mooney, Birmingham, Ala.; M. J. Sparks, Jacksonville, Fla.

E. F. Dardine, manager of the Charlotte Universal exchange, is the only film exchange manager who is a member in good standing of the North Carolina M. P. T. O. Mr. Jardin was largely active in the last year censorship fight in North Carolina and he has been so energetic in behalf of furthering the interests of the exhibitor of North Carolina that the executive committee a year ago voted him a member in good standing, notwithstanding the fact that the by-laws forbid such membership. But now Mr. Dardine is a full-fledged exhibitor, having complete charge of the management of the Strand Theatre, Charlotte, operated by the Universal Film Manufacturing Company.

M. A. Lightman, of Little Rock and Nashville, has purchased a $10,000 pipe organ to install in his Rex Theatre, Eldorado, Ark.

M. Van Praag Resigns

M. Van Praag has resigned as president of the Motion Picture Theatre Owners of Kansas. According to his letter of resignation, he is about to embark upon an important venture in the industry which will take up all of his time and attention. R. G. Liggett, formerly vice-president of the organization, has filled the vacancy made by Van Praag.

"The national organization," said Mr. Van Praag in his letter, "has been pressing me to devote some of my time to Movie Chats, which are sponsored by them, and also some of my time to the office of national recording secretary, which I have held for the past three years. All of this I must turn down, for the enterprize upon which I am embarking will take all of my time.

"In resigning I would be doing a great injustice if I did not express my appreciation and thanks to R. G. Liggett, who will now be president, and each and every one of the members of the organization for their wonderful support and co-operation during my administration, and want to assure them that my service will be always at the disposal of the organization and at their call."

Canada

To enjoy holiday patronage three times within eleven days has been the good fortune of exhibitors in Ottawa, Ontario. A government holiday was declared for Wednesday, November 1, this being All Saints Day. This was followed by the Canadian Thanksgiving Day on Monday, November 6, after which Saturday, November 11, was generally recognized as a holiday for government departments and others. The holiday situation does not bother any other Canadian city as much as it does Ottawa, the capital, where almost every holy day, bank holiday and legal holiday is observed.

All four of the main picture theatres in Ottawa, Ontario, have been specializing in the presentation of programs for all-week engagements. For several weeks the leading theatres have had weekly runs and the list for the week of November 6 was as follows: Centre Theatre, "East Is West;" Imperial, "Don't Doubt Your Wife;" Regent, "The Valley of Silent Men," and Loew's, "Love Is An Awful Thing."

San Francisco's Portola to Be Improved; Clement Pleased

The Portola Theatre will be closed at an early date and thoroughly renovated and redecorated. It will be reopened with an extended engagement of "Dr. Jack," which Eugene H. Roth secured while on his recent trip to New York.

Van B. Clement, who took charge of the Imperial Theatre the first of August, is greatly pleased with the showing that has been made by this house since then. But four pictures have been shown in the past fourteen weeks, with "Manslaughter" holding the record for the longest run.

The Orpheum Circuit Third of a Century Anniversary Week, celebrated the last of October, had a special significance to local theatregoers, since it was in this city that the circuit was founded. Incidentally, the Orpheum Theatre was one of the first to show moving pictures here, first as a novelty but since then as a part of the regular program. The circuit now includes more than fifty theatres, and these, with their subsidiary houses, have an average weekly attendance of 4,410,000.

The Theatre Equipment Supply Company has been incorporated with a capital stock of $50,000 by Roy M. Coombs, Clarence Burchett and Helena F. Randall, all of San Francisco.

The new Curran Theatre on Geary street is to be given over to a four-week's run on "When Knighthod Was in Flower," commencing November 12. This will be the first time that moving pictures have been shown in this house.

The Century Theatre on Ellis street, which has been dark for several weeks, will be reopened shortly with an extended run on "Oliver Twist."

W. Stuart Webster, of Webster's Granada Theatre, Woodland, Cal., paid a visit to the coast metropolis recently to arrange his bookings. He combines pictures and vaudeville part of the time and finds that this meets with general approval.

Frank R. Macaulay, formerly of San Francisco, but now owner of the Unique Theatre, Santa Cruz, is making frequent business trips here, coming up by automobile in about three hours.

The California Theatre celebrated its fifth anniversary the first week of November with a special program, the feature attraction of which was "The Face in the Fog."

Holland Hudson, of New York, spent some time recently at San Francisco investigating the moving picture industry for the federal trade board.

Good Fellowship Prevails at Chicago Get-Together Dinner

It was a case of the lion and the lamb sitting down to dinner together Monday night, October 30, when the Film Board of Trade turned out en masse at a "get-together" banquet at the Morrison Hotel with the officials of the Illinois Motion Picture Theatre Owners—if you could apply the term "lamb" to either of these organizations. It was a fine dinner, with about 200 present, and a fine spirit of good feeling prevailed.

Joe Friedman, of Celebrated Players, was toastmaster, introducing each speaker in a manner than drew a big laugh. H. O. Martin, of Pathe, gave the first speech, giving the aims and ideals of the organization, and what the film industry, as a whole, might accomplish. Martin Quigley, editor of the Exhibitors' Herald, spoke about the importance of the salesman to the industry.

A salesman's response was given to Mr. Quigley's talk by A. W. Friemel, of the Paramount organization. He stated that many of the unpleasant dealings between exhibitor and exchange, due to unscrupulous salesmen, had gone forever, and he foretold a time when they would further get together and break down the unpleasantness of the business.

L. M. Rubens, president of the Illinois Motion Picture Theatre Owners, made a brief talk in which he said he "would have thought twice before coming into the exchange crowd like this two years ago." He added that the get-together meeting was the finest thing he had ever seen in the business and more of them were wanted and needed.

J. M. Dibelka, member of the Arbitration Committee, gave a brief resume of the work of that body, stating that more than 500 cases of dispute between exhibitor and exchange had been settled, and there were only two instances when the vote was not unanimous. Then, as an exhibitor, he gave several methods by which unpleasantness might be ironed out between the exhibitor and exchange.

The New Tiffin Theatre opened Monday night, October 30, with a flourish that eclipsed even the newest downtown house's recent opening.

The house was profusely decorated with great baskets of flowers sent by exchanges and friends of the manager, V. T Lynch, and the opening program went off without any of the raw edges usually seen at such performances. The opening feature was "Skin Deep." The program included "Pardon My Glove" and a scenic novelty as well as news events. Ambrose Larsen, organist, played specialties on the fine new organ, and Walter Kipkowski, conductor, received a great ovation at the conclusion of the orchestra's splendid rendition of "Il Gaurany."

The new theatre was built on the site of the former Tiffin Theatre at 1743 N. Crawford avenue. It is splendidly designed, a comfortable, home-like atmosphere pervading, and bids fair to be the popular theatre of the vicinity.

Louisville Picture Houses Outdraw Stage Attractions

Louisville picture houses are handling a very fine run of business due to excellent weather conditions, along with the fact that the theatres handling stage attractions are hitting into bad luck. The Gayety Theatre recently closed its doors, while the Buckingham, also known as the Jefferson, is now merely a boxing arena. The Shubert has been dark for a couple of weeks, and Macauley's has been dark part time.

The National, running pictures (features) along with vaudeville, is the only theatre putting on regular stage attractions, and it is changing bills twice a week. The Mary Anderson is running pictures exclusively this season. The Walnut hasn't shown anything but pictures in the past several years. Therefore, with stage attractions reduced to a minimum and fall weather the best in years, the screen houses are handling unusually good business.

The Kentucky Court of Appeals, at Frankfort, Ky., affirmed decision of the Kentucky Circuit Court, sentencing James Powers to the electric chair for shooting and killing Morris Lee, exhibitor of Covington, some months ago, when a band of criminals shot Lee from a motor car as Lee's car was parking in front of his home in Covington. Powers, in company with Isaiah McKnight and George Saunders, were alleged to have followed Lee home with the intention of robbing him of the satchel containing receipts. The men escaped, but were later rounded up.

Thieves entered the Rex Theatre at Hopkinsville, Ky., on October 22, stole a 500-pound safe, which apparently was removed from a rear door with a motor truck. The safe contained $289 belonging to the Crescent Amusement Co., of Nashville, which has theatres at Hopkinsville, Clarksville, Bowling Green and other points. Manager M. L. Stockley also lost $50. Arrests have been made.

James Carrigan, manager of the Aristo Theatre, at Second and A streets, Louisville, has been released from an assault charge preferred by August Neurath, deputy sheriff, who sent word to the trial that he did not care to prosecute. Some weeks ago Carrigan was indicted. Neurath served a summons on Carrigan in a suit some time ago, and was a bit ugly about it, it is said, so Carrigan thrashed him.

Carl Rettick, formerly manager in Louisville for the Mary Anderson and National theatres, and well known to the film interests, now manager of the Alpine Hotel, upon his return from the hotel on October 27, found Mrs. Rettig dead on the floor of their apartment. Mrs. Rettig was suffering from an abscessed tooth and took an overdose of medicine. She is survived by her husband, two brothers, Roy Davis, Honaker, Va.; Guy Davis, Burnett, Kan., and four sisters, Mrs. T. Tennis and Mrs. M. Pollard, Oklahoma City; Mrs. Lucile Kendrick, of Honaker, and Mrs. Beatrice McByler, of Oklahoma City. Mrs. Rettig was 32 years of age.

A First National Release

HIS FIRST LOOK EVIDENTLY WAS A GOOD ONE

How the Hippodrome Theatre, Corbin, Ky., sold "The Lotus Eater" as part of its private First National Week. He had never seen a woman until he was twenty-five, and then he saw this. Gee!

New York Theatre Burns Day Before Management Changes

Fire of unknown origin destroyed the Park Theatre in Bath, N. Y., on the afternoon of October 29, entailing a loss of about $20,000. The fire was discovered on the roof over the stage. The firemen had the blaze under control after a hard hour's work but not until the house was a mass of ruins. The Park was owned by W. P. Murphy, who leased it to Charles H. Thomas. Mr. Thomas had arranged to turn the Park over to the Associated Theatres Corporation the next day. The town is now without a theatre, but the Comerford Amusement Company of Scranton, has taken an option on the Bath National Bank property, fronting on Liberty street, and J. R. Cadeset, representing the Comerford interests, announces that a modern theatre will be constructed thereon as soon as arrangements can be completed. The house will be fitted for stores and offices in front, with the theatre in the rear reached by an entrance from Liberty street. It will seat 1,400.

Immense crowds greeted Albert Hay Malotte, who made his debut as organist at Shea's Hippodrome last Sunday. Mr. Malotte played a masterful program on the new organ. He comes to Buffalo from the Liberty Theatre, Seattle. The music program at Shea's Hippodrome is now one of the big attractions and M. Shea is to be congratulated on his efforts to give Buffalonians the "limit" in modern picture theatre entertainment. In addition to the organ, there is a 40-piece symphony orchestra and usually a vocal soloist, a noted conductor, an instrumental novelty or quartette. Mr. Shea is now trying to get Victor Herbert to come to Buffalo as guest conductor for a week.

When Ralph W. Thayer presented a Fashion Review at the Strand Theatre, Niagara Falls, N. Y., last week he put it on in great style. He constructed a runaway from the stage out over the orchestra seats, much after the style of the "Passing Shows" and installed special lighting effects the better to show the latest styles on the living models. The Strand orchestra played a fine program during the promenade. The attraction made a big hit.

Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, accompanied by M. J. O'Toole, chairman of the public service committee, and Carl Von Hoffman of "Movie Chats," came to Buffalo on October 30 and addressed a meeting in the Palace Theatre, attended by Howard J. Smith, president of the local Cohen unit; Jim Wallingford of General Theatres' Corporation; the Michael brothers of the Plaza, C. D. Dillemuth of the Broadway Lyceum, Judge John W. Schatt of the Fredonia Opera House, Sidney C. Allen of the Science, Medina; Fenton Lawlor of the Hodkinson exchange and a few others. From Buffalo President Cohen and his associates, including Mr. Smith, journeyed to Rochester for a meeting with exhibitors in that city.

It was a merry week for Bruce Fowler, who left town November 4 to assume the management of the Indiana Theatre in Terre Haute, Ind. The former Elmwood managing director was the guest at several parties. We refuse to mention where, but they do say as how it was about 100 proof. Another week like that and Bruce would never leave Buffalo. Elmer G. Winegar is now guiding the reins at the Elmwood. Bruce is on the job in the wild west town. Here's wishing you success, Bruce!

A new Community Hall has been opened in Catatonk, N. Y., where pictures and other entertainment will be given. Three hundred attended the opening November 2.

The Mark-Strand, Buffalo, is about to stage a regular old time comeback. Commencing the week of November 26, this pioneer Buffalo picture house will present several months of week runs, beginning with "From Rags to Riches," followed by "Remembrance," "Sherlock Holmes," "Brothers Under the Skin," "The Sin Flood," and other big productions. Manager Eugene A. Pfeil is now making plans for some big exploitation campaigns to put the pictures over with a bang.

Bill Callahan, president of the Regorson Corporation of Rochester, was in Buffalo last week for the first time in two years.

The Criterion, Buffalo, the Shubert vaudeville house, opened last Sunday with a film show headed by "What's Wrong with the Women." Sol Myers, manager of the house, and Harry Marsey, general manager for Niagara Pictures Corporation, are putting on the film bills.

Several reels of film were destroyed in a fire that slightly damaged the Star Theatre in Niagara Falls, N. Y., one day last week.

E. O. Weinberg, former manager of the Buffalo Strand and who is slated to manage the new Strand in Troy, N. Y., is now enjoying a well earned vacation in Atlantic City.

Virginia Pearson appeared in person at the Loew State, Buffalo, this week and Manager Al Beckerich put over a great line of tie-up ads with local stores, through a chain of which he conducted the screen star on a shopping tour.

The worst has happened! Billy West was seen in a downtown theatre one evening last week wearing large black framed glasses to which was attached a long black ribbon. Friends of the manager of the Premier can use their own judgment!

Buffalo exhibitors have been waging a great campaign against the retention of daylight saving and credit should go to J. H. Michael, president of the Western New York unit of the Motion Picture Theatre Owners of New York, Inc., for a lot of good work to kill the ordinance. The result will be announced in a few days.

Great Opening Planned for St. Louis Rivoli, Nov. 11

The Rivoli Theatre, Universal's new first-run house, on Sixth near Olive street, St. Louis, opens on November 11 with "The Storm." Visitors expected are Will Hays, Carl Laemmle, F. H. Coldstein, Laemmle's secretary, and A. A. Schmidt, general sales director for Universal. A dinner will be given at the Hotel Statler November 13 to local newspaper men.

Frank E. Jones, veteran St. Louis theatrical man, who for twenty-five years was manager of the famed Pickwick Theatre, Washington and Jefferson avenues, was laid to rest at Overland, Mo., last Wednesday. He had been sick but a short time. Jones retired from active work in 1904. He was 76 years old. He was well known to all the old-time stars of the theatrical world.

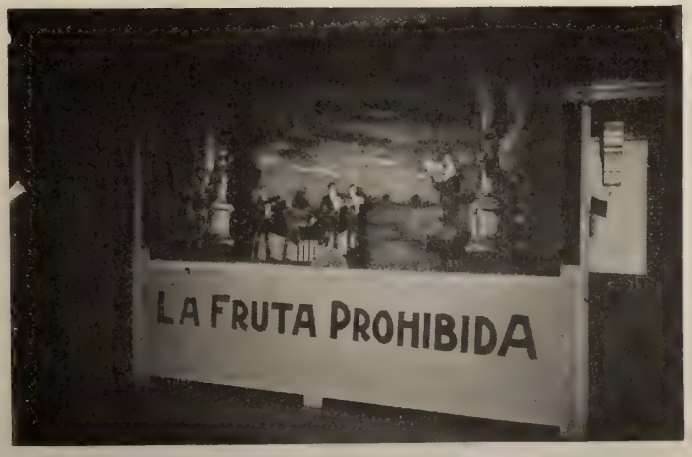
Edward Scholl, one of the pioneer picture men of St. Louis, was another victim of the Grim Reaper the past week. Scholl, who represented the Second Ward in the Board of Aldermen, was buried at St. Matthews' Cemetery November 1. He was an associate of O. T. Crawford and also built the Bremen Theatre in North St. Louis. He quit the movies in 1915 when he sold the Bremen to Joe Mogler.

Harry Redmond of the Majestic Theatre, East St. Louis, Ill., put on a humane contest in conjunction with the East St. Louis Daily Journal to boost "Human Hearts," which played the Majestice for four days opening November 5. Daily prizes were awarded for the best stories telling of acts of human kindness. He also engaged Miss Sue Garvey, well known local soprano, to sing "The Heart of Humanity" during the picture's run, and had a phonograph in the lobby.

The Apple Blossom was opened November 9 at Hardin, Ill., with Tom Mix as the star attraction. A. S. Talley is the owner and manager of the new house.

It's Tough, Says Fred

Fred M. Shafer is managing director of the Lafayette Square Theatre, Buffalo. It's the largest house in town. Therefore, Fred got an awful shock when a woman patron knocked at the office door one evening last week and in loud voice demanded her money back, setting forth the while that she could not understand how the management permitted the organist to play so loudly IN SUCH A SMALL HOUSE. She insisted that more boys were killed on the fields of France by the concussion of shells than by the bullets themselves, so what chance had Lafayette patrons when C. Sharpe-Minor boomed forth "double forte." It's a tough life, this theatre manager business, says Fred. The "Small" Lafayette seats something like 4,000 persons.



A Paramount Release

HERE'S FORBIDDEN FRUIT DOWN IN HAVANA

The Fauste theatre made a very pretty lobby, tableau for La Fruta Prohibida. Looking at the Americans lined up at the Cuban bars "The Fruits of Prohibition" would seem the better translation.

Think of It

Manager G. R. Phillips is now the envied of all his fellow Atlanta exhibitors. For be it known that the genial and likable "Pup," as he is known to his intimates, has been chosen as coach of the basketball team of a local girls' business college. Think of it, fellows, think of it! "Pup's" team went into action Tuesday, November 7, and we had it on good authority—"Pup's" word—that the other team hadn't a Chinaman's chance. We're waiting to hear the result.

Kansas City

News was received in Kansas City this week of the death of Justin D. Bowersock, sr., pioneer theatre owner of Lawrence, Kas. Mr. Bowersock, who was 80 years of age, died at his home after an illness of three weeks. Deepest regret was expressed by the entire film section here.

In 1880 he bought the old Liberty Hall in Lawrence and gave that town its first playhouse in the Bowersock Opera House. This building was destroyed by fire in 1911 and was replaced by a large structure known as the Bowersock Theatre.

Mr. Bowersock was known as an influential citizen, and from the time he settled in Lawrence he was an active factor in the development of the city. He was also active in politics having advanced from the position of mayor of Lawrence, through the State Legislature to several years in Congress.

A. J. Moeller, general manager of the Motion Picture Theatre Owners of America, was in Kansas City over the week-end, checking up on Movie Chat contracts and in the interest of the music tax. He left last week for the West Coast, where he will attend exhibitor conventions.

Mr. and Mrs. S. B. Andrews, owners of the Gem Theatre at Olathe, Kas., drove into town last week. Olathe is about thirty miles from Kansas City.

L. A. Wagner of the Princess Theatre, Eureka, Kas., was another visitor.

The executive offices of the Motion Picture Theatre Owners of Missouri were moved last week from 811 Gloyd Building, Kansas City, to Suite 524, Rialto Building, this city.

W. H. Carson, owner of the Empress Theatre at Osawatomie, Kas., dropped around to the film exchange colony last week and looked over some of the big films.

Billy Wagner of the Best and Beldorf Theatres, Independence, Kas., was seen at some of the film exchanges the other day.

Atlanta Theatre Attendance Poor Despite Fine Pictures

As a usual thing, the first crisp, cool days of winter find picture theatres beginning to fill comfortably and business fine. The rule has failed to work so far this season although attendance in local houses has picked up in the past two or three weeks. Incidentally, the local houses have never seen the time when they were offering more thoroughly worthwhile programs.

The week closing November 4 found the Howard Theatre playing "To Have and to Hold," with a beautiful prologue, offering, as its main theme, Ernest R. Ball's old-time song, "To Have, to Hold, to Love," with a popular Atlanta duo singing the song. The Howard has always been praised for its splendid ventilation, and the management has found the happy medium between the too-great heat, and not enough. Business was better than the preceding week, closing splendidly.

The Metropolitan offered Gasnier's "Rich Men's Wives," with a splendid presentation by Buel B. Risinger, who came to Atlanta recently to direct the massive new symphony orchestra here and has established himself firmly in public favor. The picture drew as well as was expected.

At the Tudor, with its three-changes-a-week, the Friday-Saturday picture, Frank Mayo in "Wolf Law," drew better than any other picture through the week, although "Why Change Your Wife?" proved an interesting revival which played to good business on Wednesday and Thursday.

The Rialto played "Queen of the Moulin Rouge" for a week's fairly successful run, aided by some snappy advertising in the daily papers, some exceedingly well-placed poster stuff about town, and a small painted set with cut-outs placed above the marquise. The comedy was Al St. John's "The City Feller" and the week was satisfactory from the box-office standpoint.

The Strand had "The Sage Brush Trail" and Al St. John in a new comedy, "All Wet." Business was splendid for Monday and Tuesday, fell off considerably on Wednesday and Thursday, but rallied on Friday, and closed fine Saturday.

At the Alamo No. 1, "The Bootlegger's Daughter," an independent state-right feature, and two western re-issues played to a week's acceptable business.

The Bonita, with its policy of a tab show and one feature picture, used the Paramount feature, "Bought and Paid For," and reported good business and favorable comment from patrons. A Mack Sennett comedy closed the bill.

At the Alamo No. 2, "The Prisoner of Zenda" played the first four days of the week to much smaller business than the management expected, and the final two days of the week featured Clara Kimball Young's "What No Man Knows" and Harold Lloyd's "A Sailor-Made Man." Business was very good for Friday and Saturday, as if to make up for being disappointing the first two days.

The Vaudette has a policy of three changes a week, and Monday and Tuesday played "I Am the Law" to poor business; Wednesday and Thursday, "The Sting of the Lash," to excellent business, and Friday and Saturday "The Lady from Longacre," with a Mermaid Comedy, "Dynamite," to very good business.

The Alpha, with its program of daily changes, Westerns, serials and comedies, enjoyed its uniformly good business, with a faithful clientele built up through this sturdy little theatre's past year or more of good "action-stuff" pictures.

Manager W. R. Bedell, of the Rialto Theatre, could not be located in his office on Friday afternoon. The Tech football team was having a final bit of practice before going into the big game on Saturday at Grant Field. Manager Bedell is a Tech man. Whether there is any connection between the above items, we leave you to imagine!

The pleasant smile of "Pat" Patterson was missing from the Metropolitan Theatre all week, as was the charming smile of Mrs. "Pat" from the office of the Weekly Film Review. The solution is that Mr. and Mrs. Willard Patterson sneaked quietly away last Monday for a brief run to New York, where they have been having a wonderful time, from all reports.

Manager James F. Jackson, of the Tudor, sloughed the cares of his office from his shoulders, donned disreputable clothes (on the testimony of Mrs. Jackson, that statement is made) and departed, with a happy grin, for a three-day hunting trip.

Southern Enterprises has copped off another brilliant young masculine genius, no less a person than Sammy Mayer, one of the brightest and most popular ornaments of the Atlanta baseball team. During the winter, Sammy will hold forth at the Lyric Theatre, as a member of the house-staff. But summer will find Sammy holding down his favorite spot in the Atlanta dug-out once more.

Manager W. T. Murray, of the Alamo No. 2, expresses his surprise quite frankly at the failure of "The Prisoner of Zenda" as a box-office attraction at his theatre. "It is a picture that has everything in the world to make it a knockout—and I confess that I am at a loss to understand its failure for me!" he said.

Manager John Thomas, of the Vaudette Theatre, is a native of Stephensville, Alabama, and during this sort of weather he has a hard time sticking to his desk—seems more natural, he intimates, if he could shoulder a gun, whistle to the "dawgs" and go "a'huntin' possums, coons and things." More natural, and a lot more fun!

"When Knighthood Was in Flower" opened an indefinite engagement at the Rialto on November 6, at a top price of $1. This is something of a new venture for a straight picture theatre here, pictures of this calibre usually going into the larger legitimate houses. The sale of reserved tickets, which opened October 30, has been quite brisk, and Manager Bedell is much encouraged thereat. The run of the picture will be watched with keen interest by other exhibitors.

Seems sort of natural to see the friendly grin on "Jack" Kaliska along Film Row. Jack, whose honest-to-goodness monicker is "W. G. Kaliska," but who is always hailed as "Jack," was formerly manager of the Rialto, where he made a host of friends for himself. He is now an insurance man, but visits here occasionally.

A First National Release

PUTTING UP A BIG FLASH FOR SKIN DEEP

H. B. Clarke, of the Majestic Theatre, Memphis, paid only $10 for all this display and it helped to bring in an additional $225, which is a very neat profit on his moderate investment.

In the Independent Field

By ROGER FERRI

Newsy Bits

"Wildness of Youth," the Graphic Film production, has been sold for distribution in Baltimore, District of Columbia and Virginia to Milton Caplan and Harry S. Shapiro.

Frankie Lee, the "American boy," according to a despatch from the Coast, has signed a long-term contract with Popular Pictures, Inc., whose pictures East Coast Production, Inc., will handle.

Harry Warner, of Warner Brothers, was scheduled to arrive in New York this week from the Coast, where he went two weeks ago to confer with those in charge of production for that firm.

Andrew J. Callaghan Productions, Inc., have filed a judgment against the Federated Film Exchanges of America, Inc., for $6,324.70.

Larry Weingarten, of Sacred Films, Inc., arrived last week from the Coast. He will remain in New York indefinitely

William M. Vogel, who is distributing the C. C. Burr Affiliated Distributors' product in Europe arrived in London this week, according to a cable he despatched to his New York office.

A news despatch from the Coast this week told of the departure from there of E. M. Sanford, President of Sam Productions, Inc., for New York with a print of that firm's latest Tweedy comedy, "Three O'Clock in the Morning," and the Pete Morrison feature, "Duty First." He will make his headquarters at the Astor hotel.

Tuesday, Nov. 7, was an off-day in film circles in New York, most of the offices being closed in order that everybody might vote.

"Flesh and Blood," the Lon Chaney picture, handled by Western Pictures Exploitation Corporation, has set eight new records in the Northwest territory. Reports from the seven exchanges owned by Enterprise Distributing Corporation of the South indicate equally big returns on the picture in that territory.

Lou Berman, owner of the Independent Film Corporation of Philadelphia and Washington, was a caller at the New York offices of Principal Pictures Corporation this week. Other exchangemen from Boston, Chicago, Pittsburgh and Cleveland also called on Manager Irving Lesser relative to Principal Picture Corporation's 1923 product.

C. R. Seelye, Vice-president and General Manager of Arrow Exchanges, Inc., New York City, has purchased "The Streets of New York" for New York and Northern New Jersey and reports heavy bookings on the picture.

A few days after he joined the Al Lichtman Corporation, Leon D. Netter, the new special representative, left on a sales trip through the Middle West. His itinerary includes Washington, Pittsburgh and Cleveland and other cities in that part of the country.

Arrow Film Corporation, which is to distribute "The Little Red Schoolhouse," a Martin J. Heyl production, announces that Mr. Heyl has begun casting and has already engaged the following players: E. K. Lincoln, Martha Mansfield, Sheldon Lewis and Edmund Breese. All of the artists mentioned are high favorites with motion picture patrons, and Mr. Heyl declares that the balance of the cast will be made up of players equally well known and well liked.

The Week in Review

A CERTAIN producer-distributor boldly asserted himself as being absolutely against the reviewing of any picture in what he characterized as "cold projection rooms." This gentleman had the following to say on what he terms an "important problem":

"No one is so intimately qualified to judge any picture in a projection room. It is unfair to the producer, to the distributor, to the director and to the entire trade in general. There is no picture made that should be forced to abide by a reviewers' opinion following such a showing. The place to review and judge pictures is in the theatre where an audience is present."

WE trust that the gentleman in question—and there are scores in the business who have advanced the same argument, namely, that pictures should be judged only when publicly exhibited—means just what he said. And we believe he did, for he has repeated the claim so often. As a rule, his argument has been permitted to stand unquestioned and unchallenged.

AMONG the things that this writer is paid for doing is one concerning the reviewing of independent pictures. We have reviewed hundreds of them in the past few years. So, perhaps, in disputing the contentions of the aforementioned gentleman, we are doing so as a member of that army which he "puts on the pan." Personally, whatever we say about any picture represents our own personal opinion, based on a knowledge obtained in this and the legitimate fields of public entertainment and personal contact with the public which pictures are made to entertain.

THE production cost of a picture is considered; so are the exhibition and territorial values. We maintain that a picture sold on a $10,000 basis should not be subjected to the same scrutiny as a $100,000 production. There is no comparison. The shopper when purchasing articles at a Woolworth store does not expect a Tiffany product. A producer with but $25,000 to make a picture can not be expected to turn out the same high class production that the man with four times that amount should produce. The exhibitor who buys a picture for $25 a day does not expect a $100-a-day feature. And the theatres charging ten cents, top, cannot be expected to compete with the high class attractions of a 55-cent house. It's not being done in any business—and when money is concerned the fundamentals in this industry are no different than those of other industries.

MOVING PICTURE WORLD reviewers take into consideration these facts; but, how many distributors do? Very few, we'll venture to say. Yet, the aforementioned gentleman disputes the right of a reviewer to judge a picture from a projection room showing. For the moment, let us consider what this very same distributor does: When a producer submits a production to him he requests a showing—*a projection room showing. He judges, approves or rejects the picture as a result of this same projection room showing.* And after purchasing the picture he invites prospective buyers to view the picture in a similar fashion—in the projection room. And the exhibitor *buys* on the impression he gets from this projection room showing.

DO distributors want us to believe that their own, self-chosen methods of judging a picture are wrong? Would they want us to believe that before they can consider the purchase of any picture the producer must arrange a public showing in a theatre with a capacity audience on hand? Would they want us to believe that every time an exchangeman comes to town they should lease a theatre so that the exchangeman-buyer can "get the proper angle"?

WE maintain that the present system of reviewing pictures is the correct one. We see no reason why pictures should not be judged at their projection room showings. Producers, distributors, exchangemen and exhibitors all judge pictures in that fashion—the one practical and logical method of properly analyzing the merit of pictures. If projection room reviewing is wrong then the entire sales system in this business is wrong. Think it over, gentlemen.

NEWS from the Coast this week is most encouragingly promising. There are more concededly masters of production and distribution coming into the independent market. Two newcomers are slated to make their identity known next week. These two gentlemen are well known, have produced some of the biggest and most consistent money-makers in the business and their invasion of the independent will be a tribute to the latter.

Trade Notes

Arrow Film Corporation will handle a series of twelve one-reel comedies, as the "Tom and Jerry Comedies," produced by Lloyd C. Haynes, being released at the rate of one a month starting next month.

Announcement was made by Al Lichtman Corporation that Jans Film Service of New York had booked the B. P. Schulberg special, "Shadows," for a showing at the Strand Theatre, Newark, for the week of Nov. 17.

The Renown Pictures Corporation is the title of the newest independent exchange in New York. This firm will start business immediately.

J. J. Schrempp, of Schrempp Feature Attractions, Inc., of St. Louis, this week purchased "More To Be Pitied Than Scorned," the C. B. C. Film Sales Corporation feature, for eastern Missouri and southern Illinois.

Warner Brothers' float, advertising the seven Warner pictures, reached Detroit this week, according to a despatch from that city. The float has been on the road a month, having covered every city and town en route to Detroit from Boston, via New York, New Jersey, Philadelphia, Pittsburgh, Cincinnati, Cleveland, Toledo and Detroit. Frank A. Cassidy, well-known newspaper and circus man, is with the float.

Bob Lynch, of Metro Exchange, Philadelphia, despite a statement issued by Amalgamated Film Exchanges, Inc., from the latter's New York offices, that he had been given a franchise, in a letter to this department this week takes exception to a report published from Philadelphia in this section last week that had started his advertising campaign on Amalgamated product.

De Luxe Feature Film Company of Seattle is making rapid headway, having taken over practically the entire output of Principal Pictures Corporation and Western Pictures Exploitation. Al Rosenberg is manager. Interested with him in the venture are Mike and Lou Rosenberg.

Irving Lesser, eastern manager of Western Pictures Exploitation Company and Principal Pictures Corporation, is planning a trip to the Coast within the next four weeks.

From our correspondent in Pittsburgh comes the statement that exchanges there are buying new features and short stuff at a lively rate, and exhibitors there may look forward to some interesting announcements from these branches.

Standard Film Exchange of Pittsburgh has taken over all films formerly released through Second National Exchange in that city. The latter organization has gone out of business.

Defeat of film censorship in Massachusetts was enthusiastically received by independent exchanges in Boston.

Dorothy Phillips, upon the completion of the first Principal Pictures Corporation special, "The World's A Stage," with Dorothy Phillips, based on Elinor Glyn's latest story, has returned to the Allen Holubar to make a picture for First National.

Herb Lubin is going to London. Herb is now concentrating on "Quincy Adam Sawyer," which Metro will handle. Bert Ennis, an independent exploitation man, is handling the publicity on this picture for Sawyer & Lubin.

B. P. Schulberg Announces New Plan For Preferred Pictures, Inc.

Plans announced this week by B. P. Schulberg, president of Preferred Pictures, provide for the major part of his first year's releasing schedule through the Al Lichtman Corporation. When the releasing company was formed, Schulberg and Lichtman announced a policy of one picture a month and the program now made public takes care of the initial ten.

"Rich Men's Wives," released in September, was the first feature offered to exhibitors by the new organization. This has been followed by the Tom Forman production, "Shadows," featuring Lon Chaney. Next month's picture will be a screen version of Bertha M. Clay's celebrated novel and stage play, "Thorns and Orange Blossoms." This special attraction was made under the direction of Louis Gasnier with a cast headed by Estelle Taylor, Kenneth Harlan and Edith Roberts.

At the Schulberg studios two producing units work simultaneously on the specials for the Al Lichtman Corporation. One company is headed by Gasnier, the other by Tom Forman. At present the former has under way Gilbert Emery's stage success, "The Hero," which is to follow "Thorns and Orange Blossoms." Tom Forman is taking "Are You a Failure?" a screen original by Larry Evans, prominent magazine writer whom Schulberg has recently placed under contract. Upon the completion of "The Hero," Gasnier will start on "Poor Men's Wives," a story from the pens of Frank Dazey and Agnes Christine Johnston, co-authors of "Rich Men's Wives." After his work on "Are You a Failure?" is finished Forman will undertake "The Girl Who Came Back," a popular play by Charles E. Blaney and Samuel Ruskin Golding. This picture will be followed by "Mothers-in-Law," which Gasnier will make. Here again the credit of authorship goes to Frank Dazey and Agnes Johnston, who have written innumerable original picture stories and have successfully adapted as many more.

Other material already purchased by Schulberg includes "A Mansion of Aching Hearts," by Harry Von Tilzer and Arthur J. Lamb, and "My Lady Lips," written first as a stage play. Definite plans for the direction of these have not yet been laid out.

C. C. Burr Signs Diminutive Star

Charles C. Burr, president of Affiliated Distributors and Mastdon Films, Inc., this week signed Violet Mersereau, the diminutive star, who has just returned from a year's visit to Italy and Germany for Fox Film Company, for an important role in his latest Johnny Hines special, "Luck." The cast now includes Johnny Hines, Robert Edeson, Charley Murray, Polly Moran, Flora Finch, Miss Mersereau and Joe King.

Merit Test of Film Is Principal Basis

Gene Marcus, of Twentieth Century Film Corporation of Philadelphia, a Principal Pictures Corporation distributor for Eastern Pennsylvania and Southern New Jersey, while in New York this week announced that he had prepared an extensive campaign in that territory on the first Principal production, "The World's a Stage," starring Dorothy Phillips, and based on Elinor Glyn's latest story, which will be released this month. In this campaign the entire exploitation and publicity department of Principal Pictures Corporation will co-operate with Mr. Marcus.

Mr. Lesser, in a statement he sent out this week to exchanges associated with Principal Pictures Corporation, emphasized the plan of the company to extensively advertise in the trade papers. The advertising, according to Mr. Lesser, will be systematically conducted. Following introductory announcements of the product, exploitation suggestions relative to means of putting over the pictures in question will be embodied in these advertisements, the subject matter of which will be inserted by showmen of long years' experience.

It is the proposal of Principal Pictures Corporation to lay aside $100,000 annually for the advertising of Principal Pictures in trade papers. This record-breaking appropriation will be supplemented with a nation-wide campaign confined to billboards, regionals and special exploitation to be supervised by a special staff of exploitation men.

Zambreno Buys New Features

CHICAGO—(Special)—While here Dr. W. E. Shallenberger, president of Arrow Film Corporation, closed a deal with Frank Zambreno, of Progress Pictures Company, for local territorial rights to four Arrow pictures, Burton King's "Streets of New York," "Chain Lightning," "Night Life in Hollywood" and Ben Wilson's "The Innocent Cheat."

Schulberg Signs Larry Evans

LOS ANGELES—(Special)—Larry Evans, whom Ben P. Schulberg, president of Preferred Pictures Corporation, has placed under contract, is one of the best-known authors writing for the screen. He will serve in a general literary capacity for Preferred Pictures. "Are You a Failure?" which Director Tom Forman now has under way with a cast including Madge Bellamy, Lloyd Hughes and Tom Santschi, is an original story by Evans.

Warners Sign Pauline Starke

LOS ANGELES—(Special)—Pauline Starke has been engaged by Sam and Jack Warner to play a leading role in "The Little Church Around the Corner." Bessie Love, Claire Windsor, Cyril Chadwick, Hobart Bosworth, Mauguerite Seddon, Walter Long, Alec Francis and Winter Hall also appear in the picture. William A. Seiter will direct. Warner Brothers also will produce "Broadway After Dark."

Rialto Productions In New York Is Under New Heads

Rialto Productions, Inc., formerly located at 130 West 46th street, New York, has quietly undergone complete reorganization, Louis T. Rogers having resigned as president. He is no longer connected with the firm. Michael D. Fields is now president and Samuel B. Reece, treasurer. The exchange has moved to 729 Seventh avenue. The exchange will concentrate on distribution in Northern New Jersey and New York City. The firm, however, will handle independent pictures nationally, selling State rights outside of New York. Mr. Reece will shortly visit Cleveland, Chicago, Detroit, Cincinnati and St. Louis to acquaint himself with conditions out in the territories.

Al Fineman, exploitation manager for W-B Exchange, New York, is temporarily working out of the Buffalo Warner Exchange, exploiting "Rags To Riches" in up-State New York houses.

Foster Moore, sales manager of Jans Film Exchange, announced this week that in all probability gross bookings on the second Al Lichtman feature, "Shadows," will considerably surpass the unusual booking record established by the first one, "Rich Men's Wives," in New Jersey.

"I Am The Law," the C. C. Burr special Bobby North is releasing in the Greater New York territory, after making a remarkable showing at B. S. Moss' Broadway Theatre in New York, opened a week's run at the Loew-State in Newark, N. J., on Monday, to an unusually big business.

Arrow Film Exchange of New York will handle the New York distribution on "The Streets Of New York," the Burton King production, which opened at the Frank P. Hall houses in Jersey City last week.

Judging from negotiations now on, Christmas week will be an unusually busy one in the way of competition among independent pictures, for three Broadway houses are now angling for such production during the holiday period.

With the Minsky Music Hall in New York a complete success, exceeding the fondest expectations of showmen, Matt Radin, of Capital Film Exchange, who is financially interested in the burlesque venture, finds his day a busy one, for bills at the Park are changed weekly.

Bar Ziegfeld Cinema Corporation

BOSTON—(Special)—The Ziegfeld Cinema Corporation of New York is among the 17 so-called "foreign" corporations which have been barred from doing business in Boston by the Public Utilities Commission. This concern has a capitalization of $3,000,000.

Producers' Security Corporation this week consummated a deal with W. W. Hodkinson Corporation whereby the latter will release "Dollar Devils" and "The Kingdom Within," two Victor Shertzinger specials.

B. B. Productions, Inc., this week announced the completion of the second independent Betty Blythe picture, "The Darling of the Rich," which will be ready for distribution within two weeks.

Release "Madame Sans Gene"

Despite the reported battle over the film rights to the story of "Madame Sans Gene," Producers Security Corporation this week announced that it has been instructed by Producer Aubrey Kennedy to release that production on Nov. 10.

Four Broadway plays which Will Nigh will adapt for the screen were purchased this week by L. Lawrence Weber of L. Lawrence Weber-Bobby North. Nigh, it is understood, will adapt the three plays into scenario form, cast and direct them.

SYRACUSE, N. Y.—(Special)—Warner Brothers' "Rags to Riches" was given its local premier showing at the Empire Theatre here last Sunday, showing to the greatest Sunday business ever done.—R. F.

Harry Warner Finds Independent Producers Setting New Standards

Harry M. Warner, of Warner Brothers, returned this week to New York after a three weeks' stay at the West Coast studios. Mr. Warner's trip to the coast was made in order to confer with his brothers, Abe, Sam and Jack, on the production schedule of 1923. According to Mr. Warner the production plans are for eighteen pictures during the coming season. The nature of the stories was not revealed, but it is intimated that some of the best-known novels dealing with current, yet vital topics of universal appeal, and stage plays possessing the same dominant factors, have been secured for the new roster of productions.

In addition to the acquisition of the stories, Mr. Warner declared that a number of prominent directors and popular screen players have been engaged for the coming season. The names of the directors and players were not divulged for, as Mr. Warner stated, it would tend to seriously interfere with the engagements to which they are now bound.

All of the eighteen productions will be made at the coast studios. In order to properly accommodate several companies, Mr. Warner said that arrangements are now being completed for the expansion of their present quarters.

"Practically every place I visited," said Mr. Warner, "was humming with activity. It convinced me of two vital things in the making of box-office attractions. The first is that producers are not making pictures in haphazard fashion, and the second is the keen regard for the production which will embody every essential for box-office success. In the consideration of these factors, much depends upon the calibre of the directors chosen to complete them.

"I have been told of the terrible wastage of footage and valuable time; I have been made aware of the utter disregard for studio efficiency in the past; but the present methods of picture making tend to show in no small measure the unerring care for every little detail that goes into the finished product. This is indeed a gratifying thing, for, after all, if we cannot engage people who will produce a picture at minimum cost, at the same time excellent in every respect, then theatre owners and producers will have a tough time making ends meet. The outlook, however, is splendid and, regardless of what anybody says, I think the future of the industry, based on our present progress, is wonderful—in the true sense of the word. And that is saying a great deal."

New Exchange In Charlotte

ATLANTA (Special)—Enterprise Distributing Corporation will open a new exchange at Charlotte, N. C., according to word given out at the firm's local office. The exchange will temporarily be located at South Graham and Trade streets. It will handle the distribution of the Affiliated Distributors' special, "I Am The Law," the Richard Talmadge westerns; "Flesh and Blood" and a large group of westerns, including Pete Morrison, Franklyn Farnum, Art Staten, William Desmond, Jack Richardson, and others. Through this exchange will be handled all of North Carolina, part of South Carolina and Tennessee.

Arthur C. Bromberg went to New Orleans, recently, for the opening of "Ten Nights in a Barroom," at Pearce's big Tudor Theatre. At the close of the week's engagement, Manager Pierce wired to the effect that "Ten Nights in a Barroom' set new box-office records and pleased all of my patrons."

Franklyn Farnum, while traveling through this territory making personal appearances, was the guest of W. J. Jenkins, manager of Enterprise. The star was royally entertained by the fans and members of society.

Joe Marentette quit as general manager of seven Enterprise exchanges, recently, to join the Goldwyn exchange. He has been succeeded by John Mangham, formerly manager of the Atlanta Enterprise exchange.

Mrs. B. M. Boykin and her coworkers viewed four of the Bible pictures produced by Sacred Films, Inc., recently. Larry Weingarden, representative of that country, who is now in New York, was present and supplemented the showing with a brief talk. After the showing the Better Films Committee endorsed the films.

James M. Hicks will manage the new Charlotte office of Enterprise Distributing Corporation. He was formerly a salesman connected with the Atlanta exchange.

Bob Savini, of Savini Films, Inc., is handling the Bible pictures, having negotiated numerous important and business-getting tie-ups for exhibitors using the films which Sacred Films, Inc., of Burbank, Cal., made.

Consolidation Would Harm

ST. LOUIS (Special)—Independent distributors of this territory are anxiously awaiting the outcome and effect of the plans to consolidate the Missouri and New Grand Central theatres. There apparently has developed a last minute hitch in negotiations. The long awaited announcement that the deal has been closed has not been forthcoming. Independents hereabouts are fearful that the contemplated consolidation would aggravate the present situation, further removing their chances of breaking into the Grand Boulevard houses.

While here, Joe Brandt, of C. B. C. Film Sales Corporation, recently signed Sam Warner, of United Film Service, for the 1923 series of Hallroom Boys comedies. He also arranged for several important showings here of "More To Be Pitied Than Scorned."

Pat Collins, manager of the Exhibitors Film Service, announced this week that during the past two weeks he has sold more independent pictures than for any similar period in the history of that exchange.

The Dick Talmadge westerns are seemingly the most popular of the kind available in this territory, according to exhibitor reports of the past five weeks.

"How Women Love" Hit in Jersey

JERSEY CITY, N. J.—(Special)—Betty Blythe personally appeared at the Lincoln and Pastime Theatres here and at the Roosevelt in West Hoboken on Tuesday night, Oct. 31, and was directly responsible for the breaking of house records in each instance. Her first independent feature, "How Women Love," was the featured attraction at each house for the first three days, showing to splendid business, despite the fact that no special exploitation was done in view of the aggressive advertising done by the opposition, the Hall houses, Strand in Hoboken and State and Ritz here, playing "The Streets of New York" with six headline vaudeville acts at each theatre.

ERIE, PA.—Charles Davis, exploitation manager for Arrow Film Corporation, is here exploiting Arrow pictures, two of which, "Streets of New York" and "Night Life in Hollywood," will be shown at the Rialto here on November 12 and 5th, respectively.

NEW YORK—"I Am The Law," the Affiliated Distributors special, despite its belated release in this district, played to one of the biggest weeks recorded by B. S. Moss' Broadway Theatre last week.

CLEVELAND (Special) — Harry Charnas's Standard Film Exchange is breaking all records with the Al Lichtman special, "Rich Men's Wives," having been shown thus far at all the big first-run houses in this territory.

PHILADELPHIA (Special)—"Notoriety," the Will Nigh special, will be shown over the entire Stanley circuit. So will Johnny Hines' "Sure-Fire Flint," "Secrets of Paris," "Shadows" and "Beautiful and Damned."

LOS ANGELES (Special)—The initial Principal Pictures Corporation feature, "The World's A Stage," based on Elinor Glyn's story, starring Dorothy Phillips, will be given a premier showing at the Kinema theatre here.

BOSTON (Special)—Boston newspapers have bestowed loud praise on the Warner Brothers' special, "Rags To Riches," which opened a week's engagement at Gordon's Olympia on Scollay Square this week.

INDIANAPOLIS (Special) — The two-week run of Weiss Brothers' Artclass Pictures Corporation feature, "After Six Days," closed at English's Opera House on Saturday night. The local clergy gave splendid support to the picture, which was exploited here by Bert Ennis.

SEATTLE, WASH. (Special)—One of the most consistent moneymakers in this section, according to exhibitor reports, is "Flesh and Blood," with Lon Chaney. One house, which was robbed, capitalized on the stunt, which helped business.

"Something For Nothing" Is New Equity Production

"Something for Nothing" is the title of the second Daniel Carson Goodman production that Equity Pictures Corporation will release in the independent market. This release is in accordance with the recently published announcement of Equity that it will distribute five big specials during the forthcoming season. The first D. C. Goodman production, "What's Wrong With the Women?" has proven to be one of the biggest money-makers of the year, according to exhibitor reports from all parts of the country. Mr. Goodman has completed the story, which is said by Lou Baum to be even greater than that on which "What's Wrong With the Women?" was based. Casting will be done next week. No announcement has as yet been made as to who will direct the feature.

DO YOUR CHRISTMAS SHOPPING EARLY!
Beat 'em all to it NOW by giving yourselves and your patrons the best present in the market. BOOK
"ONLY A SHOP GIRL"
It will be the sensation of the year!
"MORE TO BE PITIED"
is breaking Box-Office records everywhere
6 BOX OFFICE WINNERS A FRANCHISE HOLDER EVERYWHERE

Nigh Pictures Will Be Released on Franchise Basis by Weber-North

Will Nigh's productions are being produced and distributed by L. Lawrence Weber & Lester North on a franchise basis. Sam Sax, Sales Manager of the independent organization, has mapped out a "Will Nigh Series Selling Plan" that is being rapidly bought up by picture-right buyers who are anxious to secure rights on all of Will Nigh's future productions instead of merely the first production "Notoriety" alone. By the terms of this selling plan a franchise holder is appointed in each territory of the country and has protection, distribution rights of the quantity of Will Nigh productions for the year throughout his territory. It is known that some of the buyers of the series will incorporate the name of Will Nigh in the name of their exchange.

The idea of selling Will Nigh's series as a whole instead of each picture individually originated from the state-right buyers. For their own protection exchangemen who signed for local distribution rights on "Notoriety" have applied for the rights to Nigh's next three, in order to avoid the possibility of two or more exchanges in the same territory handling Will Nigh's output. Franchise holders for the Will Nigh series include Sam Grand of the Federated Film Exchange New England: Ben Amsterdam of the Masterpiece Film Attractions Philadelphia; Sydney Sackson of the Grand-North Exchanges Buffalo and Albany; James Alexander of the Columbia Film Service Pittsburgh; George Montgomery of the Supreme Film Co., Los Angeles, and a number of others shortly to be announced who have already bought the rights to "Notoriety" and have declared their intention to sign for the series.

The outstanding strength of Will Nigh's premier production for Weber & North and the director's reputation for turning out the biggest hits in the independent market, are considered responsible for the demand for his future releases. Nigh is now working on the second of his series, which will be completed within two months. A schedule of a two-month interval between releases is being followed thus assuring franchise holders of the prompt delivery of the entire four finished productions this season.

Al Rogell Now an Independent

LOS ANGELES—Special.—Albert Rogell, the director, has joined the ranks of independent producers, having established production quarters at the Fine Arts studio here. "The Greatest Menace" is the title of his first picture. Eva Novak heads the cast which includes Jack Livingston, Wilfred Lucas, Mildred June and Robert Gordon.

Lesser Lines Up Exchanges to Distribute Principal Films

Irving Lesser, Eastern manager of Principal Pictures Corporation, whose first two releases, Elinor Glyn's "The World's a Stage," starring Dorothy Phillips and the Irving Cummings production, "Chicago Sal," with Alice Lake and Milton Sills, have been completed, this week announced that he had virtually concluded negotiations with foremost exchanges throughout the country to handle the local distribution of Principal Pictures which will be released at the rate of one a month. The present schedule provides for 12 pictures a year. In each picture a star of proven box-office value will be featured along with a cast of "names." None but successful plays and popular published stories will be used, according to Mr. Lesser.

Exchangemen for the past six weeks have been negotiating with Mr. Lesser seeking franchises, but the latter, firm in his belief that bulk distribution of pictures creates a tendency of over-selling, held out for the sale of pictures individually, the selling being strictly on the merit of each picture. Exchanges with which Principal Pictures Corporation will be associated will be pledged to release pictures along similar lines, that is, on the merit of each individual picture.

While there are two units at work at the coast studios, Mr. Lesser made it known that his corporation is in the market for the best productions possible. Principal Pictures Corporation already has signed four stars for as many pictures but their identity cannot be made known at this time owing to the fact that these players' contracts with program companies with which they are associated have not yet expired.

Export News

Photographers for Allianze Film Company are entering Europe accredited by the London Gazette, taking scenes of continental cities for use in America.

Morgan Wallace, an American star, will appear in a leading role in a production Samuelson is making in England. He has been cast to play an Englishman.

Basil J. Cornudet is expected to return to New York late in December. According to a letter from London, he is at present visiting continental film centers.

Marguerite Marsh, Wyndham Standing, Bob Harris and Mary Odette are working at Hamilton Holland in "The Lonely Manor," which Outstanding Film Company is making. Producers Security Corporation is interested in this project.

The French Gaumont company according to a Paris report, has completed negotiations for the handling of First National pictures in France.

Max Schlesinger, representing the Warner Brothers, finds conditions in England improving gradually with distribution of quality pictures.

Business in Italy and central European countries, while a trifle better than a year ago, continues to be far below normal theatrically.

Oscar Shaftelitz, well known screen beauty is contemplating playing a comedian role. This would be the first role of this nature since he made his screen debut, some two or three years ago although it was as a comedian that he came to this country. He played comedian roles at the old Irving Place Theatre.

Pittsburgh Is Showing Boom

PITTSBURGH Special.—Business in this section is improving considerably according to reports at the local independent exchanges. The latter are purchasing new features and considerable short stuff. The big independent specials have been getting a big play at local theatres.

Sigmund Henkel, president of the Apex Pictures, Inc., accompanied by [illegible] is in New York City looking over the feature film market. It is their intention to endeavor to secure some real winners and put the Apex back on the map.

Harry Stryker, shipper at the Quality exchange, is wearing the gold smile and is kept busy acknowledging congratulations. Reason being, Mrs. Stryker presented him with an 8½ pound baby boy recently. Mother and son are doing fine. Congratulations.

J. G. Sanford, formerly on the road for the Fox exchange, has left that organization and is now connected in a similar capacity with the Quality Film Corporation.

Bernard Kahn, recently with the Simeral exchange on the road, is no longer connected with that organization and this week commenced his new duties in a similar capacity with the Penn Film Service.

Joseph Young, who has officiated with several local film exchanges in the capacity of salesman is now connected with the H. C. Simeral Co., Inc. He is taking care of the city trade on the large number of Arrow productions recently announced for release here by the Simeral Company.

Kenneth Webb Planning New Independent Production Unit; News From Eastern Studios

Kenneth Webb, director of "Secrets of Paris," the C. C. Burr-Whitman Bennett production, while having severed his connection with Mr. Bennett with whom he had been associated for several years, will shortly announce an affiliation with an independent producing unit whose pictures will be made in some New York studio. Negotiations involving a well-known star are now being carried on and as soon as completed, Mr. Webb's plans will be announced in detail.

John Adolfi has completed production on the third Betty Blythe picture, for Whitman Bennett. He starts production next week on another picture starring Marilyn Mortenson and E. K. Lincoln.

Jack Linwell and his company arrived in New York last week on route to New York where he is to do a Big Four picture. This company has been working in Clearwater, Fla., since the middle of August. The picture will not be completed until late this month and will not be released earlier than February 1.

Production on the four-company Federated Features production has been going consistently at the Jesse Robello, N. Y., studios. It is hoped to have the studio ready for release here two months the company has been working every night for the past two weeks.

Daniel Carson Goodman starts production next week on his second feature for Equity. He is now casting for the picture the story for which he wrote.

Montagu Flowers will be starred in two more Will Nigh productions, according to information given out this week. Lois Weber and Eugene Walter will distribute all the Nigh productions.

Reginald Kane will start shooting the first Nigh production with Flora Parker Dewey. He already has engaged Thomas Jefferson, formerly with the D. W. Griffith forces, for an important role in the first feature.

It is not believed that Norma Talmadge will go west with "The Voice from the Minaret," in which she is being starred. Instead, it is said, she will remain in New York to be starred in several pictures.

Marion J. Herl of Main Herl Productions, Inc., will produce "The Lotus Eaters" for Independent Distribution.

According to word sent out this week to exhibitors by Charles C. Penn of Affiliated Distributors, Inc., the next Johnny Hines picture, "Luck," will be ready the first of the year.

Production has been completed on the Coast on the new Mae Murray production "A Modern Madonna," which is based on a novel by Caroline Abbott Stanley.

Belated Release of "I Am the Law" Proves Winning Move for Exhibitors

The belated release of the C. C. Burr-Bernie Fineman production, "I Am the Law," which Edwin Carewe so cleverly produced, seems to have served as a blessing for that picture, judging from reports that have reached New York from various parts of the country. Owing to litigation which held up the release on the production, "I Am the Law" was released generally throughout the country this week following the insertion of several scenes that materially strengthened the dramatic value of the entertainment as a whole.

Bobby North, of Apollo Exchange of New York, reported that he had booked every circuit house in his territory. The Coliseum in Seattle also has booked "I Am the Law" for an indefinite run, while the Princess in Denver, Col., last week did a turnaway business with that feature. Up in New England "I Am the Law" proved the biggest Northwestern money-maker exhibitors there have had in a long, long time.

Had "I Am the Law" been released last summer it would have had the opposition of at least seven big Northwestern pictures. However, it was held up, and while at the time the delay seemed to be fatal, it has been a blessing, for right now exhibitors are clamoring for Northwesterns which a year ago were being released in large quantity. Exhibitors' reports wired in this week on business done on Monday and Tuesday indicated that the showings, generally, are hugely profitable.

"I Am the Law" is one of the best pictures of the year and certainly the greatest production Edwin Carewe has ever turned out. It includes an all-star cast with the action of the rapid-gun calibre.

Sam Saxe Leaves for Middlewest

Following the principle of the producers and distributors of Will Nigh's "Notoriety" that selling a picture to independent exchangemen does not end their part of the obligation, Sam Saxe, sales manager for L. Lawrence Weber-Bobby North Left this week on a tour of Middlewestern cities for the purpose extending all possible cooperation to local distributors of that feature. He will visit Pittsburgh, Chicago, Milwaukee, Minneapolis, Indianapolis and St. Louis.

Many Accessories For "Only a Shop Girl"

Plenty of novelties on "Only a Shop Girl" are promised the exchanges and exhibitors by the C. B. C. Film Sales Corporation. Believing that one learns only by experience, this company has asked all territorial holders of its Six Box-Office Winners to tell them without reserve just wherein the press book on "More to Be Pitied" accomplishes the real purpose of a press book—that is, as an aid to the exhibitor—and just wherein it fails.

As a result of the answers to these requests the C. B. C. publicity department announces that most of the activities concentrated on the preparation of accessories of this feature will be turned toward the preparation of novelties for the exhibitors' use, and that there will be a large and varied assortment of these.

Coast Independent Producers Enthuse Over Future Status

LOS ANGELES — (Special) — The determination of independent producers here for the services of established stars with "big name" value, popular stories and "big" directors is the subject of popular conversation in this section. There is a belief general here that independents have finally come into their own and big productions seem to be their hobby right now. Never before in the history of motion picture production here have independent producers been so busy.

That independents are not scoffing at stars' salaries is proven by the price being paid for the services of some of the bigger stars who are now on "location" for independent producers. Exhibitors in Los Angeles are clamoring for independent pictures and within the course of the past six weeks eight Independent pictures have been shown at houses that in the past were closed to such features.

The addition to several other screen players has completed the cast for Warner Brothers production, "Little Church Around the Corner," the picturization of which was started last week at the Warner studios. The new additions to the cast are Claire Windsor, George Cooper and Tom Kennedy. Other players are Kenneth Harlan, Hobart Bosworth, Bessie Love, Walter Long, Alex Francis, Margaret Seddon, Winter Hall and Cyril Chadwick. Olga Printzlau adapted the screen version from Marion Russell's play. William A. Seitzer is directing.

Michael Rosenberg, production manager of Principal Pictures Corporation, anounced this week that that firm's two specials, Irving Cummings' "Chicago Sal," with Alice Lake and Milton Sills, and the Elinor Glyn story feature, "The World's a Stage," with Dorothy Phillips, Bruce McRae and an all-tar cast, would be released this month. Prints of both pictures have been forwarded to Irving Lesser in New York.

B. P. Schulberg, producer of "Rich Men's Wives" and "Shadows," two Preferred pictures being released through Al Lichtman exchanges, on last Saturday morning was literally smothered with night letters and telegrams from friends in the trade in New York following the special trade showing of "Shadows" in that city last Friday evening. Mr. Schulberg in reply paid tribute to his director, Tom Forman, and his cast, saying that to them should go all credit for the picture.

Ward Hayes, the scenario writer and gag man, has been added to the production staff of Frankie Lee and "Fatty" Karr. Hayes is the author of "The Garage," presented by Fatty Arbuckle. He was with Charles Chaplin for some time. He also has been associated with Harold Lloyd. He starts work on the "Fatty" Karr comedies immediately. Bruce Mitchell is directing the Karr comedies. Clarence Bricker is making the Frankie Lee "American Boy" comedies.

Bruce Mitchell this week made known the fact that he had signed Mary Jane Alden to play prominent roles in the "Fatty" Karr comedies that he is making for East Coast Productions, Inc., of which Franklyn E. Backer is President. Miss Alden is the Johnstown, Pa., girl to which Moving Picture World exclusively directed the attention of the trade several months ago. She was "discovered" by Harry Charnas, who owns the Standard exchanges in Pittsburgh, Cleveland, Detroit and Cincinnati. She won a prize beauty contest in Pennsylvania. Jack Warner first signed her.

Albert Rogell Productions, Inc., started work last week at the Fine Arts studio on its first picture, "The Great Menace." Rogell is directing. Monty Banks is working on the third Ben Wilson comedy for Federated Exchange release. William King will shortly start production on a picture that will be released independently.

Sales Going Fast on "Secrets of Paris"

Pending negotiations on territorial sales of C. C. Burr's "Secrets of Paris," give every indication that within a short time this melodramatic feature will have been 100 per cent. sold.

The latest sales announced on the "Secrets of Paris" include the entire New England territory, embracing Maine, Massachusetts, Vermont, Connecticut, Rhode Island and New Hampshire to Major Films, Inc., of Boston; Eastern Pennsylvania and Southern New Jersey to Metro Film Exchange, of Philadelphia; Colorado, Wyoming, New Mexico, Utah and Idaho to Mountain States Film Attractions, Inc., of Denver; entire states of California, Arizona, Nevada and Hawaiian Islands to Supreme Film Company of Los Angeles; foreign rights (excluding United States, Alaska, Dominion of Canada, Newfoundland and Hawaiian Islands) to William Vogel, New York City. It is reported sales on no less than six additional territories to prominent exchanges are being consumated through the mails, and that Lester Scott, Jr., general sales manager of Mastodon Films, now on the road with prints of "Secrets of Paris," has virtually arranged for three other territorial closings which necessitate final O. K. by C. C. Burr, of Mastodon Films, Inc.

New England Glad Censor Issue Is Beaten

BOSTON (Special)—With the final reports on election returns in Massachusetts showing a decisive defeat of censorship, local independent exchangemen, on Wednesday, celebrated the occasion. The defeat of the referenda means a saving of hundreds of thousands of dollars to exchanges in this section. Prior to election even the most optimistic conceded that "it was going to be a tough job."

Contracts were closed this week with Jake Lourie for the day and date run of "Shadows" at the Modern and Beacon theatres during the week of December 11. This is the second Preferred Picture.

"More To Be Pitied Than Scorned" was booked into the Victory Theatre in Providence, where big business ruled, Election Day helping considerably to put the week over.

Virtually all of the Boston independent exchanges kept "open house" on Election Day for exhibitors who came to hear the returns.

Sam Moscow expects "Sure-Fire Flint," the second Johnny Hines feature, to break all records established by the first Hines picture, "Burn 'Em Up Barnes."

News from the Producers

Conducted by T. S. da Ponte

To Handle Metro in Brazil

Brazilian distribution of the entire photoplay output of Metro Pictures Corporation has been contracted for by Paramount.

The contract calls for distribution of "The Prisoner of Zenda" and "Trifling Women;" "Broadway Rose" and "Jazzamania;" Viola Dana pictures; film plays made under the supervision of Max Graf; Fred Niblo productions, presented by Louis B. Meyer; Bull Montana comedies, produced by Hunt Stromberg; Stan Laurel's comedies, made by the Amalgamated Producing Corp.; and all others scheduled for release during the season of 1922-23.

Noted Players Seen in Big "U" Picture

"The Power of a Lie," Johann Bojer's story which Universal is filming under the direction of George Archainbaud, has been fully cast and presents an impressive array of well known film artists.

Mabel Julienne Scott is portraying the chief feminine role in the story of New York social intrigue. Opposite her is Earl Metcalf. In principal roles are June Elvidge, Maude George, Phillips Smalley, Stanton Heck, David Torrence, Winston Miller and Ruby LaFayette.

Charles Kenyon prepared the scenario and is supervising the production.

"Up the Ladder" Now Being Filmed

"Up the Ladder," the play that William A. Brady produced so successfully in New York last year, is being changed by A. P. Younger from the stage form of the author, Owen Davis, to the screen continuity that will bring out the strongest dramatic elements and provide a fitting vehicle for the first starring effort of Virginia Valli.

Universal is preparing to make this production a special in every sense. Hobart Henley has been assigned to direct.

Kenyon Joins Big "U"

Albert G. Kenyon has joined the Universal City scenario department as a writer of continuities and originals. He is a brother of Charles Kenyon, one of the supervisors of the department, and is known to his new associates through active participation in the affairs of the Hollywood writers' world.

Exhibitors Praise "Forgotten Law"

"The Forgotten Law," which was produced for Metro under the supervision of Max Graf, was given a pre-release showing before a gathering of Illinois exhibitors at a luncheon party at the Blackstone Hotel, Chicago, recently.

The consensus of opinion, as reported to S. A. Shirley, Metro's Chicago district manager, was that this picture version of Caroline Abbott Stanley's famous novel, "A Modern Madonna," which has in its cast such leading players as Milton Sills, Jack Mulhall and Cleo Ridgely, would prove a big box-office attraction.

Among the exhibitors present at the luncheon and preview were: Harry Asher, William Burford, Charles Lamm, Max Balaban, E. C. Beck, W. L. Barbee, H. O. Loper, Russell Loper, Louis Zahler, Arnold Shaak, Lester Retchin, Robert Gumbiner, Henry Goldson, J. Cooper, Arthur Schoenstedt, L. Schindler, Abe Gumbiner, Cooney Brothers, and Ed Hefferkemp.

Tourneur to Make Four Big Specials

M. C. Levee, president of the United Studios, announces that he has completed negotiations with Maurice Tourneur whereby that popular director will make a series of four special productions during the coming year, to be known as Maurice Tourneur Productions and to be presented by Levee through Associated First National Pictures, Inc.

Tourneur's first vehicle will be a picturization of that colorful novel, "The Isle of Dead Ships," by Crittenden Marriott. Several other stories and plays are now under consideration by Messrs. Levee and Tourneur for future production.

"Under our arrangement with First National," states Mr. Levee, "we will produce only the highest grade of screen entertainment and each of the productions will be in keeping with First National's policy of handling only those pictures which have unquestioned audience appeal."

Production on "The Isle of Dead Ships" will begin at the United Studios in about two weeks. The continuity is now being prepared under Mr. Tourneur's supervision. The production will be on a lavish scale, it is stated.

In addition to presenting the Maurice Torneur Productions through First National, Mr. Levee is also sponsoring Allen Holubar's second production for that organization, which will be a picturization of Jeffry de Prend's "The White Frontier." It is probable the title will be changed before the picture reaches the theatre-goers. Dorothy Phillips will be the star.

Douglas MacLean Joins Associated Exhibitors

Douglas MacLean has joined Associated Exhibitors' galaxy of stars. J. C. Ragland, secretary of that organization, announced this week the closing of a contract under which the popular comedian will make four productions during the coming year for distribution by Associated.

Mr. Ragland's announcement contains also the information that Mr. MacLean's productions will be big comedy specials of the type of "The Hottentot," picturizations either of successful plays or well-known stories of noted authors. The star, who is now to become producer also, already holds options on two popular plays, and the name of the first feature to be produced will be announced at an early date.

In all his pictures for Associated, it is declared, Mr. MacLean will have all-star support. It is understood that he has completed the organization of Douglas MacLean Productions, which will make the several features. Bogart Rogers has been selected as general manager of the company, and Lloyd Ingraham will be the director. J. R. Crone will be production manager, and George Crone, who was with Mr. Ingraham three years, assistant director.

Added to Staff

Following out his consistent policy of gathering together the most promising members of the theatrical profession to train them for special motion picture work, Jesse L. Lasky has added another recruit to the ranks of Paramount Pictures.

His newest "find" is Richard Ordynski, formerly stage director of the Metropolitan Opera House in New York and the man who used to assist Max Reinhardt in his spectacular European productions. He is now at the Lasky studio studying production and directorial methods with a view to ultimately directing for Paramount.

Add Popular Players to Moore Film

Mayme Kelso has been added to the big cast now working on the forthcoming Selznick superspecial, "A Dollar Down," starring Owen Moore, being produced on the coast.

Alice Lake is appearing in a featured role. In addition are Douglas Carter, "Snitz" Edwards, and Frank Clark.

"A Dollar Down"—and this is only the working title of the production—is from a story by Victor Heerman, who is also directing the production.

Beaumont to Direct Viola Dana

Viola Dana's new Metro picture will be "A Noise in Newbro," a story by Edgar Franklin. Rex Taylor has prepared the screen adaptation for the picture and Harry Beaumont will direct.

David Butler and Allan Forest will have two of the leading roles. Other members of the supporting cast are Eva Novak, Betty Francisco, Alfred Allen, Joan Standing and Bert Woodruff.

Once With Griffith

David Butler, who is appearing with Viola Dana in "A Noise in Newboro," her newest Metro starring picture, was first featured on the screen as a protege of D. W. Griffith. During the past few years he has been starred in eight pictures.

Lease Space

Rollin Sturgeon and Lucien Hubbard, director and scenario writer, have leased space at Universal City to produce independent pictures. M. K. Wilson has been retained as production manager.

Louise Lovely on Tour with "Shattered Idols"

In conjunction with J. L. Frothingham's production of "Shattered Idols" distributed by American Releasing, Louise Lovely, who plays a featured role, is touring the larger cities in an original entertainment.

It opens with a vaudeville playlet, "Their Wedding Night," in which she appears with her husband, William Welch, English comedian; and for the second portion of her act the stage is transformed into a replica of a studio setting, with lights, camera, etc.

Actual motion pictures are made, using children from the audience at the matinees and at other performances girls and men. Miss Lovely makes up her subjects and directs them while Mr. Welch entertains with a monologue, after which the actress is seen in "Shattered Idols." Pictures taken during her engagement are shown at the theatre the following week.

The novelty was widely advertised in Cincinnati during the Lyric engagement as a means of discovering if amateurs had "screen personality."

Ruggles Completes F. B. O. Film

Under the direction of Wesley Ruggles, Ethel Clayton this week completed the filming of "The Remittance Woman," which will be her second release through the Film Booking Offices of America. The story is by Achmed Abdullah. It was originally published in a nationally known magazine.

Miss Clayton's leading man is Rockcliffe Fellowes.

Pick "Cardigan" to Open Club

The handsome new Woman's Club auditorium in Atlanta, erected at a cost of $110,000, will show a motion picture for the first time on December 1.

The subject chosen is "Cardigan," distributed by American Releasing Corporation, selected because of its historical and patriotic appeal. It is a stirring romance of the days of 1776, a picturization of Robert W. Chamber's novel.

Will Write Titles

Oliver Morosco Productions announce they have obtained Avery Hopwood, well known playwright and author of a dozen Broadway successes, to write the titles for "Slippy McGee," their second production for First National release, featuring Colleen Moore and Wheeler Oakman.

Mr. Exhibitor:
Ask your Film Company for the
"Thematic Music Cue Sheet"
(Pat. Applied For)
It means more to you than any other accessory. It is the cue sheet that insures a musically perfect picture presentation.

"Shadows" in Exceptional Category

The Exceptional Photoplays Committee of the National Board of Review, after a private screening of "Shadows," the new B. P. Schulberg release through the Al Lichtman Corporation, placed the picture in the exceptional pictures category. As is usual with pictures so recognized, the committee will sponsor a private showing at the Town Hall. The date has been set for November 17.

The Exceptional Photoplays Committee has special lists of representative people in its files. It is that sort of an audience which will be invited to the Town Hall showing.

Paramount Companies Spread Over the Map

Paramount producing companies are now spread all over the map. An effort to place a finger on each of the units making pictures at either the West Coast or Eastern studio reveals the fact that the companies are widely separated.

James Cruze's company, producing "The Covered Wagon," is in Utah, where tremendous scenes are in progress with an aggregation of about 3,000 players taking part. Lois Wilson, J. Warren Kerrigan, Ernest Torrence, Tully Marshall, Guy Oliver, Alan Hale, Charles Ogle, Ethel Wales and others are in the cast.

The Agnes Ayres company, filming "Racing Hearts," under Paul Powell's direction, is on location at Lancaster, California, where thrilling racing scenes are being taken. Besides the star, Miss Ayres, in the cast are Richard Dix, Theodore Roberts, Robert Cain, Warren Rogers, J. Farrell MacDonald and others.

In far-off Hawaii the Paramount company producing "The White Flower," starring Betty Compson, has met with perfect weather and many beautiful scenes are being photographed. Julia Crawford Ivers is directing a cast composed of Miss Compson, Edmund Lowe, Edward Martindel, Sylvia Ashton, Arline Pretty, Leon Bary and Lily Phillips.

Meanwhile, at the West Coast plant, a lone company reigns. It is the Jack Holt starring unit producing "Nobody's Money," under Wallace Worsley's direction. In the cast of this screen adaptation of William LeBaron's famous stage success are Jack Holt, Wanda Hawley, Julia Faye, Walter McGrail, Robert Schable, Eileen Manning, Josephine Crowell. Harry Depp, Charles French, Richard Tucker and Will R. Walling.

The Eastern producing units of the company are quite as widely separated.

The greater part of Dorothy Dalton's new picture, tentatively titled, "Black Fury," is being filmed far out on Long Island, many miles from the studio. Victor Fleming is directing this original story by Edmund Goulding, and the cast includes Robert Ellis, Jose Ruben, Ellen Cassidy, Pat Hartigan and Warren Cooke.

Thomas Meighan has been over around Pittsburgh making scenes in the oil fields for George Ade's "Back Home and Broke." For this location trip Director Alfred Green took along six cameramen. In the meantime, Lila Lee, Frederick Burton, Cyril Ring, Charles Abbe, Florence Dixon, Gertrude Quinlan, Laurence Wheat and the other members of the supporting cast enjoyed a brief holiday awaiting the return of the star and director to the studio. The rest of the picture will be made at the studio.

Lloyd Film Breaking Records

The record-smashing career upon which "Grandma's Boy," the Harold Lloyd-Associated Exhibitors' superattraction, produced by Hal Roach, was launched with its first appearance in Los Angeles, has extended itself, Associated Exhibitors says, far beyond the big first-run houses of the large cities.

Now comes an upset also in the neighborhood houses of the large centres, and in smaller towns of the country, it is reported. With only the locales and the capacity of the places of exhibition altered, the same conditions are being repeated. As "one-week towns" suddenly came into prominence as two, three, and even four-week towns," so places where hitherto a run of three days was the rule for even a special offering have been elevated to "full-week" rank, reports state.

A telegram received from John C. Graham, owner of the Lyric Theatre, Butler, Pa., is characteristic of many reports. Mr. Graham wired: "Lyric did the greatest business in two years. Bring on all your Lloyds. He is our best bet yet."

Last week was the third for "Grandma's Boy" at Finkelstein & Reuben's Strand, Minneapolis, and Sam Harding's Liberty, Kansas City. It was used, too, as the attraction for the grand opening of the Electric Theatre, one of the largest pictures houses in Kansas City, Kan. A. F. Baker is the manager. The Kansas City Kansan, one of Senator Arthur Capper's newspapers, issued a special eight-page section in honor of the event.

Critics Enthuse Over Read's "Pawned"

J. Parker Read, Jr.'s "Pawned," recently secured for distribution by Select Pictures Corporation, is about ready to be released. Prints have already been shipped to the Select branches throughout the country.

Since "Pawned" has been in the hands of the Select people a number of private showings have been given for the benefit of those especially interested in the production. Among those who have seen the photoplay may be mentioned "Bob" Davis, who is almost as well known in the picture trade as he is in the national magazine field, where his connection with the Munsey publications has stretched over many years.

Definitely fixing the value of "Pawned" as an entertainment vehicle, it may be said that Mr. Davis, after witnessing "Pawned," did not hesitate to say that he thought J. Parker Read, Jr., had come closer to saving the full story value of the Packard story than had any previous producer who had attempted the same task when supplied with other stories.

Hodkinson Receives New Press Book

Advance copies of "The Headless Horseman" press book have arrived in the home office of the W. W. Hodkinson Corporation and, according to reports, in the estimation of those exhibitors to whom it has been shown, it is one of the best books that this organization has ever put out.

Special accessories to help the exhibitor in advertising have been designed. Special stress also has been laid upon the exploitation angles, it is said.

Fred Niblo Starts Metro Picture

Fred Niblo has begun production of James Forbes's stage success, "The Famous Mrs. Fair," which is Mr. Niblo's initial production presented by Louis B. Mayer for Metro.

Mr. Niblo secured the permission of the commandant of Fort MacArthur for the use of two hundred and fifty artillery regulars to take part in some of the scenes.

Script Ready for Vitagraph Film

The script for Alice Calhoun's next starring picture has been sent to the coast from Vitagraph's Brooklyn scenario department. It is by C. Graham Baker, with a temporary title of "Mary Mixes In," and was written especially for Miss Calhoun.

An Unusual Sight

The gorgeous "Battle of Flowers," the famous yearly festival of the Argentine Republic, is being reproduced by Director Sam Wood for "My American Wife," the new Gloria Swanson Paramount picture. This photoplay was written by Hector Turnbull and adapted for the screen by Monte M. Katterjohn.

Charles deRoche, French Actor, to Star in Paramount Films

Without saying a word about it to anybody, Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, has put under contract a French film actor who Mr. Lasky believes is one of the screen's greatest personalities.

The man is Charles deRoche, and he will arrive in New York on La France Saturday. His first work in an American studio will be as a featured player in support of Dorothy Dalton in Konrad Bercovici's gipsy story, "The Law of the Lawless," after which he will play the title role in "The Spanish Cavalier."

"Mr. deRoche has been seen in this country only once," said Mr. Lasky, in announcing his latest acquisition to the Paramount constellation of stars. "That was in a picture made in Europe, which was shown here last Spring. In that picture Mr. deRoche played the role of a toreador, and everybody who saw the picture was struck not only with his consummate skill as an artist, but also with the great magnetism which was obvious in his personality. He dominated every scene he was in, and gave one of the finest performances I have ever seen on the screen.

"I was in California at the time, and was bombarded with telegrams from the home office advising me to watch the work of Mr. deRoche when I saw the picture. I followed that advice and when I got a chance to see the picture in Los Angeles I determined instantly that in him I was looking at a finished screen actor who had the personality, the appearance and good looks which the American public demands and which the American public also rewards lavishly.

"So when I went to Paris early in the summer, I made it a point to check up further on the work he had done in French films. Inadequate as these pictures were in their lighting, their settings and their direction, Mr. deRoche still stood out because of the sheer force of his personality.

"I felt that if the American people ever got a chance to see him in an American-made picture and in roles suitable for him, he would become one of the big figures of our screen. We entered into negotiations and made a contract which became effective on the expiration of his then engagement. The result is that he is now abroad La France and will arrive in New York Saturday."

Said to be one of the handsomest men on the French screen, Mr. deRoche has an immense following of fans all over Europe. He is six feet tall, has a strong face, with flashing black eyes and has all the grace and strength of character which mark the men from the Basque country, in the southern part of France, where he was born.

With Cosmopolitan

William J. Lorelle, one of the first leading men in pictures and who has been in retirement for the last three years, has been engaged for the role of Major Healey in Cosmopolitan's picturization of "The Go-Getter," a Peter B. Kyne story. Seena Owen and T. Roy Barnes are featured.

With Inspiration

John S. Robertson, director of "Sentimental Tommy," "Dr. Jekyl and Mr. Hyde," and other notable productions, has signed a contract to produce for Inspiration Pictures, Inc.

de Mille Arrives in East

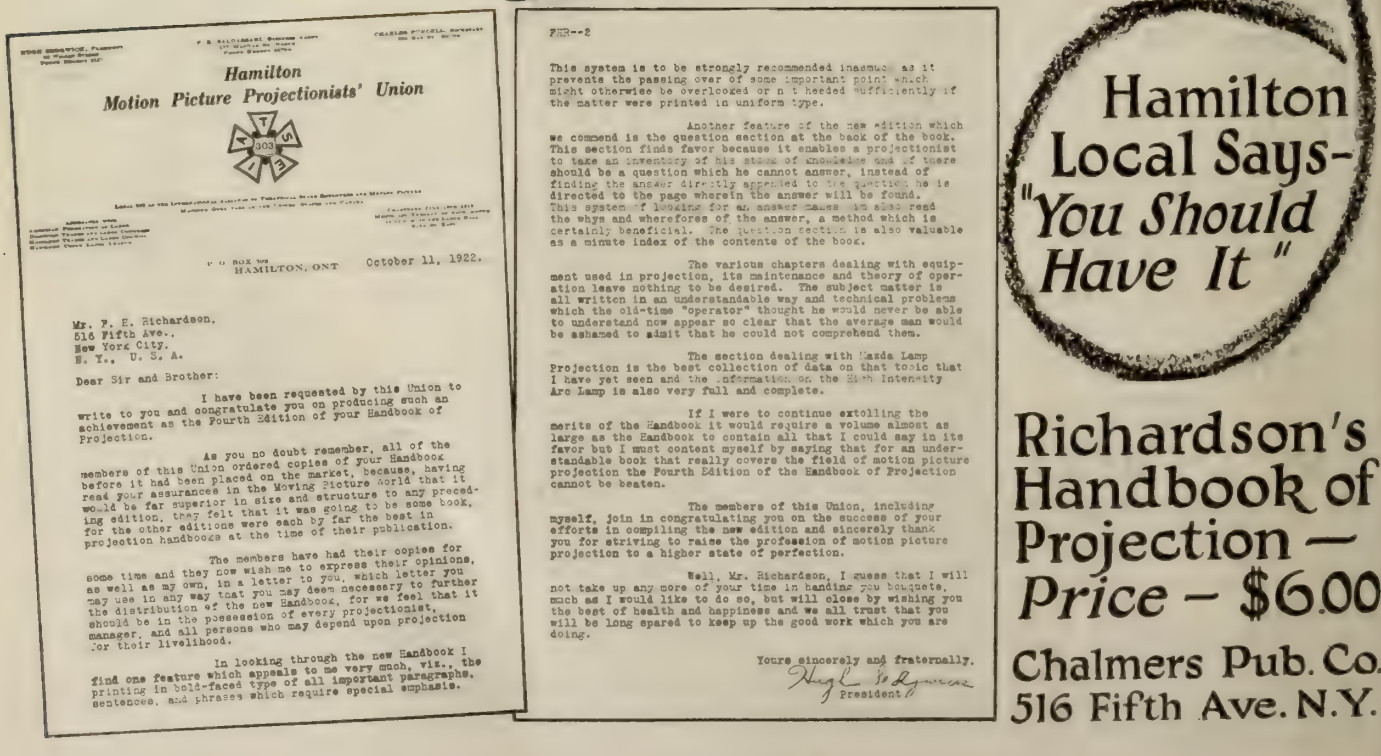
William de Mille has arrived in New York from the West Coast with the rough negative of "The World's Applause," by Clara Beranger, which he has just completed with Bebe Daniels, Lewis Stone, Kathlyn Williams and Harrison Ford in the featured roles.

Mr. de Mille will remain in New York about a month, during which time he will supervise the cutting of the picture at Paramount's Long Island studio and confer with Clara Beranger as to the scenario of his next production.

"Finger Prints" Is Showman's Film

"Finger Prints," the first of the series of six features to be issued by Hyperion Picture Corporation for independent exchanges, has been hailed as a picture with an unusual exploitation title, according to reports received at the home office.

Extraordinary interest in the picture has been aroused by the possibilities of "putting across" the production, and expert showmen from all over the country have expressed a desire to view the picture as soon as possible.


Hamilton
Motion Picture Projectionists' Union
303
P. O. BOX 301
HAMILTON, ONT
October 11, 1922.
Mr. F. E. Richardson.
516 Fifth Ave..
New York City.
N. Y., U. S. A.
Dear Sir and Brother:
I have been requested by this Union to write to you and congratulate you on producing such an achievement as the Fourth Edition of your Handbook of Projection.
As you no doubt remember, all of the members of this Union ordered copies of your Handbook before it had been placed on the market, because, having read your assurances in the Moving Picture World that it would be far superior in size and structure to any preceding edition, they felt that it was going to be some book, for the other editions were each by far the best in projection handbooks at the time of their publication.
The members have had their copies for some time and they now wish me to express their opinions, as well as my own, in a letter to you, which letter you may use in any way that you may deem necessary to further the distribution of the new Handbook, for we feel that it should be in the possession of every projectionist, manager, and all persons who may depend upon projection for their livelihood.
In looking through the new Handbook I find one feature which appeals to me very much, viz., the printing in bold-faced type of all important paragraphs, sentences, and phrases which require special emphasis.
FER--2
This system is to be strongly recommended inasmuch as it prevents the passing over of some important point which might otherwise be overlooked or not heeded sufficiently if the matter were printed in uniform type.
Another feature of the new edition which we commend is the question section at the back of the book. This section finds favor because it enables a projectionist to take an inventory of his stock of knowledge and if there should be a question which he cannot answer, instead of finding the answer directly appended to the question he is directed to the page wherein the answer will be found. This system of looking for an answer makes him also read the whys and wherefores of the answer, a method which is certainly beneficial. The question section is also valuable as a ultimate index of the contents of the book.
The various chapters dealing with equipment used in projection, its maintenance and theory of operation leave nothing to be desired. The subject matter is all written in an understandable way and technical problems which the old-time "operator" thought he would never be able to understand now appear so clear that the average man would be ashamed to admit that he could not comprehend them.
The section dealing with Mazda Lamp Projection is the best collection of data on that topic that I have yet seen and the information on the High Intensity Arc Lamp is also very full and complete.
If I were to continue extolling the merits of the Handbook it would require a volume almost as large as the Handbook to contain all that I could say in its favor but I must content myself by saying that for an understandable book that really covers the field of motion picture projection the Fourth Edition of the Handbook of Projection cannot be beaten.
The members of this Union, including myself, join in congratulating you on the success of your efforts in compiling the new edition and sincerely thank you for striving to raise the profession of motion picture projection to a higher state of perfection.
Well, Mr. Richardson, I guess that I will not take up any more of your time in handing you bouquets, much as I would like to do so, but will close by wishing you the best of health and happiness and we all trust that you will be long spared to keep up the good work which you are doing.
Yours sincerely and fraternally.
President
Hamilton Local Says-
"You Should Have It"
Richardson's Handbook of Projection — Price – $6.00
Chalmers Pub. Co.
516 Fifth Ave. N.Y.

A Millarde Film

The famous characters of Georges Ohnet's celebrated novel, "Dr. Rameau," have, Fox says, come to life on the screen in the William Fox version of the story adapted under the title of "My Friend the Devil," to be released on the November schedule of Fox Film Corporation.

Charles Richman, one of the screen's foremost dramatic actors, is said to set a high mark for emotional depiction in the role of George Dryden, eminent surgeon. Barbara Castleton is the beautiful, but faithless wife. Among others in the cast are Peggy Shaw, former Ziegfeld Follies beauty, and William H. Tooker.

"My Friend the Devil" was directed by Harry Millarde, who was responsible for the production of "Over the Hill."

Fox Releases for Week, Nov. 6

Two features, a Clyde Cook Special Comedy, a Sunshine Comedy, and a Mutt and Jeff Animated Cartoon comprise the releases announced for the week of November 6 by Fox Film Corporation.

"Shirley of the Circus" is the Shirley Mason publication. It was directed by Rowland V. Lee.——John Gilbert appears in "The Love Gambler," directed by Joseph Franz.

Clyde Cook comes in his new two-reeler, "Lazy Bones."——"The Ranch Romeo" is the title of the new Sunshine Comedy, and a Mutt and Jeff Animated Cartoon, "Wishing Ducks," is also on the week's release program.

Elinor Glyn's Name Aids Attendance

A brief shopping expedition, then a box of sweets and an Elinor Glyn matinee—these seem to afford a perfect afternoon for the average woman, says Playgoers Pictures in summarizing exhibitor opinion after the first week of its current Elinor Glyn attraction, "The Man and the Moment."

"It is an established fact, recognized among theatre owners, that the magic name of Elinor Glyn is a wonderful stimulant to matinee attendance," says the Playgoers statement.

Beban Honored by State Governor

George Beban, touring the larger cities with his stage and screen combination of "The Sign of the Rose," was received in Tokepa, Kansas, for his appearance at the Orpheum Theatre, under unusual conditions.

Because of the political convention which overcrowded the city, hotel accommodations could not be provided for the star and his company, whereupon a suite was placed at his disposal in the executive mansion by Governor Henry J. Allen.

Arrangements Made to Release Film

Allied Producers and Distributors Corporation, a subsidiary organization of United Artists, will release the Nazimova production of "Salome." This picture, aside from its general release, will be presented at a Broadway theatre in New York at the same time, it is understood, that the great Russian screen and stage star makes her appearance in a new stage play.

Much public interest has been aroused also, it is said, by the action of the National Board of Review in indorsing "Salome" as not only a beautiful and highly artistic photoplay, but as being also free from censorable qualities.

The National Board's report, it is stated, certifies the eligibility of the picture for all classes of picture theatres, and stands as well as testimony of its dramatic effectiveness and beauty of presentation.

Willat Directs Two Scenes at One Time

Directing two scenes at one time was the feat of Irvin V. Willat during the filming of the Metro screen version of "All the Brothers Were Valiant," Ben Ames Williams' great sea story. This feat was performed aboard a whaling schooner during the "shooting" of scenes showing a hair raising battle between a mutinous crew and the captain's men.

Mr. Willat's chair was situated so that he could view but one scene, the other being at a point back of him and to the left. He directed the action in both spots, aided by a megaphone and a mirror, the latter being so suspended that Mr. Willat could view both scenes in their different locations.

Leah Baird Picture Now in Preparation

"When Civilization Failed" is the title of a forthcoming production featuring Leah Baird, which is now being cut in preparation for its delivery to Associated Exhibitors. The picture was adapted from "All Mine," by Dorian Neve, the well-known New York playwright.

The atmosphere for the production was acquired on a voyage made by the Baird company to South American waters and along the coast of Lower California. Instead of only one "big" scene, or spinal thrill in this picture there will be four, according to Arthur F. Beck, the producer.

Included with Leah Baird in the cast of "When Civilization Failed" are such well known players as Tom Santschi, Richard Tucker, Walter McGrail, Alec B. Francisc, Bobby Bolder and Ruth Mitchell.

Vitagraph Says Its Film Is a Thriller

Director David Smith has completed and turned in for revision the first of Vitagraph's big twelve special productions, "The Ninety and Nine." This picture is frankly a thriller, Vitagraph says.

The big thrill is the rescue of an entire country-side from the fury of the flames, as a forest fire races toward a surrounded town. Great stretches of burning forest are shown, whole towns in flames, hundreds of men, women and children running frantically to cover. The little telegraph office is besieged with shouting, cursing, praying men, demanding an engine to take the trapped inhabitants to safety.

Finally a young derelict who chances to be on the scene commandeers an engine, and with a young woman at the shovel, he rolls the steel monster out on the main track and heads into the furnace of roaring flames ahead.

Warner Baxter is the volunteer engine driver in this great production, and beautiful Colleen Moore is the winsome Ruth Blake who handles the shovel for him.

Mary Minter's Next

"The Trail of the Lonesome Pine," by John Fox, Jr., the famous romance of the Cumberlands, is soon to be made into a Paramount picture with Mary Miles Minter as the star. Miss Minter's choice to play this story is considered especially fortunate as she is a Southern girl and her greatest successes have been made in tales of this sort. Before joining Paramount she made a big hit in plays of the Southern mountains, especially in another story by John Fox, Jr., "A Cumberland Romance," which she did for Realart.

Records Broken

Having rounded out its second year of continuous playing "Over the Hill" now holds all records for length of continuous run, attendance, number of theatres played, and gross receipts, according to a statement from the Fox Film Corporation which first presented the play in New York City on September 17, 1920, and paved the way for a mass box office attack all over the world.

Entering its third year, the statement says, it has bowled over every record set up for it to shoot at, and is now sweeping the world with no let-up in sight.

It has been the feature attraction in 7,813 houses in the United States. Canada has played it in 571 of its theatres. In England it has been played in 1,628 public places of amusement.

"Bella Donna" Easy to Adapt

Paramount claims to have discovered at last the novel that lends itself perfectly to screen adaptation. It is "Bella Donna," in which Pola Negri is to star as her first American-made picture. Moreover, Ouida Bergere, to whom was intrusted the task of scenarizing the famous Robert Hichens' story, is the authority for the statement that it is the perfect novel for screen adaptation.

This George Fitzmaurice production boasts of the unusual feature of two leading men playing opposite the Polish star—Conway Tearle and Conrad Nagel.

Picture Draws Big Theatre Crowds

Associated Exhibitors attractions packed two big theatres simultaneously in Detroit last week. One was Harold Lloyd in "Grandma's Boy" in its second week at the Fox-Washington, and the other was the Florence Vidor feature, "Dusk to Dawn," which was appearing at Warren & Cohen's Colonial Theatre.

Olcott to Direct Marion Davies

Sidney Olcott has been engaged by Cosmopolitan Productions to direct Marion Davies in her next picture, a screen version of Rida Johnson Young's famous stage play, "Little Old New York."

Work on the picture, the scenario of which is by Luther Reed, will begin about the middle of December. The engagement of Olcott to direct Miss Davies comes as a result of the proposed world's tour by Robert G. Vignola who directed Marion Davies in some of her big productions.

Meantime, Olcott is on his way to Europe, but will be back ready to start work on "Little Old New York" in about five weeks.

Famous Players Forces Working on Big Releases

Plunged into the heaviest production schedule which has ever prevailed in the Paramount studios, Jesse L. Lasky, first vice president of the Famous Players-Lasky Corporation, in charge of production, returned to New York this week with the prediction that the next six months of this season will see even greater improvement in the quality of pictures than has already been shown since the opening of the season in September.

Thirteen companies are now at work producing Paramount Pictures in the Lasky studio in Hollywood and in the Long Island studio, but, imposing as the list of productions is, they are only a few of the big pictures to be released by Paramount after February 1.

"Every one of these thirteen companies," said Mr. Lasky, "is making a picture which will surpass those we have already released so far this season, wonderful as our record on 'The First Forty-One' has been.

"For instance, James Cruze is now producing what I firmly believe will be the biggest production ever released by Paramount. It is 'The Covered Wagon,' the epic story of the old West by Emerson Hough, published first as a serial in the Saturday Evening Post and later as a best-selling novel.

"Another sensational picture will be the one that Cecil B. DeMille is now making. With unusual settings and with a wealth of artistic detail Mr. DeMille plans to tell in this picture the story of the girl of today—the most discussed subject in our modern life.

"Pola Negri, after recovering from the overwhelming reception accorded her by the American public, has begun production under the direction of George Fitzmaurice on Robert Hichens' powerful novel, 'Bella Donna.'

"One of the most novel pictures Paramount has ever made is 'The White Flower,' the picture which Julia Crawford Ivers is making in Honolulu, from her own story, with Betty Compson in the leading role.

"Even greater than 'The Impossible Mrs. Bellew' will be Gloria Swanson's next picture, 'My American Wife,' an original story by Hector Turnbull, author of 'The Cheat.' This will be a Sam Wood production, with a strong cast headed by Antonio Moreno and Walter Long.

"The growing army of Jack Holt fans will be pleased to see him in the picture he is working on now, 'Nobody's Money,' which will give this sterling artist an opportunity to show his skill in comedy.

"Agnes Ayres will have something different in her next picture, 'Racing Hearts,' which is being directed by Paul Powell, the man who made that rarely beautiful picture, 'Borderland.'

"Mary Miles Minter has the biggest role of her career in 'The Drums of Destiny,' which Charles Maigne made from Stephen French Whitman's popular story, 'Sacrifice.'

Alan Dwan is beginning this week at the Long Island studio on 'The Glimpses of the Moon,' from Edith Wharton's latest novel. Bebe Daniels will play the role of Susy Branch and another featured player will be Nita Naldi.

"George Melford, having completed 'Ebb Tide,' one of the most powerful screen dramas I have ever seen, is now engaged in producing Joseph Hergesheimer's novel, 'Java Head,' with the active collaboration of Mr. Hergesheimer.

"Thomas Meighan is now engaged on the first of the series of the greatest Meighan stories the screen has ever seen. It is 'Back Home and Broke,' an original story by George Ade. Following this Mr. Meighan will be seen in a story by Rex Beach, and Booth Tarkington, who has been acclaimed America's greatest novelist, has consented to write an original for Mr. Meighan entitled 'Uncle Jack.'

"Dorothy Dalton is now engaged on an original story by Edmund Goulding under the direction of Victor Fleming and Alice Brady is working on 'The Leopardess' by Katherine Newlin Burt, under the direction of Henry Kolker.

"These are only a few of the productions which Paramount will release in the six months after February 1, but, although we made a sensational record by our first forty-one pictures of the season, the production department is confident that this performance will be surpassed in the pictures of the last six months of the season."

"The Sin Flood" Is Praised by Critics

Goldwyn's film version of Henning Berger's drama, "The Sin Flood," is the week's attraction at the Capitol theatre. It is said to have held up to Goldwyn's great expectations as to its popular appeal and as to the artistry that has gone into its making.

The New York Herald critic wrote: "A fine picture and a distinct credit to the Goldwyn corporation which sponsored it." The reviewer on the Tribune said: "Lloyd has seized upon the material and made it into a fascinating screen comedy. . . . A delightful picture play."

The New York Times said: "Sharply realistic. . . . All of the parts are well played. . . . Frank Lloyd has done remarkably well as the director." The World wrote: "Here is a corking good idea for the screen. . . . Gripping film melodrama." Morning Telegraph: "Intensely dramatic photoplay."

Evening Telegram: "One of the most absorbing and gripping photoplays of the year."

Evening World: "Even more gripping on the screen than it was on the speaking stage."

Sun: "Likely to draw floods of patronage. . . . Was keenly appreciated by audiences."

Mail: "From the play a surprisingly strong picture has been evolved."

Goldwyn Announces Dates for Releases

Goldwyn Pictures Corporation announces the release dates of six of its productions following "Remembrance," Sherlock Holmes" and "The Sin Flood."

The latest schedule carries the Goldwyn company up to the latter part of January and assigns definite release dates to two pictures that are awaited with particular interest: Marshall Neilan's production of "The Strangers' Banquet," December 31, and Maurice Tourneur's production of Hall Caine's "The Christian," January 21. "Ben Hur" is another super production now in the making.

"Brothers Under the Skin," made from a Peter B. Kyne story, directed by E. Mason Hopper, with a star cast, will be released November 19. On November 26 "Hungry Hearts," founded on Anzia Yezierska's book, directed by E. Mason Hopper, will be released.

A picturization, under the title of "A Blind Bargain," of Barry Pain's story, "The Octave of Claudius," directed by Wallace Worsley, will be released December 10. Lon Chaney is featured.

The Chicago Daily News $10,000 prize winning scenario, which Goldwyn produced, is scheduled for release December 24. This is an Allen Holubar production.

Two of Playgoers

Two features have places in Playgoers' schedule of November releases. One is a drama, the other a Western.

"The Man and the Moment," after the novel of the same name by Elinor Glyn, is set for release November 5. It is a five-reeler and was placed with Playgoers for distribution by Attractions Distributing Corporation.

"The Man Who Waited," a five-part Western, is to be released November 19.

Universal Works on "Ghost Patrol"

The Sinclair Lewis novel, "The Ghost Patrol," which Universal is filming with Nat Ross as the director, has been put in work with a cast of unusual strength.

Bessie Love and Ralph Graves, stars in their own rights, portray the romantic leading roles. The big character of the story, an old New York "copper," is impersonated by George Nichols.

George B. Williams and Max Davidson, both noted for their character work in the Universal-Jewel success, "No Woman Knows," are enacting roles of similar importance in "The Ghost Patrol."

Lydia Yeatman Titus is one of the most capable character women and one of the most outstanding "types" of the screen, and her work in a principal part promises noteworthy quality. George Cooper, Melbourne MacDowell and Jack Carlyle handle other roles.

"The Ghost Patrol" was prepared for filming by E. T. Lowe, Jr., and Raymond Schrock, the scenario editor at Universal City.

Nat Ross, director of several Hoot Gibson successes, is in charge of the production.

Breaks Records of Film Showings

All records for the exhibition of Paramount pictures in Stockholm, Sweden, were broken during the week of October 22, when fourteen recent Paramount pictures were on exhibition in the leading theatres of the city.

During that week, also "The Sheik" was in the third week of its run at the Rialto and Sibyllan theatres, Stockholm, where all previous box-office records have been smashed, both for duration of run and receipts.

Success Expected with New Film

A six-reel feature which officials of the organization confidently predict will prove a great popular success, is "Breaking Home Ties," set for release by Associated Exhibitors November 12.

From all reports the production has been excellently done. Richard Farrell, Arthur Ashley, Lee Kohlman, Rebecca Weintraub and Betty Howe have the principal parts.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Making Minor Accessories Show Results in Place of Merely Giving Them Away

WHILE this story deals directly with the distribution of the "fanfotos" of the Paramount stars put out by Paramount to advertise the players, it should be considered not in connection with these souvenirs but as a method of handling the distribution of *any* novelty accessory.

The fanfotos, as most exhibitors know, are a set if eighteen sepia prints of Paramount stars, autographed by the star and reproduced to give an almost perfect imitation of the original photograph. They were sold for $15 a thousand in quantities.

Most managers merely offered them as souvenirs to some special performance, used them backed with the program for some special week, or merely handed them out as advertisements.

Lem Wanted More

Lem Stewart, exploitation director for Southern Enterprises, possessed of greater vision, figured that they could be made to give more for the money, and he offered a special prize of $25 to the Southern Enterprises manager making the most effective use of the accessory. The conditions of the contest are best covered by these extracts from the circular letter he sent out:

"We believe they can be made a powerful sales asset—the purpose of these is not merely for distribution. The prize will be awarded that method which not only shows the greatest immediate return on the expenditure, but at the same time creates future good will. What this department is after is the method of getting the maximum sales value out of these photos."

The additional advice was given that people value most what they have to pay for, and the suggestion made that they be given value by demanding something in return—information, attendance or mailing list.

The prize was awarded Frank J. Miller, manager of theatres in Augusta, Ga., who conducted the identification contest in conjunction with the local newspaper, getting advertising valued at about $800 in return for his small investment of 59 sets of tickets and fifty pairs of passes good during Paramount Week.

His idea is not as new as some of the others, but effectiveness and not novelty was to be the test of the contest.

How He Worked It

The newspaper was permited to take all the credit for the stunt in return for the advertising. This included a four-column display—almost a quarter page—for three weeks before the contest, a number of readers, and a double truck the opening day of Paramount Week.

The eighteen pictures were displayed in a prominent window, with the rules of the contest. This was done a week in advance. On the Sunday which ushered in Paramount Week a double truck with eighteen advertisements was run. Each advertisement displayed a cut of one of the eighteen stars. Fifty sets of photos and fifty pairs of seats were offered for the fifty best lists. In addition to the identification, the contestant was required to name some of the plays in which each star had recently appeared and a play of theirs scheduled for early release, tying up to the display ads in the Saturday Evening Post and other papers.

Five thousand replies were received, and the winners were announced by the paper through the medium of the same double truck on Tuesday, this time with the identifications under the cuts, that the contestants might verify their lists.

In spite of the large number of replies received, there was no difficulty in deciding the winners, since minor errors made the reduction of the list a simple matter.

The checking was done more on the lists of plays than upon the names, since most of the players were well known, and the decision was made upon the fullness of the information given as to past and future appearances.

The Strand, Birmingham, Ala., opened an information booth in a local music store, the crowds drawn to the store through curi-

Not So Good

With righteous indignation, the Newark Star-Eagle asks a correction of the story recently appearing in this department concerning an athletic meet held in Newark and which, according to the story, was planned by the Branford Theatre and sold to the newspaper.

The amusement editor states that the idea originated in the offices of the Star-Eagle and not from the Branford, and that the painting for "The Eternal Flame" on the banner and bass drum as shown in the cut did not appear in the parade, there or elsewhere. It adds that the prize distribution was made on the field the day of the meet and not at the theatre, and adds: "Not only in your paper but in other motion picture publications there have been many misstatements on stunts we have put over for the local theatres. We do not mind the local manager of the theatre getting due credit, but we insist on correct statements."

Evidently some short-sighted press representative is killing the goose which lays the golden eggs.

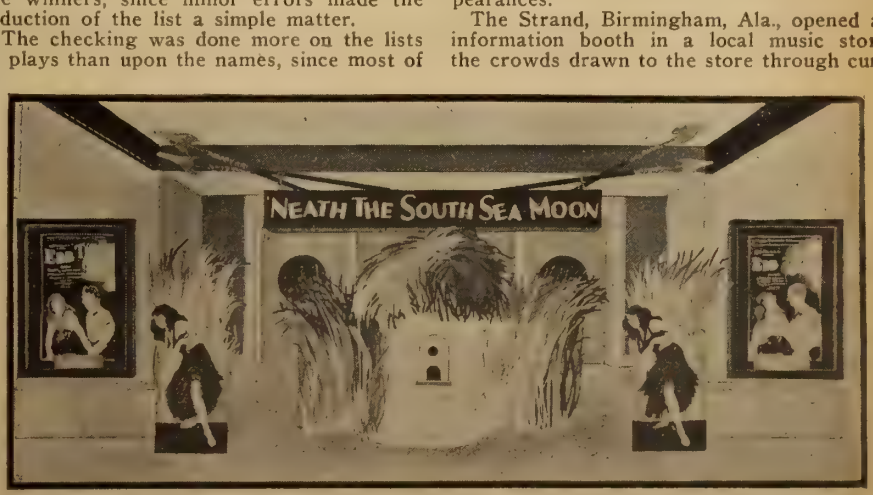
Paramount Lobby Is Not Strikingly New

This Paramount lobby suggestion is by no means new. It has been used on a lot of other South Sea Island stories and probably will be used on a lot more, but it is simple and will catch the eye.

It is suggested that the lobby floor be sanded, to carry out the idea, but this depends on what you have on the floor of your foyer and auditorium. If there is sufficient marble or tile between the lobby and the carpets to let the sand be shaken off, the sand is a good stunt. Otherwise, it would be well to leave the sand out.

Japanese matting can be used to cover the box office if grass is not easy to procure. Make a conical roof and then sheath the sides, first bathing it in green dye, if you wish, or painting it in green and red stripes, alternating with the natural straw color. Matting can also be used as the mat for the still frames in place of the usual boards, and if Hallowe'en is not too remote, perhaps you can get some of the skull lanterns to suggest the head hunters.

The banner shows the title of one of the leading songs from the current Ziegfeld Follies, and perhaps you can tie the music store to a display on the song. It is worth a try, at any rate.



A Paramount Release

THIS CONVENTIONAL LOBBY WILL SELL "EBB TIDE" IN A PINCH

It is not up to the Paramount standard, but it suggests the usual idea and is simple and effective. The cutouts are from the three sheets and the grass should come from some marsh or river bank, if you can find one. The banner is a slogan, and not the title.

osity making a sufficient number of purchases, once they were there, to more than repay the space.

Here a girl offered to reply to any questions concerning Paramount stars, and a portrait of the applicant's favorite player was given him free. To obtain this, he was required to fill in a blank giving name and address and star preference, supplying the house with a mailing list and data for special circularization. A side angle to this scheme was the distribution of ten pairs of seats each day to the visitors.

To draw for these would be to constitute a lottery and the attendant was instructed to use her good judgment in the distribution, giving out the passes to persons she thought would most appreciate them. This added to interest through uncertainty. If the attendant waited upon someone who did not seem to be a dyed-in-the-wool fan, she would hand out a pair of seats with the suggestion that the recipient really should see "Nice People," and make a convert.

This must be done intelligently, but you need an intelligent girl to answer the questions properly.

Guessed the Contents

A. L. Snell, of the Imperial Theatre, Gadsden, Ala., put a set of the photographs in a chest in the lobby, together with a five-dollar gold piece. Blanks were supplied on which persons were permitted to guess at the contents of the chest. Many guessed fanfotos and were given one, but on one thought to add the five dollars.

Several hundred names were added to the mailing list.

The fotos were then given as souvenirs at a "weak" matinee.

Two Punch Stunts

A. H. Cobb, Jr., of the Alamo Theatre, Griffin, Ga., had small cards printed up with five numbers. A number was punched each time the holder witnessed a Paramount picture. On the fifth visit the card was turned in with the holder's name and address and the name of the star desired. This gave the mailing list.

New cards could be obtained on request and a second and succeeding photographs obtained. Ten dollars is offered the patron first obtaining a complete set, which will require the witnessing of 90 Paramount plays and the investment of $22.50 in the case of an adult or $9 in the event a child first completes the series. Many of the patrons have already obtained two or more of the fotos.

I. C. Holloway, of Columbus, Ga., confined his punch idea to the children. A Columbus paper started the story of Jackie Coogan's career in six chapters. On the Tuesday following the first publication, every child who presented the first chapter of the story was given a ticket good any afternoon of that week, and good, as well, to a special showing of "The Little Princess" on Saturday morning. The tickets cost the kiddies one cent.

After their dual use they retained the cards, and when ten punches had been acquired they were entitled to their choice of any one of eleven of the portraits.

His adult stunt was to display the fotos in a window and give copies to the persons who could correctly name the stars in ten recent pictures indicated on a slip supplied all applicants. As the slips had to be signed, this also served to freshen the mailing list.

One of the Best

In the opinion of this writer, one of the best stunts was turned in by A. C. Cowles, of the Rex Theatre, Spartanburg, S. C. It was held out of first money, probably because it was limited in its scope, but its attention value was far in excess of the number of persons approached, particularly in a small town.

A Paramount Release

"THE OLD HOMESTEAD" SEEMS TO HAVE LOST A STORY

But there was enough left to sell the play to advantage in the Modjeska Theatre, Augusta, Ga. The display was planned by Frank J. Miller, Manager of Theatres. The lantern was cutout and an amber globe placed behind it. The house was also lighted from behind.

Mr. Cowles took one hundred photographs (twenty-five sets of four each), had had them cut into quarters. Four quarters, *precisely alike*, were then mailed to as many women patrons. For example, one woman got four slips each showing the upper right hand quarter of Gloria Swanson's face.

It was her task to lay off three of these quarters to three other women, each of whom also had a section of the Swanson picture, but a different quarter. Each woman who assembled all four quarters of the picture was given an uncut picture of the same star and a free admission to the theatre.

Only one hundred photographs were sent out, but no woman knew who had received other quarters, so she asked everyone she knew and many she did not know that she might complete the portrait. Several thousand inquiries were made.

This is a variation of the old Fred Greene cut advertisement, but in this case there were no holdouts. All four quarters were sent out.

Opinion Getters

Charles H. Amos merely offered a foto to any person who would tell over their signature and address why they liked Paramount pictures. The best answer was rewarded with a thirty-day pass but everyone got a foto. This gave him newspaper mention a window display and several hundred names of persons who had crystallized their appreciation through having had to put it into written words—which is the real angle of this stunt.

C. B. Wines, of the Diamond Theatre, Tuscaloosa, hooked to the Paramount national advertising. You had to read these advertisements to be able to reply to the questionnaire which brought out a free foto. He got a tie-up with the newsdealer.

Other managers worked along lines similar to those given above, so their stunts are not repeated but this symposium if retained in your files will give you stunts through which you will be able to put over any similar stunt. For example, a 25-punch card might be rewarded with a Jackie Coogan snuggle pup, or ten punched cards laid off to your freinds being a set of Lorna Doone pearls. The schemes are elastic and may be stretched to fit your requirements.

A Pathe Release

AN EFFECTIVE FRONT FOR "GRANDMA'S BOY" FROM OKLAHOMA

Lloyd is killing them down South, and Ollie Brownlee, of the Palace Theatre, Muskogee, got his share with a telling black and white front with checkered border and two giant cutouts from the lithographs. He gained 40 per cent.

A First National Release

"THE MASQUERADER" ENJOYS A LONG STREET CAR RIDE

The Strand Theatre, Pasadena, used the bannered street car for "The Masquerader" and gave Guy Bates Post a pass over the entire system. The paper is pasted to a canvas foundation to guard against blowdown; a better idea than rigging up a board.

Eight Pages

Eight-page hook-up sections were common some years ago, but they have dropped down to a double of late. In Cumberland, Md., Leslie F. Whelan, Washington Paramounteer, arranged for an eight-page hook-up for "The Old Homestead" at the Liberty Theatre. He had twenty-four merchant ads, so he wrote a 24-word panegyric for the play, printed it and then sank one word into each of the advertising displays. The stunt was to mark these words in the ads for ticket prizes and $30 in cash.

With the legend printed out, this was more simple than making the reader find the words and then arrange them himself, but Whelan evidently wisely figured that digging them out would be enough of a job to tax the Cumberland intellect. Eight words should be the limit to a do it yourself arrangement.

Style Show for $13

Charles E. Saseen, of the Queen theatre, Galveston, put on a style show with "Her Gilded Cage," and got a third more business than usual at a cost to him of only $13. This was for eighteen inches of extra advertising.

The local merchant who co-operated paid for the building of a stage and runway, gave window and store interior displays, hired extra light men, paid for special wiring, used large newspaper spaces and stood all of the other expenses and then thanked Mr. Saseen for his co-operation.

And he brought in a lot of new people, some of whom may become regulars.

Hart Holds Record

Perhaps because he was just about to get married J. M. Edgar Hart, of the Palace theatre, El Paso, ran up on gilded cages. Anyhow he put a gilt cage with a cutout in the centre of his lobby as a sop to convention and then went ahead and put cages around the four three-sheet boards, with potted plants at the base of each. It made a very neat display.

Then he took some of his house staff over to the Stadium, where Geraldine Farrar was about to give a concert, and opened and placed the 3,000 folding chairs used, thoughtfully placing a herald in each seat. It was a back breaking job to swing all the chairs, but Edgar never was afraid of work.

Different Windows Win Best Position

The best windows are generally those most difficult to get into, and they are the best often because they are exclusive. To get recognition is to win a certain cachet of achievement.

The Liberty theatre, Pittsburgh, recently won a store window through an unusual display.

A First National Release

THE ART WINDOW DISPLAY

This is supposed to be "the Goddess of Art proclaiming the beauties of 'The Eternal Flame,' while two humble students bow at her feet." Maybe it is that, but certainly it is a fine display and no one cares much what it means. They get the message that Miss Talmadge is at the Liberty, and that is the main point. The eternal three foot candle is also in evidence and works in well with the rest of the structure.

Painted lobby floors are not new, but combining a pasted lithograph cut-out as the basis of a floor design seems to be the next step in advance. It was worked by Tom Clemmons, of the Tivoli theatre, Beaumont, Texas, for Mabel Normand in "Head Over Heels," and worked into a very pretty effect.

A First National Release

TWO EARLY STUNTS ON "EAST IS WEST" REPORTED BY A. G. STOLTE, OF THE DES MOINES THEATRE

One shows a 'rickshaw used for the street work and the other an adaptation of the Rothapfel prologue, a sketch of which was recently given in this department. This is all well enough as a prologue, if you still go in for such things, but it is better when worked in a store window, as can very easily be arranged, if you persuade the merchant that it will make people look at his other windows.

Auto Perambulator Stimulates Memory

Election may be over, but you can use the auto reminder for any other local event to help put over "Remembrance," just as effectively as did the Main theatre, Uniontown, Pa.

A Goldwyn Release

A PERAMBULATING TICKLER

This can be worked on any local event of a non-competitive nature, and if you pick out something of general local interest, you can banner as many cars as you are willing to buy the cloth for by hooking the local club or working through garage managers.

The Main also used the same text on tack cards all over town.

Had Novel Scheme for "Pharaoh" Film

One of the El Paso newspapers gets its print paper wound on pasteboard cylinders instead of the iron tubes used in other sections. They are waste after the paper is run off, and they gladly gave them to J. M. Edgar Hart, of the Palace theatre, when he asked for them. Painted up to represent marble, they gave a palace effect to the lobby for "The Love of Pharoah" that was really striking.

For this centre display he built a compo board reproduction of the treasure chamber, which figures in the story, and in the top of this he set a phonograph on the disc of which was one of the Oriental shimmy dancers now sold by most phonograph shops. With an Oriental record on the machine and a repeater attachment, he achieved a striking display at very little cost, and the structure wholly concealed the phonograph, permitting only the dancer to show.

It was a good display even for this lobby specialist and the better because it kept the dressing against the walls and made the entire lobby space the display.

A Hodkinson Release

A FOYER STAGE FOR THE DISPLAY OF SLIM SHOULDERS

How the Nemo Theatre, Johnstown, Pa., put over the Irene Castle Promenade in conjunction with the film feature. The drapery is simply effected and this provides a suitable backing for almost any cutout not too violent in its depicted action.

Plan Book Schemes Win in Los Angeles

There still seems to exist a too-common impression that plan books are printed merely to give a job to some press agent, and far too many of them go into the waste basket practically unread.

Miller's theatre, Los Angeles, put over "Timothy's Quest" to three weeks of continuously good business recently, and did it on the schemes laid forth in the American plan book. The advertising was picked out from the book, and drives were made successively on parents, teachers and school children; the latter being supplemented by 50,000 cards to the kiddies with the announcement of an essay contest.

Another angle was the drive on women's clubs, and any organization selling 10,000 or more tickets was entitled to 25% of the proceeds for the club funds. In smaller towns this quota should be reduced to proportion to the house, but the scheme can be worked advantageously and the women's clubs will get solidly behind a picture of this type.

Purely plan book schemes held up business for a three week run. Get a new slant on the press books.

A First National Release

IT COMES EASY WHEN YOU LEARN HOW TO TURN THE TRICK

The only difference between this and hundreds of similar banners is that H. C. Everhart, of the Fotosho Theatre, Suffolk, Va., added "Buy in Suffolk" to the Smilin' Through banner—and the merchants paid for it and got it up as well.

Bundled Them In

There is no particular connection between Bill Hart and old clothes, but down in Austin, Texas, some 200 school children were unable to attend school because of a lack of proper clothing.

Ray Whitfield, of the Majestic theatre, announced that all children who would bring a bundle of clothing to the theatre on Saturday morning between eleven and one could see "Traveling On" free, and he just let the piles of discarded but still wearable garments accumulate for the moral effect it had upon the adults. Working in with the local paper, he also got all manner of write-ups of the sort that have a lasting effect because they deal with the house rather than the show of the day.

Dancing Exploits

An "Old Homestead" dance was one of the stunts of the Crown theatre, New London, Conn. Prizes were offered for the best rural costumes, and this gave an excuse for putting out "Old Homestead" stills some weeks in advance of the showing. This was also good for display windows.

If you can, lay off the dance to some local organization and be content with the publicity it will bring.

An American Release

HERE YOU CAN PLAY THE RACES OR PLAY CHECKERS AS YOU LIKE

Tom Clemmons, of the Tivoli Theatre, Beaumont, Texas, borrowed a race game from a carnival for "My Old Kentucky Home," and dressed his house staff in Jockey costumes. The floor was done in a checkerboard design with red and white watercolor.

A Double Raffles Made for Comment

Even the Raffles idea; ancient though it may be, is capable of being freshened. The police pinched a Raffles used by the Mary Anderson for "The Masquerader." The plea was that he was causing crowds to congregate.

The action was loudly denounced by a second man who claimed that the person under arrest was not the Raffles at all and that he alone was the sole and authorized name-blown-in-the-bottle Raffles.

As the police had tipped the reporters off that they were going to make the arrest, the incident was fully covered in the papers, of course, from a humorous angle, which always makes for the best reading.

And that laid the foundation for a tie-up with the Post on masquerades and assumed identities contributed by the readers. It clung to the front page for four days. Of course, the double Raffles and the pinch was a plant.

Hooked Up U. S. M.

Most theatres do their mail exploitation with one and two-cent stamps, but the Alhambra theatre, Los Angeles, did it with a hook-up.

It persuaded the local postmaster to proclaim a Fast Mail Week, when special efforts would be made to speed up mail deliveries. Prizes, donated by the house, were offered for the most speedy handling of the mails by carrier, by delivery wagons and letter sorters, and the newspapers fell for the novelty idea and helped things along with reading stories.

And all the mail trucks were bannered for the Fox release. That's coming pretty soft.

Endorsed by Flappers

In some Southern cities the flappers are "off" Rodolph Valentino because he wears a pigtail in "Blood and Sand," but Ray Whitfield, of the Majestic theatre, Austin, Texas, persuaded the Valentino club to come in a body and give their endorsement to the picture. As the club is composed of the socially elect, it had its due effect.

Mr. Whitfield also sent out a thousand highly perfumed notes giving publicity to the attraction, and distributed a thousand rotogravures.

Not Murder, But—

J. M. Blanchard, of the Strand Theatre, Sunbury, Pa., often supplies the Rotary or Kiwanis club with the letterheads on which the weekly notice is sent out. A recent Kiwanis notice has the "Drive carefully" stunt spread over the top fifth of the sheet, and at the bottom is the line: "Stationery supplied by the Strand. You may think this is getting away with murder, but it's Manslaughter."

It took Blanchard and Eli Orowitz, the Philadelphia Paramounteer, to evolve that line, but it's a peach. See if you can work it. The public service angle will justify any business club in using the warning.

His Old Suitcases Made Fine Display

J. P. Harrison, of the Hippodrome theatre, Waco, had used the cutout stars so often that when he came to play "A Trip to Paramountown" he felt that something would put over the short length to better advantage.

The "trip" gave him his idea. From a trunk store he borrowed a lot of old suitcases and these were hung in the lobby and stacked around the base of the wall, fifteen or twenty being used. The big announcement was made on a battered old trunk.

After the showing a damp cloth erased the water colors and he sent them back to the store. The cost was only that for paint, plus a few passes to the obliging storekeeper. The effect was unusually good.

Kidded a Kiddie

Taking the gifts the gods provided, Manager Dundee, of the Strand theatre, Sioux Falls, S. D., hooked his publicity on "Hurricane's Gal" to the discovery of a girl foundling just as he was ready to break his advertising. He did not plant the youngster, but merely rode on the ready-made publicity, and worked it so well that the interest he aroused in the infant found a good home for the waif instead of letting her go to the asylum.

His first shot was a pseudo news story in which it was reported that a tough character, known as "Hurricane" Wilson, had been seen in the vicinity. From that he ran into frankly press story, making capital of the initial hoax.

Timely Stuff

Only one manager seems to have hooked his bookings on "The Masquerader" to the Cabinet crisis in England.

William Reinke, of the Orpheum Theatre, St. Joseph, Mo., used a red ink edition to tell that the House of Parliament was in an uproar and that John Chilcote had been shown the exit.

People had to read to find out that it was a sting, and it centered interest on the play. The papers cost him $15 and the charter of the newsboys three dollars more, but he got a lot back for that eighteen dollars.

A Fox Release

A NEW STYLE ENGINE CUTOUT FOR A CHARLES JONES PLAY

It will work just as well for "The Fast Mail," but it was designed for "West of Chicago" by E. J. Bauman, of the Plaza Theatre, Wheeling, W. Va. It is a flat, apparently cut from the lithographs, with a built-on cowcatcher, which adds to the realism.

Gift Suggestion Is Tied to Remembrance

Because the Alamo theatre, Louisville, left the house name off a window strip, it was able to put 200 of these in prominent stores and gift shops for the run of the Rupert Hughes play, "Remembrance." It might have gained some windows with the house name, but it got more, and more prominent locations by apparently giving it all to the store. The house gain came from the widespread hammering of Remembrance Week.

A Goldwyn Release

THE ALAMO STREAMER

The original is about 13 by 20, black on white and so well displayed that it has a strong attractor value. No one card was worth much, but the 200 had a strong cumulative value in getting the title over while not seeming to do so.

The house also used the ten-name personal-notification stunt, distributing sheets to all school children and giving free admission to all who presented their forms filled in with the names, addresses and telephone numbers of ten persons who had been personally notified of the play.

Shaped Doorknobs

It may interest small town exhibitors to know that they can get shaped doorknobs at comparatively small cost. Not long ago it was necessary to have a die cut and the cost was almost prohibitive, but now it is possible to cut shapes on any platen press with a design made of steel cutting rule at a cost of only a few dollars.

The steel rule is bent to shape and set into a bed of spongy rubber, the whole mounted on a hardwood block. This is set into a chase, precisely as is a type job and the cards are fed onto the platen as in a regular printing job; the rubber buffer preventing the rule from cutting into the platen backing too deeply. It is as simple as running off a printing job and should cost no more.

Shaped doorknobs and hangers get more attention than straight cards, and the cost is no longer prohibitive.

A Film Booking Office Release

THERE ARE MANY NEW IDEAS IN THIS LOBBY DISPLAY

It was designed by J. W. Haas, of Clune's Theatre, Los Angeles. Note the log ends at the left, the rustic letters pendant from the icicles and the slab sides used as a backing for paintings and paper. It is a departure from the general run.

Hacked Perambulator

Richmond, Va., is the home of a Confederate Museum, where are found relics of the Civil War, and the museum is one of the prides of the city.

J. H. Reville used a peramublator when he played "Sonny" at the Broadway Theatre. "Sonny" deals with a boy who fought in the World War, and it struck him he could hook to the older scrap, so he advertised that the car, to the limit of its capacity, would take visitors out to the museum free.

Just a matter of petting up local pride, but it gave real news value to the perambulator—and "Sonny."

Kidding Publicity

Of course, Hugo Plath used the impossible statements for "If You Believe It, It's So," and told how the Kaiser supported the American Legion and how John D. Rockefeller had to hock his watch to buy gas. And because it was new in Abilene, Texas, it was as good as though it had never been done before.

But what interests those who are familiar with the stunt, is Mr. Plath's build-up on the idea.

In the lobby he had a curio display with George Washington's hatchet, the stone with which David slew Goliah and similar antiquities, all covered with the legend. It got a big laugh and helped to run business up.

Playing "The World's Champion," he found that a miniature prize ring in the lobby got in the women who might not have responded to a full sized display.

Went the Limit

In addition to doing about all the stunts suggested by the Southern Enterprises exploitation department on "Nice People," J. P. Harrison, of the Hippodrome theatre, Waco, went ahead.

Eight restaurants and soda stores had cards on all tables reading "Reserved for Nice People," and he painted ten miles of sidewalk in the residential section with the title of the play, making more than 800 impressions; which sounds like the most extensive sidewalk painting to date. The letters were three and one-half inches high.

In addition to the classified ads, so generally used in the South, Mr. Harrison got a streamer over each page.

A Goldwyn Release

THE AMERICA THEATRE, DENVER, INVADED REAL ESTATE

It hooked the window of a rental agency to an entire display for the Rupert Hughes play with a cutout of Pop Grout supporting the world instead of just his own family with a wealth of stills to back up the cutout and the banner

A Paramount Release

HERE IS A CRACKERJACK LOBBY ON "BLOOD AND SAND"

This was used by the National Theatre, Breckenridge, Texas, and is a falsework top and sides. The stills and cutouts show through apparent breaks in the plastering, and the lettering is the real Spanish.

Used House Drapes for Window Display

When Roy C. Smart, of the Noble Theatre, Anniston, Ala., got ready for Norma Talmadge in "Smilin' Through" he started with a house trailer two and a half weeks ahead, and worked in with slides the last week before the two-day engagement.

In the lobby he arranged a niche, on a platform, making this of a set of curtains taken from one of the boxes, and backing it with white crepe paper. It contained a cutout of Miss Talmadge, and was so shallow that no special lighting was required.

When the film opened he took the drapes over to a local store and set in place of the cutout a wax figure, dressed in hoopskirts and with a wig curled as shown in the photographs of Miss Talmadge in this play. The backing was replaced by a black ground touched with gold, which also was made the general color scheme, a lettered card done in gold on black telling that the star played a girl of 1850 and of 1922. On either side of the display was a single model of the fall styles with the semi-hoopskirt effect, one of which was given a card which bore the lettering "The modern interpretation of the style of yesteryear."

The main streets were painted every few blocks, the words being fifteen feet apart and starting with the first word, so that it showed

1922
Through
Smilin'
Go
Let's

These were half the street width in town and full width in the suburbs.

The photograph shows how the garden effect was carried out in the marquise.

Now for "The Storm"

Down in Houston, Charles McFarland, of the Queen Theatre, and Wakefield, the Universal exploitation man, collaborated on "The Storm" and got a lot of talk by offering $50 in prizes for the best stories of storms, a local paper being hooked to the idea.

Storm warnings were thrown on the sidewalk by means of a stereopticon, and were inserted in the weather reports, and a lobby display was built to show the forest fire, the lighting being all in red.

Texas Plaza Toros Is Correctly Done

John Victor, of the National Theatre, Breckenridge, Texas, knows a bullfight when he sees one, and he added some neat trimmings to the general plaza idea for "Blood and Sand." For one thing, he substitutes "boletas" for "tickets" over the box office window, and the two entrance doors are "entrada del sol" and "entrada de sombre," in other words to the sunny and shady sides of the arena, the shady side commanding a higher price than seats where the sun shines in the eyes of the spectators.

The lobby was built in with a falsework and the lighting was the long, slender tube lights, dyed green to heighten the effect. Red and green draperies were used inside of the openings, and the stills and cutouts are mounted to suggest that they show through the broken masonry.

In spite of the pretentious effect, the cost is placed at below $15.

Dug Lobby Floor to Make Display

According to the First National Exploitation, the Doric theatre, Toronto, a suburban house, dug up a portion of its lobby to make a garden display for "Smilin' Through." The floor was tiled and a square of about ten feet was raised to permit sodding as a foundation for the gate set.

Possibly the management figured that the stunt would impress the patron, but it would have been much more simple to have made a box of the same size, filled it with dirt for a few inches, laying the sods on that and banking in with moss.

If the stunt possessed any value at all it was in the advertisement gained while the setting was being prepared. Apart from this the idea has no real advantage over the box plan.

Eddie Collins, of the Rialto theatre, Dennison, Texas, figured that half a cage would do for Gloria Swanson, so he built it on a half circle and backed it against a sateen ground with a cutout of the star. It carried out the idea and cost only $3. It was not as good, perhaps, but it was good enough to hit up the receipts about ten per cent.

A First National Release

TWO OF THE STUNTS ROY SMART USED ON "SMILIN' THROUGH" AT THE NOBLE THEATRE

It's new down in Anniston, Ala., because it has not been shown there before, and an intelligent campaign shot the receipts well above the fifty per cent. increase. The window display was first used in the lobby, and then moved to a store to hook in to the modified hoopskirt idea in the current season's styles. The effect was much richer than the photograph suggests.

A Paramount Release

A CLEVER UTILIZATION OF A CUTOUT ON "PINK GODS"

Planned by Frank J. Miller, of Augusta, Ga. The background is replaced by translucent cloth, illuminated from behind, and the pink diamond is also back-lighted, as well as the jeweled ball above, which carries on the idea. Modjeska Theatre.

This Looks Good

Although the First National press story is lacking in detail, it suggests the germ of a good idea used by the Virginia theatre, Champaign, Ill., for "The Bond Boy."

It will be recalled that a shadow effect is strikingly used in the play. The Virginia used a three sheet cutout in a shadow box which swung to and fro, alternately coming into the rays of a spotlight and passing into the darkness on either side. Just how this was arranged is not told, but screens on either side will probably give the desired effect and permit movement to augment the attention value of the cutout.

Changed the Town

When we were in San Francisco last summer we told Milt Samis, of the Roth & Partington houses, about the Saturday opening idea, in discussing the handicap of having to advertise two shows in the Saturday and Sunday editions.

Milt evidently took the idea along up the line for he writes that they are opening the feature on Saturday now and that they like it so well most of the other San Francisco houses have followed suit.

We believe that the Jensen & Von Herberg houses were the first to adopt the Saturday opening that they might get the two big days on the early part of the run and profit from the word of mouth advertising from the larger crowds.

Did you ever think it over? It's a great scheme.

A Cyclone Policy

Out in Peoria, Ill., well removed from the cyclone belt, the Palace theatre took out a cyclone insurance policy because of the big blow in "The Old Homestead." They professed to be afraid that the wind would blow the house down. The agent made no charge for the policy; which was framed and exhibited with a tie-up card for the big wind in the picture.

Make the insurance agent come in with a hook-up advertisement.

Hyman Had Hook-up for "Old Homestead"

Of course, Brooklyn is not precisely New York. It is a part of the greater city, but the papers are not quite so hard boiled, but even at that a hook-up page is something to tie bouquets to, and Edward L. Hyman landed a hook-up page for real estate dealers.

He ran out of real estate men before he ran out of space, but a dry goods store was glad to come in to remark that it could furnish the Old Homesteads once they were built, so the page was 100 per cent. Eddie paid for a generous centre space and was given a good play in the heading in return, the top strip reading, "See Denman Thompson's 'The Old Homestead' at the Brooklyn Mark Strand Theatre today and learn of the advantages and affections fostered by a good home." Below that the page was split, half going to the show and the remainder to a continuation of the home argument, the ribbon dropping two inches.

This might not be much in a smaller place, but it counts in Brooklyn.

Drumming Up Trade

One of the music stores in Pittsburgh has a mechanical drum in which an electrical device replaces the sticks. The First National's Pittsburgh exploiter tied the store to copies of the plugger song for "The Eternal Flame," stuck in a cutout of the branding scene and switched the juice into the drumming device. It was noisy, but seemingly efficient, though in general such exploitation will not attract the persons best able to enjoy a production of this nature.

Shoed the Show

Adapting a stunt from the plan book, the Capitol Theatre, New Bedford, Mass., took the "the old shoes pay for the new shoes" idea into the lobby.

A bed was placed in the lobby and below was a pair of old shoes as shabby as could be found, alongside a pair of dainty new pumps. A sign on the footboard told the line, with a suggestion that the play be witnessed to see how it was done.

The phonograph hook-up was employed as well as the "Remembrance" contest, the latter proving very popular with the newspaper readers.

A Universal Release

THE LOBBY DISPLAY AND A WINDOW ON "THE STORM" FROM THE STRAND THEATRE, MEMPHIS

The displays were planned by H. B. Clarke, who got the window for three weeks for this attraction and ran on the single display. The lobby was made to match the window and so capitalize the earlier display. Evidently it did, for the picture played to a strong business throughout the week.

Plays Up Thrills in "The Fast Mail"

Using the thrills to sell a melodrama is no new idea, but it was very capably carried out by Loew's Palace Theatre, Washington, when "The Fast Mail" was the attraction. One is sold in picture and the others on catalogue, but only the four big punches are used, where the play offers many more,

DANGER!—ACTION!!—SPEED!!!
STOP LOOK AND LISTEN
SEE THE THRILLING DIXIELAND STEEPLECHASE!
SEE THE RACING RIVER STEAMBOAT EXPLODE!
SEE THE DAREDEVIL LEAP TO A SPEEDING TRAIN!
SEE THE GREATEST MELODRAMA EVER FILMED!
SEE
THE FAST MAIL
CAST INCLUDES CHARLES JONES EILEEN PERRY ADOLPHE MENJOU
LOEW'S PALACE THEATER

A Fox Release

A MELODRAMA PUNCH

and in a type display the list can be extended to cover the loss of the cut. But the cut has a selling value of its own, familiar as situation now is. Races with trains abound in melodrama, yet somehow they seem not to have lost their punch, and the Palace not only puts it over, but links it closely to the title, which is well displayed in spite of a slight crowding of the space, a 120 by 3. It is a good example of clean cut work along conventional lines where the conventional is apt to be the best seller.

—*P. T. A.*—

Sells 'Old Homestead' on Chief Character

This is the display used by the Temple Theatre, Toledo, on "The Old Homestead," which it played in advance of New York. Several other houses have taken the same general idea, though this has been adapted from the press book to the Temple general design. The lettering for the title is good, but the star names should have been set into the oval in type rather than in hand letters. We think that the best selling should mention the transformations and improvements wrought by the director and scenarists. This should be done in such a way as not to suggest a material change in the story, for there is none, but "The Old Homestead" of the screen is a better and stronger play than the drama of the stage, and this fact should be made use of to get a sale to those who may feel that the play is old fashioned. It makes a good display, but there is more to be said in the selling talk than has been written into most advertisements up to date. It is worthy of a better recommendation, though overpraise is to be avoided. Tell them it is good, but do not tell them what a really fine production it really is. Concentrate on the first day's business, and those who come then will do the remainder of the selling for you.

Striking Figure Is a Real Sales Asset

This figure of Viola Dana in "The Five Dollar Baby" has been used in many displays and always to advantage. This is from the Ohio Theatre, Indianapolis, and is one of the best handlings, but it seems difficult to turn out a poor advertisement with

Viola Dana
In Irvin S. Cobb's celebrated story of a heart in hock.....
The $5 Baby
Do You Know That You Can Pawn a Baby?
Comedy "The Steeplechase"
International News Weekly
OHIO Theatre

A Metro Release

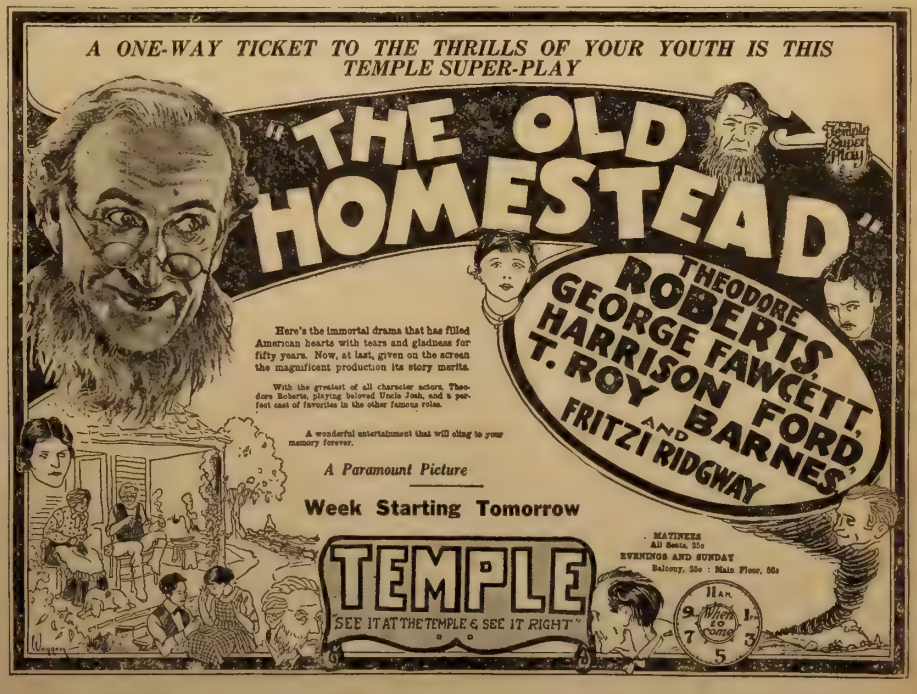
A CHARACTERISTIC ADVERTISEMENT

this as a foundation. What we like best about this display is the way in which it is sold on the heavy face type and then sold in greater detail with the smaller print. The upper half of the space does all the reel selling needed. The rest is merely to assure the reader that his first impression is correct, and to clinch the sale of the story. The cut alone can do a lot of selling, for the figure shows Miss Dana in the type of character in which she excells and her followers know that she must be good. The man who does not follow the stars with the avidity of a fan will be attracted by the pose and women will declare her to be "cute," so everyone will be reached for a sale. This advertisement is a striking example of the fact that a good single figure will generally sell better than an elaborate scene with many small figures. There are, of course, exceptions to the rule, but not many.

—*P. T. A.*—

Gets Matinee Crowds With Reduction Ads.

Ralph Ruffner, of the Capitol Theatre, Vancouver, knew that he could do a good night business with "Manslaughter" if only he could get the play talked about. He made a splash ad down seven columns of an eight column sheet, pulling his top lines from the Paramount display in the Saturday Evening Post and getting most of the rest, including his art work, from the plan book and stills, throwing in the personal guarantee. Probably he did not refer to Miss Joy when he talked about the "Big Bertha of the films," but that reminiscent line seems to have helped to put it over. But his best bet was a 105 line by two which offered a slight reduction in price at the early matinees. That got the women in, and the matinee business is not often good in Vancouver. It is not one of those towns where the women and the night workers fill the house. Here in New York more than half the matinee audiences are composed of men who work nights, but most of Vancouver goes to bed when it gets dark and if Ruff could sell his matinees for thirty cents, he not only made money on those, but he brought in a better night business, for the women went out and talked. Ruff cannot use many of the jazzy lines with which he is best known. The town is too conservative, so he has to think of other ideas, but he manages to keep the


A ONE-WAY TICKET TO THE THRILLS OF YOUR YOUTH IS THIS TEMPLE SUPER-PLAY
"THE OLD HOMESTEAD"
Temple Super Play
THEODORE ROBERTS, GEORGE FAWCETT, HARRISON FORD, T. ROY BARNES AND FRITZI RIDGWAY
Here's the immortal drama that has filled American hearts with tears and gladness for fifty years. Now, at last, given on the screen the magnificent production its story merits.
With the greatest of all character actors, Theodore Roberts, playing beloved Uncle Josh, and a perfect cast of favorites in the other famous roles.
A wonderful entertainment that will cling to your memory forever.
A Paramount Picture
Week Starting Tomorrow
TEMPLE
SEE IT AT THE TEMPLE & SEE IT RIGHT
MATINEES All Seats, 25c
EVENINGS AND SUNDAY Balcony, 50c : Main Floor, 60c
When to Come

A Paramount Release

ONE OF "THE OLD HOMESTEAD" DISPLAYS

business up to the top. He has a new form of personal guarantee. It is the old money-back idea, but is headed "A statement. Backed by a guarantee" and is signed by J. R. Muir and himself, as managers. It starts off "Manslaughter is the greatest all-around picture ever presented in Vancouver. You can believe that implicitly, or your money back if you should believe that your confidence in our advertising has been abused." It goes on to tell of the special

FLASH!
For 30c Today at 2:45
You can witness the greatest picture ever presented in Vancouver, played by our big orchestra, and hear an operatic number (sextette from Lucia), sung by six artists. That's a real bargain. Beat the night crowds. Attend the Matinee and be ahead both in cash and comfort.
"Manslaughter"
CECIL B. DE MILLE'S DAZZLING INDICTMENT OF THE SPEED-LOVING LADIES OF TODAY.
Thomas Meighan heads an all-star supporting cast
You've never seen anything like it
SIMULTANEOUS RUN IN 250 OF NORTH AMERICA'S LEADING THEATRES
Capitol Theatre

A Paramount Release

THE MATINEE SELLER

appeal to autoists, ministers, judges, policemen, and about all others, but the first lines are what count. This is a better phrasing than your money back if you do not like it, for it puts the refund back of the integrity of the house advertising rather than behind the picture. In this phase it will work for future advertising as well as for the immediate picture whereas the usual form benefits only the title being put over. That "confidence in our advertising" is a line worth spending dollars to the Capitol for weeks to come.

—P. T. A.—

This Busy Artist Spoils a Display

The artist for the Colonial Theatre, Indianapolis, is not afraid of work, but he is too darned willing. He wants to do it all, even where the compositor at his worst would be better than the artist at his best. Mere willingness is of no value where it is not tempered by good judgment. He set out to make a good job and he spoiled it by working overtime. That bank about the name should have been set in type instead of hand lettered. It would have been more easily read—and you have to read to be sold on this old time play. The title, too, is sunk into the still and is not saved much by the outline so that the net result is that if you like Tom Moore you may be interested. This is not enough. Every angle should have been sold to the limit, and the points should have been sold in type. In some instances the old-fashioned costumes have not been liked where a little advance selling of the old costumes *as a novelty* would have not only obviated this but would have been an additional selling point. Picture audiences are queer people. They are narrow in their general likes and broad in their dislikes, and yet they can be sold on costume plays if they are sold on the right angles. Here there is nothing but a blurb about Tom Moore that will not sell him to any one who does not already like him, and there is nothing else to hang a ticket sale upon. No stranger is going to buy tickets for "Tom Moore again—the same Tom with the same golden smile, but in a kind of part." The same man might

TOM MOORE
in
Mr. BARNES of NEW YORK
Tom Moore again - the same Tom with the same golden smile, but in a kind of part. He's a dashing, happy-go-lucky Yankee blazing a trail of adventure through the most romantic part of Europe. He'll charm the heart right out of your chest and bring the thrill of real romance and mystery to every one who sees him.
American Harmonists
SOUL STIRRING MUSICAL ARTISTS
Liberty Sextette
COLONIAL

A Goldwyn Release

TOO MUCH HARD WORK

be sold on a brisk story of the sort of costumes they wore in the eighties. He might be interested in that and through that be sold on the star. Evidently the Colonial thinks that a picture and some words is an advertisement. There is more to it than that—a lot more.

—P. T. A.—

Jigsaw Once More

Jig saw puzzles still pull good business. The Hippodrome Theatre, Cleveland, gave the News $300 for prizes in a cut-up contest, with a cut of George Arliss in "The Man Who Played God." That was split into some sixty prizes. It bought more than $300 worth of publicity and gave the News a good circulation feature as well. The decision was based on the neatness of the pasted puzzle plus a hundred word story on the type of picture the competitor liked best. That was supposed to give the house a line on the taste of its patrons, but most of them sought to curry favor by telling how much they liked Arliss, and that phase fluked. That, however, was only a by-product, so it did not matter.

—P. T. A.—

Grauman Displays Are Much Improved

Recently we said we had stopped showing the advertising for Grauman's Theatres, Los Angeles, because they were so poorly done. The last few examples have been better, though they are still far from being models. The fault with the Grauman stuff has always been that there was too much art work and too little sales copy. If they looked pretty on the cardboard before they were sent to the printer, no one seemed to care a whoop whether they looked well in the page or not. Probably no one knew. Possibly they did not care, for Grauman seems to pin his faith to prologues and productions. But it is apparent that something has happened to shake up the houses a little, for now it is possible to read the argument and to tell almost at a glance what attraction is being shown. The spaces have

A Paramount Release

TWO GRAUMAN ADS.

been cut to two columns in width, but they still come down most of the page, with the result that they string down the page, which does not make for the best display. Of the two the Rialto is the better because there is more room for the title, the star and title for "Blood and Sand" form four lines, and they are set too close together so that there is no white space against which they may be shown, where the one word title for the de Mille play gets a better chance at the glance because there is white behind it. Probably this just happened, because we do not believe that the Grauman artist is capable of thinking in terms of advertising, but hit upon a good placement through some happy accident. The entire space is hand lettered through the panel in the lower left hand corner would have been much better had it been put in a type mortise. The Valentino cut is an atrocity. If we were the Grauman press agent and had that artist under us, the Los Angeles papers would be filled with stories of a murder that for brutality and the refinement of torture would be unparalleled in the annals of crime. Just plain killing is too good for a man who will take money for perpetrating the advertising butchery that is shown in many of the Grauman spaces.

—P. T. A.—

Helped "Grandma's Boy" to Clean Up

Although Harold Lloyd will sell himself Roy Smart, of the Noble Theatre, Anniston, Ala., knew that intensive work would sell a lot more tickets, so he waded in.

All grandmothers were admitted free the first matinee between one and three, and for the same performance he permitted a local druggist to sell one hundred tickets at one cent each. In return the druggist carried a three tens in the local paper and gave over his best window.

Several furnishing stores also gave windows and in return were permitted to advertise that all men wearing one of their new fall hats would be admitted free. This also brought merchant advertising to back up Mr. Smart's displays.

The usual routine stuff and some smaller extras were used, and at a cost of $17.50, he put it over to a 65% increase.

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

Sincere exhibitors are sending these tips to help you book your show. Their reports are printed without fear or favor. If a picture is good, bad or ordinary, you will find it out here. Turn about is fair play; let these exhibitors guide your bookings, and in turn let's hear from you.

American Releasing

HIDDEN WOMAN. Most Americans have been good but this must have been made before Fido learned to bark. Patronage: family. Attendance: poor. R. J. Relf, Star Theatre, Decorah, Iowa.

MY OLD KENTUCKY HOME. Conventional blue grass play with a fair horse race. Fair acting and a picture that did just fair business. Only a program picture—nothing more, possibly not that. Advertising: usual. Patronage: health seekers and tourists. Attendance: fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Associated Exhibitors

REAL ADVENTURE. This is a real program picture. Pleased all: lots of favorable comments. Advertising: regular. Patronage: neighborhood. Attendance: fair. W. L. Landers, Gem Theatre, Batesville, Arkansas.

F. B. O.

BARRICADE. Good picture. Patrons pleased. Attendance: fair. Royal Theatre, Reading, Pennsylvania.

FOOLISH AGE. Remarkable picture. The most remarkable part being that they had the nerve to release it. Advertising: posters, newspapers. Patronage: small town. Attendance: poor. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

GAY AND DEVILISH. Plenty of pep with some big laughs. Otis Harlan steals the honors from Doris May. Advertising: regular. Patronage: average. Attendance: fair. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

LIFE'S GREATEST QUESTION. An excellent Royal Northwest Mounted Police picture starring Roy Stewart. Plenty of action and extra good photography. Advertising: threes, ones. Patronage: neighborhood. Attendance: good. E. W. Kundert, Empress Theatre, Beresford, South Dakota.

QUEEN OF THE TURF. Not good enough to boost and not bad enough to knock. Just a picture. Advertising: slides, newspaper, photos and banner boys. Patronage: mixed. Attendance: light. Big Ben Theatre, Ilion, New York.

First National

COURAGE. I had passed this one up but as the reports were good I went back and got it. It is a good picture but failed to draw. In fact, we got express only out of it. Advertising: posters only. Patronage: neighborhood. Attendance: poor. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

DOMESTIC RELATIONS. Katherine MacDonald has been seen here lately in some "awful bloomers." This is better, but the patrons here remember the past and patronize accordingly and while this is better than some of the others I suffered because of the inferior product shown before. This is a fair program picture. Advertising: usual. Patronage: health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

ETERNAL FLAME. As good a picture as they make, but costume stuff don't go here. Acting, direction perfect. Advertising: usual. Patronage: small town. Attendance: poor for Talmadge. Marsden & Noble, Noble Theatre, Marshfield, Oregon.

KINDRED OF THE DUST. Very good outdoor story. Title not the best for those not acquainted with the book by Peter B. Kyne. Patrons went out complimenting it. Miriam Cooper and Ralph Graves starred in in. Patronage: neighborhood. Admission: 22c. Chas. H. Ryan, Garfield Theatre, Madison Street, Chicago, Illinois.

MAN-WOMAN-MARRIAGE. Very good drama but a little long. But my patrons were well satisfied with this one. Some commented on it. Advertising: newspaper, ones, threes. Patronage: mixed. Attendance: very good. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

MIDNIGHT BELL. Good Ray picture. Mystery plot. Two days of nice business here. Music played to action helps 100%. All favorable comments. Advertising: usual billing. Patronage: small town. Attendance: exceptional. E. L. Wharton, Orpheum Theatre, Glasgow, Montana.

PENROD. Very good, but I starved to death account of high rental. No more for me. Advertising: six, three, ones, slide, lobby. Patronage: all classes. Attendance: fair. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

POLLY OF THE FOLLIES. Very good comedy drama, consider it the best thing of its kind we have ever run. My patrons praised it very highly and asked for more of the same kind. Advertising: regular. Patronage: small town. Attendance: good. L. E. Silverman, Columbia Theatre, Skamokawa, Washington.

POLLY OF THE FOLLIES. Here is one your audience will like. Pleased 100%. Thas. L. Haynes, Town Hall, Old Lyme, Connecticut.

SKY PILOT. Very good production. Plenty of action. Pleased. Advertising: regular. Patronage: small town. Attendance: good. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

STAR DUST. Only a fair picture. Advertising: usual. Patronage: resort. Attendance: fair. J. H. Holeman, Auditorium Theatre, Dawson Springs, Kentucky.

THE WOMAN GIVES. Pleased only about fifty per cent. Distributor should revise the Norma Talmadge valuations in the small towns. We lose money on all her pictures. Consequently, we shall use something else that will entertain just as much and leave a little profit for us. Advertising: posters, press, slide. Patronage: small town. Attendance: poor. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

WOMAN IN HIS HOUSE. Just as good as "Child Thou Gavest Me." The kid is great and you can promise a lot on this one and never have a kick. Patronage: mixed. Attendance: fair. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

Fox

BIG TOWN ROUNDUP. Not up to Mix standard. Pleased sixty per cent. Would do in a pinch. Advertising: ones, three, photos, program, slide. Patronage: small town. Attendance: good. R. K. Russell, Lyric Theatre, Cushing, Iowa.

FIGHTING STREAK. Not up to the Mix standard. The people expect fun, not tragedy, from Mix. Advertising: posters. Patronage: rural. Attendance: fair. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

FIGHTING STREAK. My patrons said this was the best Mix ever made. Pleased 100% and that's saying a whole lot for Mix in this little town. Business good and the price was right on this one. Advertising: usual. Patronage: small town. Attendance: good. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

FOOTFALLS. Fox should be ashamed of selling such a picture as this is. For me, a failure entirely in title, picture. Direction rotten. Advertising: photos, ones, newspaper, slide. Patronage: general. Attendance: poor. Chas. Martin, Family Theatre, Mt. Morris, New York.

HONOR FIRST. John Gilbert is fast becoming a favorite with my patrons. Had a lot of comments on this picture. Advertising: two ones, one three, set 11x14s. Patronage: mixed. Attendance: good. (White population of this town 845). Chas. F. Johnson, Plaza Theatre, Punta Gorda, Florida.

LAST TRAIL. A picture that drew a good Saturday ngiht house for us and gave good satisfaction. Advertising: six, ones, photos. Patronage: small town. Attendance: good. S. S. Pace, Jettie Theatre, Texline, Texas.

LAST TRAIL. Very good picture. Specialed it to a nice business two days. Patronage: general. Attendance: very good. S. H. Blair, Majestic Theatre, Belleville, Kansas.

LITTLE MISS SMILES. Poor excuse for a program picture. Didn't please at all. Weak plot, poorly played. For me, no good. Advertising: ones, threes, slide. Patronage: small town. Attendance: poor (the title killed it, thank goodness). C. C. Johnson, A-Muse-U Theatre, Melville, Louisiana.

OATHBOUND. First of 1922-23 Dustin Farnum series. Excellent program feature. Advertising: usual, posters. Patronage:

mixed. Attendance: fair. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

QUEEN OF SHEBA. Betty Blythe sure was a "knockout." The chariot race was fair. Balance nothing out of the ordinary, except the dazzling costuming. Advertising: threes, six, 11x14, cards, papers, slides, programs. Patronage: country. Attendance: good. R. K. Russell, Lyric Theatre, Cushing, Iowa.

ROUGH SHOD. Good Western, a little better than his others. Liked by those who like Westerns. Advertising: newspaper and posters. Patronage: mostly men. Attendance: good. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

SHACKLES OF GOLD. Good Wm. Farnum picture that drew a little more than average business and pleased all. Advertising: ordinary methods. Patronage: mixed. Attendance: good. E. W. Collins, Liberty Theatre, Jonesboro, Arkansas.

Goldwyn

BEATING THE GAME. Tom Moore, as usual, always good. Drew well and pleased everybody: what more do you want? Advertising: slide, paper and photos. Patronage: all classes. Attendance: good. A. E. Rogers, Temple Theatre, Dexter, New York.

BEATING THE GAME. A clever picture that satisfies. Pleased those who saw it. Advertising: usual. Patronage: general. Attendance: fair. C. R. McCown, Strand Theatre, Nashville, Tennessee.

COME ON OVER. An Irish romance that seemed to delight our patrons. Not big, but pleasing. Advertising: usual. Patronage: mixed. Attendance: poor. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

GLORIOUS FOOL. A very good little picture. You will not make a mistake to play it. Patronage: small town. Attendance: poor, but not on account of picture; all who like pictures seem to have Dengue fever here. Mrs. J. D. Dunaway, Arcade Theatre, Summerville, South Carolina.

HEAD OVER HEELS. Just an ordinary comedy. Patrons did not leave theatre with much praise. Advertising: usual. Patronage: better class. Attendance: fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

MR. BARNES OF NEW YORK. An old one held up and recently released. Killed Tom Moore here. Patronage: family. Attendance: fair. R. J. Relf, Star Theatre, Decorah, Iowa.

PENALTY. Lon Chaney's acting great. Picture pleased 100 per cent. As good as most specials. Advertising: three, ones, slide. Patronage: small town. Attendance: fair. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

TOBY'S BOW. A well acted, entertaining Tom Moore picture. Patrons well satisfied, pleased 100 per cent. Poor title; did not draw. Hard to advertise picture with this kind of title. Ran two-reel comedy with it. Advertising: ones, threes, slide. Patronage: small town. Attendance: fair. C. C. Johnson, A-Muse-U Theatre, Melville, Louisiana.

YELLOW MEN AND GOLD. If it is adventure and action you want, you will get both in this one. Pleased about 75 per cent. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

Wid Gunning, Inc.

GIRL FROM GOD'S COUNTRY. A nice little picture and made us a little money. Animals take here and draw the crowds. Got this very reasonable. Advertising: good. Patronage: village and country. Attendance: good. Lindrud & Guettinger, Cochrane Theatre, Cochrane, Wisconsin.

Between Ourselves

A Get-Together Place Where We Can Talk Things Over

Mr. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut, says all that is to be said, and says it so well that he gets all the space that can be spared, and this week instead of chatting between ourselves, let's all consider Mr. Haynes' worth-while letter on the next page.

VAN.

Hodkinson

BREAKING POINT. Absolutely the worst piece of cheese for me seen in years. No story, acting rotten. Advertising: cnes, threes, photos, newspapers, lobby. Patronage: mixed. Attendance: fair. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

EAST LYNNE. Most of my patrons enjoyed it as they had read the story of same, and even the ones that had not read it enjoyed it as well. A very good production. Patronage: mostly ladies. Attendance: good. Frank Fera, Victory Theatre, Rossiter, Pennsylvania.

FACE OF THE WORLD. The only good part of this production is the name. But had no complaints on it. Advertising: newspaper, ones, threes, 11x14s. Patronage: mostly ladies. Attendance: good. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

JACK O' LANTERN. A dandy Hallowe'en picture. Plenty of fun and mystery. Advertising: posters. Patronage: rural. Attendance: fair. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

OTHER WOMEN'S CLOTHES. A good picture, above the average program material. The star is as pretty as they make them, and a good actress, too. (Mabel Ballin). Patronage: rural. Attendance: fair. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

SLIM SHOULDERS. A very good picture with Irene Castle: pleased good business prevailing. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

Metro

ALIAS LADYFINGERS. Pleasing program picture with funny finish. Advertising: twenty-four sheets, photos, newspapers. Patronage: mixed. Attendance: good. J. Kenrick, Strand Theatre, Ithaca, New York.

CONQUERING POWER. As a special it proved a failure. Did not draw well and failed to please. Patronage: small town. L. M. Zug, Rialto Theatre, Jerome, Idaho.

GLASS HOUSES. Typical Viola Dana picture which went over good. They like the star here. Adevrtising: regular. Patronage: average. Attendance: good. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

PEACOCK ALLEY. (Mae Murray, star). The first Metro picture we ever ran that did not lose us money. Exploitation: window cards, billboards, photos, liberal newspaper space, heralds and slides. Patronage: mixed. Attendance good. Big Ben Theatre, Ilion, New York.

PEACOCK ALLEY. For me, just mediocre. Did not come up to the expectations. Too much so-called acting. Pleased the women mostly. Advertising: twenty-four sheet, newspaper, slide. Patronage: college town. Attendance: fair. O. T. MacMillan, Crescent Theatre, Ithaca, New York.

SHERLOCK BROWN. Bert Lytell is falling rapidly. In my opinion story very impossible. In fact, so poor it was funny. Patronage: general. Attendance: fair. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

Paramount

BLOOD AND SAND. Very good picture in every respect. Advertising: big. Patronage: mixed. Attendance: good. Daniel Buss, Star Theatre, Tonawanda, New York.

BLOOD AND SAND. Got bit with this as it flopped hard on week's stand. Picture good but not exceptional. Advertising: heavy, all types. Attendance: poor. L. R. Barhydt, Empire Theatre, Salem, Massachusetts.

BLOOD AND SAND. Can hardly express this picture's value, as I broke all attendance records with it at raised prices. Everyone pleased: came to see it a second time in several instances. Stars draw. A box office magnet, a money maker if exploited right. Advertising: lobby display, threes, regular advertising, cut outs, 2,000 heralds. Patronage: mixed. Attendance: biggest ever. W. H. Mayhew, Broadway Theatre, Cisco, Texas.

BORDERLAND. Pleased about sixty per cent. of patrons. Well produced and acted, but many opinions were "too much of the beyond stuff." Advertising: usual. Patronage: health seekers and tourists. Attendance: fairly good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

BRIDE'S PLAY. A rather ordinary story very splendidly staged and produced. It failed to get usual patronage. Advertising: regular, mailing list, etc. Patronage: small town. Attendance: fair. H. S. Stansel, Ruleville Theatre, Ruleville, Mississippi.

BRIDE'S PLAY. A good Paramount picture but this print was ruined by cutting; absolutely ruined the picture. Advertising: ones, newspaper, photos, etc. Patronage: country town. Attendance: fair. H. V. Harvey, Palace Theatre, Dixon, California.

FOR THE DEFENSE. Not up to the standard set by Famous Players. Patronage: mixed. Attendance: fair. Fred S. Widenor, Opera House, Belvidere, New Jersey.

THE GOLEM. For me, the biggest piece of cheese I ever ran. Don't boost it. Advertising: lobby, newspaper. Patronage: mixed. Attendance: very poor. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

HELIOTROPE. A good picture that really lived up to the press boo:. I went out after it strong and sure got results. It pleased in our town 100 per cent. Advertising: extra heavy. Patronage: small town. Attendance: very good. L. E. Silverman, Columbia Theatre, Skamokawa, Washington.

HER HUSBAND S TRADEMARK. A wonderful story and well acted. Miss Swanson is very popular here. Pleased 100 per cent. Advertising: lobby, newspaper, twenty-fours and cutouts. Patronage: mixed. Attendance: good. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

HOME STRETCH. Somewhat old but a very good picture of the regular program variety. Horse race is a thriller. Patronage: small town. Attendance: good. A. La Valla, Community Theatre, Bethel, Connecticut.

LADIES MUST LIVE. Entertaining:

well acted, but story rather far fetched. Needs good music: will not likely go over on it's own merits. Advertising: lobby only. Patronage: mixed. Attendance: good (fair in town). L. A. Hoover, Allen Theatre, Farmington, New Mexico.

LAW AND THE WOMAN. .A mighty good melodrama that will please everyone. Don't be afraid of this one; it's among the best. E. T. Dunlap, Dunlap Theatre, Hawarden, Iowa.

OUR LEADING CITIZEN. Excellent comedy drama. Everybody pleased and satisfied. Advertising: regular. Patronage: mixed. Attendance: good. F. S. Widenor, Opera House, Belvidere, New Jersey.

PINK GODS. Not so good. Bebe Daniels failed to please this time though I don't know why. Advertising: slide, newspaper, twenty-four sheet. Patronage: college town. Attendance: good. O. T. MacMillan, Crescent Theatre, Ithaca, New York.

RED PEACOCK. People went out of their way to tell me how rotten it was. I had been dodging it for some time. Did not advertise much. Attendance: poor. R. S. Moore, Gem Theatre, Snyder, Oklahoma.

SATURDAY NIGHT. Some exhibitors' reports were not favorable, but for us, the picture was accepted by our patrons as being exceptionally fine. Advertising; extra. Patronage; better class. Attendance; good. K. H. Sink, Wayne Theatre, Greenville, O.

SATURDAY NIGHT. .A-1 picture from every standpoint. Pleased the better class. Book this. Advertising, heralds, cards, etc. Attendance, fair. J. I. McCarthy, Majestic Theatre, Charleston, Tennessee.

SEA WOLF. Very good picture which pleased 90%. Advertising: heralds, photos and paper. Patronage: town. Attendance: good. Harry C. Waffle, Lyric Theatre, McIntosh, South Dakota.

SHEIK. A beautiful picture. The scenery and setting were wonderful. Advertising: window cards, heralds, slide, photos. Patronage: mixed. Attendance: good. D. D. Purcell, Muse-U Theatre, Cortez, Colorado.

SIREN CALL. Satisfactory production, not as good as her "Moran" or "Woman Who Walked Alone." A fair program picture with good photography and a trite story. Don't promise that it is the "greatest." How the "dizzy" press agent that edits the press sheets you get overworks the superlatives! Can't you see them putting out the bunk? Don't it sicken you to look their efforts over when you, the exhibitor, have to set advertisements for, say four shows a week? Patronage: rural town. Attendance: fair. Arthur Hancock, Columbia Theatre, Columbia City, Indiana.

SOUTH OF SUVA. Very poor picture: Minter losing out. Needs stronger cast around her to keep up Minter prestige. Attendance: fair. Jack Hoeffler, Orpheum Theatre, Quincy, Illinois.

WOMAN WHO WALKED ALONE. Good. Patronage: regular. Attendance: good. Wm. H. Mayhew, Broadway Theatre, Cisco, Texas.

Pathé

LURE OF EGYPT. Pleased ninety per cent. A very good picture for reasonable rental. Advertising: photos, ones, bills. Patronage: town. Attendance: good. Harry C. Waffle, Lyric Theatre, McIntosh, South Dakota.

Selznick

EVIDENCE. We have yet to play our first Elaine Hammerstein which does not satisfy. "Evidence" should please any audience. Advertising: threes and ones. Patronage: neighborhood. Attendance: fair. E. W. Kundert, Empress Theatre, Beresford, South Dakota.

ROAD TO AMBITION. A fairly good program picture; that's all that can be said of this one. Advertising: slides, one sheets. Patronage: small town. Attendance: good. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

LOVE IS AN AWFUL THING. A splendid picture featuring Owen Moore, and one of his very best. This picture was screened before a large number of invited guests and the Oklahoma Theatre Owners and Managers Association by Selznick and Select Pictures Corporation, with the compliments of Manager Touchton, of the Oklahoma City Local Exchange. The picture was good, very good, and a good buy for any theatre, no matter where located, and would bear a return date later. William Noble, Skirven Roof Garden, Oklahoma City, Oklahoma.

THE MOTH. Unsatisfactory Norma Talmadge revival. Lots of adverse criticism from patrons. Advertising: regular. Patronage: average. Attendance: fair. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

United Artists

LITTLE LORD FAUNTLEROY. Pleased immensely here. Play it. Advertising: heralds, mailing list, etc. Patronage: health seekers and tourists. Attendance: good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

LOVE LIGHT. Quite old, but somehow or other I had never booked it, but am glad that I finally showed it. It is one of the finest pictures ever seen here and men, women and children all told me it was great. Mary Pickford did some real acting in this. If any other exhibitors have passed this up as I did, they will make no mistake in booking it—and step on it heavy. Patronage: small town. Attendance: fair (stormy weather). A. La Valla, Community Theatre, Bethel, Connecticut.

THROUGH THE BACK DOOR. Mary Pickford usually good. She seems to go over good with my patrons, and the above picture pleased all. Patronage: mostly ladies. Attendance: very good. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

THROUGH THE BACK DOOR. Very pleasing picture. Liked better than "Three Musketeers." One you can step out on. Ran two days to good business. E. L. Wharton, Orpheum Theatre, Glascow, Montana.

Universal

DANGEROUS LITTLE DEMON. A fine program picture; was well received. Advertising: regular. Patronage: neighborhood. Attendance: fair. W. L. Landers, Gem Theatre, Batesville, Arkansas.

DAUGHTER OF THE LAW. Not as good as I expected and could not see much to it. Really would not recommend it. Put this on as a Commercial Club benefit; naturally had a full house but that did not help us much. Lindrud & Guettinger, Cochrane Theatre, Cochrane, Wisconsin.

DOCTOR JIM. Pretty good, but by no means a special, for me, as some of the reports claim. Patronage: small town. Attendance: good. R. S. Moore, Gem Theatre, Snyder, Oklahoma.

MAN WHO MARRIED HIS OWN WIFE. Frank Mayo is very good and his support is excellent. A good story. Advertising: newspaper, slide. Patronage: family. Attendance: good. Arthur G. Pearson, Melrose Auditorium, Melrose, Massachusetts.

MAN WHO MARRIED HIS OWN WIFE. Judging from what my patrons said in regard to this one, it must be a humdinger and should rank as a special feature at advance prices. I did not see it so cannot comment. Prices right on this, as they always are on Universals. Advertising: usual. Patronage: small town. Attendance: good. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

MAN WHO MARRIED HIS OWN WIFE. A pretty good program picture. This one could have been done in three reels. Pleased about 50%. Some good comedy which helped to put picture over. Advertising: slides, ones, threes. Patronage: small town. Attendance: good. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

MAN WHO MARRIED HIS OWN WIFE. A pleasing program picture. Frank Mayo does fine in this. Advertising: usual. Patronage: general. Attendance: fair. Jno. W. Creamer. Strand Theatre, Chillicothe, Missouri.

NOBODY'S FOOL. A new star for me

Mr. Haynes Says It All

"Dear Van: I say dear because you have endeared yourself to we exhibitors with your Straight From the Shoulder Reports, and take my pen in hand (or rather, typewriter), to say how much I appreciate these reports and the good they accomplish.

"I think more of one of these reviews, straight from the exhibitor, than all the salesmen put together. I keep pretty close tabs on these reports and find about 95 per cent. are right. Sometimes I find an exhibitor will "pan" a picture because he had a poor house; in my opinion it is not what pulls them but what makes them stay after you get them in, and tell you how they like it when they go out, and Oh! What a Glorious Feeling!

"Many a picture I have cancelled or substituted after reading the comments.

"I take another trade paper which makes an attempt to give the exhibitor's views but it does not say how the exhibitor or his patrons liked it, which, in my opinion, is the most important; and this paper is very seldom read by me but goes in the files and becomes covered with dust.

"Not so with the World. I have now every issue for three years and same is often referred to and when it comes the first thing I do is to turn to the Straight From the Shoulder Reports." Thos. L. Haynes, Old Lyme Amusement Co., Old Lyme, Connecticut.

Exhibitor friends, you have made this letter possible.

that got over very good. Advertising: regular. Patronage: small town. Attendance: fair. Leslie Hables, Reel Joy Theatre, King City, California.

THE STORM. House Peters, Matt Moore and Virginia Valli. Very few pictures surpass "The Storm" either in cast, plot, direction, photography or continuity. I venture to say that this picture will suit all persons seeing it, with no regrets for having done so. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

TRIMMED. A Hoot Gibson Western picture and for us ranks with the real good drawing cards. This one is in line with Gibson's former pictures and is a dandy in its class. Ben L. Morris, Olympic Theatre, Bellaire, Ohio.

Vitagraph

BRING HIM IN. Good program picture, nothing more. Advertising: lobby and daily papers. Attendance: fair. A. R. Workman, Coliseum Theatre, Marseilles, Illinois.

COURAGE OF MARGE O'DOON. Very good picture but think seven reels a little long. Curwood pictures always take here. Advertising: ordinary. Patronage: rural. Attendance: good. H. G. Frisbee, Community Theatre, Meredith, New York.

TOO MUCH BUSINESS. This is a very good comedy-drama from beginning to end. Book it; you can't go wrong. Everybody liked it. Advertising: ones, threes, photos. Patronage: mixed. Attendance: fair. John Cleva, Jr., Enterprise Theatre, Glenalum, West Virginia.

Comedies

GOLF (Vitagraph). A two reel Larry Semon comedy that is a complete knockout; house in an entire uproar. Plenty of vim and vinegar. Advertising: posters. Patronage: neighborhood. Attendance: good. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

Exhibitors depend on these reports for their booking tips. Producers read them. Make your reports honest, impartial, just. They will help exhibitors and exert an influence for better bookings and better pictures.

HANDLE WITH CARE (Pathe). Pleased fifty per cent. J. Kendrick, Strand Theatre, Ithaca, New York.

SHENANIGAN KIDS (Goldwyn).—A good cartoon comedy also a good half reel of topics of the day. Advertising; one sheet. Patronage; small. Attendance; good. D. W. Strayer, Monarch Theatre, Mt. Joy, Pa.

TORCHY'S BIG LEAD (Educational). Decidedly inferior to Torchy's other comedies. Advertising: usual. Patronage: general. Attendance: fair. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

Serials

BUFFALO BILL (Universal). Ran two episodes and it is fine—running special school children's matinee at 3:30 p. m. Pack the house. Advertising: Buffalo Bill hats; regular advertising. Patronage: everybody. Attendance: good. J. S. Wadsworth, Republic Theatre, Great Falls, South Carolina.

HOPE DIAMOND MYSTERY (Cosmopolitan). For me, this is a lemon serial. Misrepresented to us; did not please. Vincent J. Votalats, Myrtle Hall, Thornton, Rhode Island.

TIMBER QUEEN (Pathe). Started this October twentieth. Stars right and everybody pleased. Played it with "Hills of Missing Men," also splendid picture. Showed to fourteen hundred people on opening the serial; theatre only seats 250. Advertising: gave a two-cent flash package of candy with every ten-cent ticket. Patronage: family. Attendance: good. E. H. Haubrook, Ballard Theatre, Seattle, Washington.

State Rights

BETTER MAN WINS (Standard). This is one of the cleanest Western-Society dramas run for a long time. It's something different. You can play it as a Western or as a Society drama. It's got action, good moral. Good enough for the better class houses. You can't go wrong on this one. Business good first day; off, second day. Get a six sheet on this. Will pull business. Wm. Thacher, Royal Theatre, Salina, Kansas.

BLACK SHEEP (Pinnacle). Just another Neal Hart with the usual punch and pep. Neal Hart goes over big here. Advertising: six, three, one, slide. Patronage: all classes. Attendance: extra good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

MADONNAS AND MEN (Jans). Pleased all who saw it. Several patrons praised it highly. Film in fair shape; photography poor in spots. Advertising: ones, three, six, screen ad. Patronage: small town. Attendance: fair. C. C. Johnson, A-Muse-U Theatre, Melville, Louisiana.

TAKING CHANCES (Goldstone).—Dick Talmadge is going to be a success. He is at his very best in this picture, and will bear plenty of boosting. I don't think any audience will dislike this one. Mrs. J. D. Dunaway, Arcade Theatre, Summerville, South Carolina.

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors Trade Review (T.R.); Film Daily (F.D.)

Mixed Faces

(William Russell—Fox—4,400 feet)

M. P. W.—Follows a popular trend and arouses enough curiosity to make one forget almost completely the implausibility of the tale.

F. D.—Russell good in dual role, but story is a bit weak.

T. R.—A story with a dual role that is none too convincingly told but nevertheless supplies fairly good entertainment for those who are not overly critical.

E. H.—Fair entertainment.

N.—If "Mixed Faces" had stuck either to its comedy or its melodrama it would have been more convincing.

The Man She Brought Back

(Featured Cast—Playgoers Pictures—4,792 feet)

M. P. W.—The picture is entertaining and the emphasis upon ideals and sentiment will have a strong appeal to some.

E. H.—Add to the list of Northwest mounted stories this Playgoers Production, in which the hero runs true to form and brings in his man.

F. D.—Just another northwest mounted police picture.

N.—The production's redeeming features consist of some very attractive wood land exteriors.

T. R.—An exciting picture with a romantic plot, liberally spiced with thrills, well directed and handsomely photographed.

Till We Meet Again

(Mae Marsh—Associated Exhibitors—5,822 feet)

M. P. W.—Has the popular note.

E. H.—It is richly staged, holds the interest and should prove satisfactory entertainment.

F. D.—Will offer very good entertainment for those who like a variety of situations and atmosphere.

N.—Thrills, romance, mystery, a very fine cast, excellent direction, photography of a very high quality, elaborate settings, a stirring climax.

T. R.—The numerous admirers of fast moving crook melodrama will find entertainment exactly to their taste in this picture.

On the High Seas

(Dorothy Dalton—Paramount—5,050 feet)

M. P. W.—Plenty of sea thrills, a sharpness in character contrasts and an absorbing story.

F. D.—A thoroughly live production, consistently good action and realistic atmosphere and thrills make it a sure-fire entertainment of its kind.

T. R.—Rather light romantic fare buoyed up to level of agreeable entertainment through the efforts of Dorothy Dalton, Jack Holt and Mitchell Lewis.

N.—Positively the most exciting story of the bounding deep that has ever been shown.

E. H.—A sea adventure story of more than usual interest.

Skin Deep

(Milton Sills—First National—6,500 feet)

M. P. W.—In "Skin Deep," Thomas H. Ince has produced a film that, in its straightforward manner of story telling, stands alone in the field. There is real drama and life throughout the six and a half reels, and plenty of moments of suspense.

T. R.—It is full of action, has some humor and pathos, and should not only satisfy but win real praise from the majority.

E. H.—Presents exhibitors with unique combination of a satisfactory picture and a ready-made, high grade exploitation opportunity.

N.—This is a picture with punch plus. . . . It's different. . . . It grips.

F. D.—Patriotic melodrama that will draw big business in the right house.

The Bond Boy

(Richard Barthelmess—First National—6,902 feet)

M. P. W.—Barthelmess again scores a great personal hit and does some exceedingly fine work.

N.—Belongs to the better class. Henry King doesn't make any other kind.

T. R.—Exhibitors cannot afford to overlook "The Bond Boy," which registers as one of the season's best attractions.

F. D.—Barthelmess deserves better material, but it may please his admirers.

E. H.—It is a great drama and one that will win further honors for this star.

in horizontal position by means of the master cord, one end of which attaches to it. You will observe that the master cord is brought down to the upper magazine of each projector, and besides the magazine a metallic fuse is inserted in the cord. That is my only criticism. Projectionist Barnes has started on the right track, but did not go quite far enough, though that may not be his fault. Where the cord comes down by the magazine it should come down around the curve of the magazine and in the front of its base should be a slot just wide and thick enough to admit a film fuse, such as will be shown in my answer to the "Biggest Question," now running in the department. The trouble with the metal fuse, located as it is, is that it probably would not let go for at least several seconds, and in case of fire, if a panic is to be averted, the time of shutters falling is a matter of split seconds.

Fixed as I have suggested, about the first thing the blaze at the projector aperture would strike would be the film fuse, whereupon the shutters would all fall instantly. You have started right, Brother Barnes, but have not gone far enough; also, the master cord should loop down over both the rewinder table and the film storage tank, with a film fuse over each.

Three Vent Flues

You will notice the three vent flues—good; also the lamphouse piped to them. In the second picture you will note that the lens port is stopped down and with a black shield. You will also notice the goodly dimensions of the observation ports. The panel board with ammeter and voltmeter seen in the second picture is duplicated between each projector.

Note the metal carbon receptacle in Figure 3. Notice the projection circuit outlets. Excellent! Beside the switchboard is the carbon stub receptacle. The shield enclosing the condenser beam is good. The front projection room wall should be a darker color.

My compliments to Brother Barnes. Aside from the film fuses and the too-light color of front wall I have nothing but praise for your installation.

SETH E. BARNES
Chief projectionist, Miller Theatre, Wichita, Kansas

Abusive Letters

On my recent visit to Ontario I was shown a letter written to a projectionist whom I shall designate as No. 1; by another projectionist whom we will name No. 2, as I do not care to disclose the actual names or locations. I was not told much as to the particulars, or if I was I have forgotten them. I, however, obtained permission to take the letter, and from it I gather that No. 1 had received films badly mutilated by change-over punch marks and had written the exhange manager, as it was perfectly right and proper for him to do, protesting against the outrage.

Perhaps he did and perhaps he did not say who had the films next before him. Anyhow the exchange would know that, and apparently, waking up, took No. 2 to task for the damage done to the films, whereupon he, No. 2, wrote No. 1 a letter, the like of which I have never seen the equal for pure abuse, rough and indecent language. Among other things he said: "You are a dirty sneak and a small-time liar;" "I don't care a damn who punched the film. That is the exchange's business."

These extracts are merely a sample of the body of the letter. After considerable deliberation I concluded to and did write the local union of which No. 1 is a member (and he is a corking good man too), inclosing the letter and suggesting that the local take the matter up with the local No. 2 belongs to. No. 2 signed his name John Doe, Local No. —. Of course the "John Doe" is fictitious.

Reason for My Action

My reason for taking this action is that it is outrageous for one projectionist to write such a vile, abusive letter to another projectionist for no other reason than that he merely did his plain duty to his profession, his fellow projectionists and to the theatre in which he is employed.

He had made a most commendable effort to stop abuse of the films which he and all projectionists in that territory must use. If it be true that No. 2 did not do the damage, then he certainly himself made no effort to apprehend the man who did. In fact, he frankly says he "doesn't care a damn who punches film." If it be true that No. 2 had no hand in committing the outrage then he could easily have said so and have rebuked No. 1 for his unjust suspicion without resorting to personal abuse. Certainly when he announced that he did not care a damn who damaged film he automatically put himself outside the pale of consideration by all decent projectionists who respect their profession and the property entrusted to their care.

I made no suggestion to the local beyond that the matter be taken up with the other union. I do firmly believe that the local No 2 belongs to should take him sharply to task and assess a substantial fine on the grounds of conduct unbecoming a union man, a projectionist and a member of the organization —language which tended to reflect upon the union he belongs to, because of the fact that he used the local union's number as a part and parcel of his signature. By so doing he made himself directly amenable to the union, or so it seems to me.

Duty of the Union

The function of securing better wages and better working conditions is only a part of the office of a labor union. The duty of the union does NOT end when these things have been accomplished, though I am sorry to say that very many unions stop short when those things have been accomplished

The further duty consists of insisting upon good and efficient work—work which will bring credit and not discredit upon the union. Also a union should be self respecting and certainly should not permit its name to be connected with such language as is contained in the letter in question.

I have refrained from publication of the letter solely because I do not wish to bring discredit upon the local No. 2 is connected with. It is a good local, with many high class men on its rolls; also I have many friends in its membership for whom I have the highest regard and respect. I would really like to publish the entire letter, just to show you to what depths men will go in using personal abuse—when its object is a hundred or more miles away.

A CLOSE-UP
Of projectors and the arrangement of the vent flues

READ What the Hamilton Local Thinks About Richardson's Handbook on Page 246.

CURRENT AND ADVANCE FILM RELEASES

Together with Index to Reviews and Consensus of Trade Paper Criticisms.

AMERICAN RELEASING

		Review	Consensus	Footage
Jan of the Big Snows	Curwood Prod.	Sept. 2	Nov. 4	4,549
The Hidden Woman	Nanuet Prod.	Sept. 16		5,000
Men's Law and God's	Finis Fox Prod.	Aug. 12		5,000
The Three Buckaroos	Balshofer Prod.	Aug. 12		5,000
The Mohican's Daughter	S. E. V. Taylor Prod.	Sept. 30		5,000
Me and My Gal	Welsh-Pearson Prod.	Aug. 26		5,433
The Amazing Lovers	Jans Prod.			6,000
The Proof of Innocence	Louise DuPre	Oct. 21		4,800
The Trail of the Axe	Dustin Farnum	Oct. 7		5,000
Man and Woman	Jans Prod.			5,000
The Challenge	Dolores Cassinelli			5,000
Fools of Fortune	Russell Simpson	Aug. 19		5,609
Timothy's Quest	Dirigi Prod.	Sept. 23		6,000
Fool's of Fortune	Davis-Chaudet			5,609
The Woman He Loved	Frothingham	Sept. 16	Sept. 30	6,000
Queen of the Moulin Rouge	Pyramid Prod.	Aug. 19		6,704
The Sign of the Rose	George Beban	Aug. 5	Aug 26	6,200
When the Desert Calls	Pyramid			6,000
Man and Woman	Jans			5,000
The Challenge	Dolores Cassinelli			5,000
The Pillagers				6,000
The House of Solomon				6,000
Flapper Love				6,000
Bluebird Jr.	Mary Anderson	Oct. 14		5,000
The Other Side	Hugh Dierker			6,000
The Deerslayer	Sacramento Prod.			6,000
At the Cross Roads	Ceena Owen			6,000
Belle of Alaska	Chester Bennett			4,666
Jungle Adventures	Martin Johnson			5,000
Cardigan				5,872
The Amazing Lovers				6,000

ARROW

Impulse	Neva Gerber	Oct. 21		4,505
One-Eighth Apache	Roy Stewart			5,000
Why Not Now	Eddie Lyons			2,000
Follow Me	Eddie Lyons			2,000
The Janitor's Wife				2,000
But a Butler				2,000
Fresh Paint				2,000
Hands Up				2,000
The Star Reporter	Billie Rhodes	Aug. 26		4,622
Two-Fisted Jefferson	Jack Hoxie	Sept. 16		4564
Peaceful Peters	William Fairbanks	Nov. 4		4,690
Streets of New York	Burton King	Nov. 11		7,000

ASSOCIATED EXHIBITORS

The Real Adventure	Florence Vidor	July 8	July 29	4,932
Up in the Air About Mary	Louise Lorraine	July 8	Sept. 2	4,627
When the Devil Drives	Leah Baird	July 8		4,687
Grandma's Boy	Harold Lloyd	Aug. 12	Sept. 30	4,377
Dusk to Dawn	Florence Vidor	Sept. 9	Sept. 23	5,200
When Husbands Deceive	Leah Baird	Sept. 2	Sept. 23	5,708
Till We Met Again	Mae Marsh	Nov. 4		5,822

EDUCATIONAL FILMS CORP.

Kinograms	Twice a Week			1,000
Danger	Mermaid			2,000
Poor Boy	Mermaid			2,000
Rapid Fire	Mermaid			2,000
Toonerville Trials	Toonerville			2,000
The One Man Reunion	Bruce			1,000
A Scandal in Bohemia	Sherlock Holmes			2,000
The Empty House	Sherlock Holmes	Aug. 26		2,000
The Copper Beeches	Sherlock Holmes	Aug. 19		2,000
Torchy's Nut Sunday	Johnny Hines			2,000
The Yellow Face	Sherlock Holmes			2,000
Treasure Bound	Mermaid			2,000
Torchy's Feud	Johnny Hines	Sept. 16		2,000
Pardon My Glove	Christie	Sept. 23		2,000
The Devilish Dragon	Tony Sarg			1,000
The Speeder	Hamilton	Sept. 23		2,000
The Blanket Stiff	Bruce	Sept. 23		2,000
Let 'Er Run	Christie	Sept. 30		2,000
Tiger of San Pedro	Drama	Sept. 30		2,000
Fresh Fish	Comedy	Oct. 7		1,000
The Priory School	Drama	Oct. 14		2,000
The Skipper's Sermon	Toonerville Comedy	Oct. 14		2,000
Man vs. Beast	Louis Shuman	Oct. 21		2,000
The Solitary Cyclist	Sherlock Holmes	Oct. 28		2,000
Ocean Swells	Christie	Oct. 28		2,000
The First Flivver	Tony Sarg	Oct. 28		1,000
Blazes	Jack White	Nov. 4		2,000
Choose Your Weapons	Christie	Nov. 4		2,000
The Enchanted City	Special	Feb. 18		1,000
The Steeplechaser	Mermaid	Oct. 7		2,000
Hodge Podge	Novelty	Nov. 11		1,000
Chop Suey	Christie Comedy	Nov. 11		2,000
The Split Outfit	Wilderness Tales			1,000
Crash	Cameo Comedy			1,000

FAMOUS PLAYERS-LASKY

While Satan Sleeps	Jack Holt	July 8	July 22	6,675
The Man Unconquerable	Jack Holt	July 29	Aug. 5	5,795
The Greatest Truth	Mia May	August 6	Aug. 5	5,257
Borderland	Agnes Ayres	Aug. 5	Aug. 26	5,486
The Dictator	Wallace Reid	July 15	Aug. 12	5,221
The Bonded Woman	Betty Compson	Aug. 12		5,000
If You Believe It, It's So	Thomas Meighan	July 22	Aug. 26	6,
The Young Diana	Marion Davies	Aug. 12		6,
Mysteries of India	Mia May	Aug. 5		7,
Blood and Sand	Rodolph Valentino	Aug. 19		7,
Nice People	DeMille Prod.	Aug. 26		6,
Her Gilded Cage	Gloria Swanson	Aug. 12		6,
The Valley of Silent Men	Cosmopolitan	Sept. 9	Nov. 11	6,
Burning Sands	Melford Prod.	Sept. 16		6
Pink Gods	Bebe Daniels	Oct. 7	Nov. 11	7
Manslaughter	DeMille	Sept. 30		9
Missing Millions	Alice Brady	Sept. 30	Oct. 21	5
Above the Law				7,
The Old Homestead	All-Star	Oct. 14	Nov. 11	7
The Face in the Fog	Lionel Barrymore	Oct. 21	Nov. 4	6
The Cowboy and the Lady	Mary M. Minter	Nov. 11		4
To Have and to Hold	Geo. Fitzmaurice	Nov. 4		7,
When Knighthood Was in Flower	Marion Davies	Sept. 30		11
On the High Seas	Dorothy Dalton	Oct. 14		5
The Ghost Breaker	Wallace Reid	Sept. 23	Oct. 21	5
Clarence	Wallace Reid	Oct. 28		6
The Impossible Mrs. Bellew	Gloria Swanson	Nov. 4		7,
The Man Who Saw Tomorrow	Thomas Meighan	Nov. 11		6

FILM BOOKING OFFICE OF AMERIC

Up and at 'Em	Doris May	Sept. 9		4
The Wreckage	Special			
Colleen of the Pines	Jane Novak	July 15	Sept. 2	4
The Kick-Back	Harry Carey	Aug. 5	Aug. 26	5
Their First Vacation	Carter DeHaven	Sept. 23		2
Such Is Life at a Dutch County Fair	Travelaugh	Sept. 23		
Hound of the Baskervilles		Sept. 30	Oct. 28	4
Twin Husbands	De Haven	Oct. 7		2
Such Is Life in Amsterdam		Sept. 30		1
Pop Tuttle's Clever Catch	Dan Mason	Oct. 14		2
If I Were Queen	Ethel Clayton	Oct. 28		5
Entertaining the Boss	Carter DeHaven	Nov. 4		2
Such Is Life in Busy London	Travelaugh	Nov. 4		1
The Broadway Madonna	Revier Prod.	Nov. 11		5
The Fire Fighters	Tuttle Comedy	Nov. 11		
The Snowshoe Trail	Roy Stewart	Sept. 23	Nov. 11	5

FIRST NATIONAL

Fool's First	Neilan Prod.	July 8		5
Slippery McGee	Morosco Prod.			6
Smudge	Charles Ray	July 15		4
Alias Julius Caesar	Charles Ray			
Bellboy 13				
Lorna Doone	Maurice Tourneur	Oc. 21		6
Hurricane's Gal	Dorothy Phillips	Aug. 5	Sept. 2	7
The Masquerader	Guy Bates Post	Aug. 26		7
Heroes and Husbands	Katherine MacDonald	Aug. 26		5
Rose of the Sea	Anita Stewart	Aug. 19		6
East Is West	Constance Talmadge	Sept. 9	Sept. 23	7
The Light in the Dark	Hope Hampton	Sept. 9	Oct. 7	7
Ma and Pa	Sennett Comedy	Sept. 9		
Skin Deep	Ince Prod.	Sept. 30		6
Home-Made Movies	Comedy	Oct. 7		2
The Bond Boy	Richard Barthelmess	Oct. 21		6
The Eternal Flame	Norma Talmadge	Sept. 23	Oct. 21	7
The Electric House	Buster Keaton	Oct. 28		2
Step Forward	Turpin-Sennett			1
The Woman He Married	Anita Stewart	April 22	May 13	6
The Blacksmith	Buster Keaton			1
Oliver Twist	Jackie Coogan	Nov. 11		7
Day Dreams	Buster Keaton			2
White Shoulders	Katherine MacDonald			5

FOX FILM CORP.

Monte Cristo	Dumas Story	April 1	Aug. 5	9
Nero	Violet Mersereau	June 1	June 24	11
Silver Wings	Mary Carr	June 3	June 17	8
Thrills and Spills	Educational	Sept. 23		
Ancient Rome	Fox Educational	Sept. 23		
Riding the Goat	Fox Cartoon	Sept. 23		
Water Sports	Fox Educational	Sept. 23		
Lights of New York	Special			
The Fast Mail	Special	July 15	July 15	4
Just Tony	Tom Mix	Aug. 26	Sept. 23	5
West of Chicago	Charles Jones	Aug. 26		4
The Reporter	Lupino Lane	Aug. 19		2
Honor First	John Gilbert	Aug. 19		5
Oathbound	Dustin Farnum	Aug. 12		4
Moonshine Valley	William Farnum	Sept. 2	Sept. 30	5
A Pair of Aces	Lee Kids	Sept. 2		2
Educational	Series	Sept. 9		
A Little Child Shall Lead Them	Special	Sept. 16	Sept. 30	8
Do and Dare	Tom Mix	Oct. 7	Nov. 11	4
In Calvert's Valley	John Gilbert	Oct. 21	Nov. 4	4
Yosemite Trail		Sept. 30	Oct. 28	4
Youth Must Have Love	Shirley Mason	Sept. 30	Oct. 21	4
Dandy Dan		Oct. 7		2
The Pirate	Lupino Lane	Oct. 7		1
Red Hot	Cartoon	Oct. 7		2
Kids and Skids	Lee Kids	Oct. 7		
The Fallen Archers	Cartoon	Oct. 7		1
Mixed Faces	William Russell	Oct. 14		4
Cold Turkey	Cartoon Comedy	Oct. 14		1

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		Review	Consensus	Footage
The Tin Broncho	Sunshine Comedy	Oct. 14		2,000
The City Chap	Al. St. John	Oct. 21		2,000
Lazy Bones	Clyde Cook			2,000
Double Trouble	Lee Kids	Oct. 28		2,000
Splitting Hairs	Sunshine			2,000
Puppy Love	Sunshine			2,000
Without Compromise	William Farnum	Nov. 4		5,173
Bells of San Juan	Charles Jones	Nov. 4		4,587
Step Lively, Please	Sunshine Comedy	Nov. 4		2,000
Bumps and Thumps	Mutt and Jeff	Nov. 4		1,000
Town That Forgot God	Special	Nov. 11		10,461
Arabia	Tom Mix	Nov. 11		4,448
The Haunted House	Sunshine Comedy	Nov. 11		2,000

GOLDWYN

Centaurs of the Field	Sport Film			1,000
Winter Pep	Sport Film			1,000
Always the Woman	Betty Compson	July 22	Aug. 12	5,450
A Rex Beach Week-End	Sport Film			1,000
Taking the Air	Sport Film			1,000
By-Way Champions	Sport Film			1,000
Fore				1,000
Hook, Line and Sinker				1,000
Split Seconds				1,000
Playing the Game				1,000
Remembrance	All-Star	Sept. 23	Oct. 14	5,650
Sherlock Holmes	John Barrymore	May 20	June 3	8,000
The Sin Flood	Lloyd, director	Jan. 21	Oct. 22	6,500
Brothers Under the Skin				
Hungry Hearts				
A Blind Bargain				
Broken Chains				

HODKINSON

Hope	Mary Astor	June 24		3,000
Heart's Haven	Adams-McKim	Aug. 12	Sept. 30	
Great Authors	Series			1,000
Movie Chat	Series			1,000
Slim Shoulders	Irene Castle	July 8	Aug. 19	6,050
Married People	Mabel Ballin	July 29	Sept. 2	5,200
Affinities	Colleen Moore	Aug. 26		5,700
The Headless Horseman	Will Rogers	Oct. 28		6,000

AL LICHTMAN

Rich Men's Wives	Gasnier Prod.	Sept. 2	Nov. 4	6,500
Shadows	B. Schulberg Prod.	Nov. 11		7,040
Thorns and Orange Blossoms	Gasnier Prod.			
The Hero	Gasnier Prod.			
Are You a Failure?	Forman Prod.			
Poor Men's Wives	Gasnier Prod.			
The Girl Who Came Back	Forman Prod.			
Mothers-in-Law	Gasnier Prod.			

METRO

The Five Dollar Baby	Viola Dana	June 10	June 24	6,000
The Stroke of Midnight	Foreign Film	June 17	July 1	6,000
Don't Write Letters	Gareth Hughes	May 13	June 10	4,800
The Prisoner of Zenda	Rex Ingram Prod.	May 6	June 3	10,467
Forget-Me-Not	Burston Prod.	July 29		
The Face Between	Bert Lytell	July 29	Aug. 5	5,000
A Ladies' Man	Bull Montana	Aug. 26		3,000
The Hands of Nara	Clara K. Young	Aug. 19	Sept. 23	6,000
Broadway Rose	Mae Murray	Sept. 30	Oct. 21	7,227
June Madness	Viola Dana	Oct. 7		5,600
Trifling Women	Rex Ingram Prod.	Oct. 14		9,000
Youth to Youth	Billie Dove	Oct. 28		6,900
A Punctured Prince	Bull Montana	Oct. 28		2,000
Enter Madam	Nov. 11	Clara K. Young		6,500
Mud and Sand	Nov. 11	Laurel Comedy		2,000

PATHE

Nanook of the North	Eskimo Film	June 24	July 1	6000
Go Get Em, Hutch—Serial	Charles Hutchison			1000
Pathe Review	Issued Weekly			
Pathe News	Twice a Week			
Topics of the Day	Issued Weekly			250
The Timber Queen	Ruth Roland Serial			
The City Slicker	Lloyd Reissue			1,000
Let's Go	Lloyd Reissue			1000
Hear 'Em Rave	Lloyd Reissue			1000
Wet Weather	Paul Parrott	Sept. 23		1000
Off the Trolley	Lloyd Reissue			1000
The Boy and the Bear	Cartoon Fable	Sept. 23		700
Si Senor	Lloyd Reissue			1000
The Two Explorers	Cartoon Fable	Sept. 16		700
Come and Get Me	Leo Maloney	Sept. 23		2000
Count the Votes	Lloyd Reissue			1000
The Two Slick Traders	Cartoon Fable	Sept. 30		700
Two Scrambled	Lloyd Reissue			1000
The Landlubber	Paul Parrott	Sept. 9		1000
Bone Dry	Paul Parrott	Sept. 9		1000
Speed—Serial	Charles Hutchinson	Sept. 23		2,000
Soak the Sheik	Paul Parrott	Sept. 23		1,000
Face the Camera	Paul Parrott	Sept. 30		1,000
At the Old Stage Door	Lloyd Reissue			1,000
The Big Flood	Cartoon	Sept. 30		700
Pay Your Dues	Lloyd Reissue			1,000
Deputized	Leo Maloney	Sept. 30		2,000
For Rent—Haunted	Comedy	Sept. 30		2,000
The Upper-cut	Parrott	Oct. 7		1,000
Fire Fighters	Comedy	Oct. 7		2,000
The Hated Rivals	Cartoon	Oct. 7		
Never Touched Me				
Two of a Trade	Cartoon Comedy	Oct. 14		700
The Old Sea Dog	Snub Pollard	Oct. 14		2,000
Rough Going	Leo Maloney	Oct. 14		2,000
Smyrna on Fire	News-Special	Oct. 14		
Out on Bail	Paul Parrott	Oct. 21		1,000
The Romantic Mouse	Cartoon	Oct. 21		1,000
Shiver and Shake	Paul Parrott	Oct. 21		1,000
Broadcasting	Johnny Jones	Oct. 21		2,000
Chop Suey & Co.	Lloyd Reissue			1,000
The Rajah	Lloyd Reissue			1,000
The Bar-Cross War	Leo Maloney	Oct. 28		2,000
The Golf Bug	Paul Parrott	Oct. 28		1,000
The Ropin Fool	Will Rogers	Oct. 28		2,000
Henpecked Harry	Paul Terry	Oct. 28		1,000
Shine 'Em Up	Paul Parrott	Nov. 4		1,000
The Elephant's Trunk	Cartoon Fable	Nov. 4		1,000
Our Gang	Hal Roach	Nov. 4		2,000
Hale and Hearty	Snub Pollard	Nov. 4		1,000
The Drifter	Leo Maloney	Nov. 11		2,000
Hook, Line and Sinker	Snub Pollard	Nov. 11		2,000

PLAYGOERS PICTURES

The Man She Brought Back	Chas. Miller Prod.	Oct. 7		5000
Face to Face	Reginald Warde	Oct. 7	Nov. 11	5,000
The Island of Doubt	Wyndham Standing	Sept. 30	Oct. 21	5,483
Through the Storm	Ross Prod.	Sept. 9		5905
Her Majesty	Mollie King	Aug. 19		4331
The Woman Who Came Back		Aug. 12	Oct. 7	5,106
Sunshine Harbor	Margaret Beecher			4300
Lonesome Corners	Edgar Jones	Nov. 11		4,622

SELZNICK

A Woman of No Importance	English Film	June 17	July 8	5000
Channing of the Northwest	Eugene O'Brien	June 17	June 24	4725
John Smith	Eugene O'Brien	June 10	July 22	6000
Under Oath	E. Hammerstein	Aug. 26		5,175
Selznick News	Two a Week			1000
Love Is an Awful Thing	Owen Moore	Sept. 16	Oct. 7	6,500

UNITED ARTISTS

The Three Musketeers	Douglas Fairbanks	Sept. 10	Sept. 24	
Little Lord Fauntleroy	Mary Pickford	Oct. 1	Oct. 8	9984
The Doll's House	Nazimova	Feb. 25	Mar. 4	5500
Fair Lady	Rex Beach Prod.	Apr. 1	Apr. 22	7000
The Man Who Played God	Geo. Arliss	Oct. 7	Oct. 28	5,855
Robin Hood	Douglas Fairbanks	Oct. 28		10,000

UNIVERSAL

Adventures of Robinson Crusoe	Harry Myers Serial	June 17		
Human Hearts	House Peters	July 22	Aug. 5	6350
The Storm	House Peters	July 1	July 8	7400
Perils of the Yukon	Wm. Desmond Serial	July 8		
The Wall Nut	Roy Atwell			1000
Hickville's Romeo	Lee Moran			2000
Tracked Down	Art Acord			2000
Matinee Idles	Neely Edwards			1000
Sure Shot Morgan	Special			2000
Cured	Queenie			2000
The Gypsy Trail	Art Acord			2000
Young Ideas	Roy Atwell			1000
In the Days of Buffalo Bill	Art Acord-Serial	Sept. 2		
Foolish Lives	Lee Moran			2000
The Soul Herder	Harry Carey			2000
Off the Earth	Neely Edwards			1000
White and Yellow	Jack Mulhall			2000
His First Job	Lewis Sargent			1,000
Giants of the Open	Roy Stewart	Oct. 21		2,000
The Radio King	Serial	Sept. 30		Serial
The Girl Who Ran Wild	Gladys Walton	Oct. 7	Oct. 28	4,506
The Long Chance	All Star	Oct. 7	Oct. 28	4,331
Under Two Flags	Priscilla Dean	Oct. 7	Oct. 28	7,407
White and Yellow	Jack Mulhall	Oct. 7		2,000
Some Family	Lee Moran	Oct. 14		2,000
The Wrong Man	Harry Carey			2,000
A Kickin' Fool	Comedy	Oct. 7		2,000
Once to Every Boy	Lewis Sargent	Oct. 21		1,000
The Fresh Kid	Johnny Fox and Edna Gregory	Oct. 21		2,000
King of the Greeks	Jack Mulhall			2,000
The Lone Hand	Hoot Gibson	Oct. 21		4,857
Doing 'em Good	Neely Edwards	Oct. 28		1,000
Wedding Pumps	Brownie	Oct. 28		2,000
Rustlers of the Redwoods	Roy Stewart			2,000
The Kentucky Derby	Jewel	Oct. 28		5,398
Wolf Law	Frank Mayo	Oct. 28		4,463
The Cabby	Century	Nov. 4		2,000
A 44-Caliber Mystery	Harry Carey	Nov. 11		2,000
Blue Blood and Red	Roy Stewart	Nov. 4		2,000
Broad Daylight	Lois Wilson	Nov. 11		4,691
Accidental Wealth	Neely Edwards			2,000
Ginger Face	Century Comedy			
Another Man's Shoes	Herbert Rawlinson	Nov. 11		4,251
A Model Messenger	Lewis Sargent	Nov. 11		1,000
Pirates of the Deep	Jack Mulhall	Nov. 18		2,000
The Lavender Bath Lady	Gladys Walton			5,000
The Speed Boy	Lewis Sargent			1,000

VITAGRAPH

Gypsy Passion	French Prod.	Apr. 8	May 6	5051
A Guilty Conscience	Antonio Moreno			
The Angel of Crooked Street	Alice Calhoun	June 3	June 17	5270
The Silent Vow	William Duncan	Apr. 15	Apr. 29	4600
The Ladder Jinx	Special	July 22	Sept. 2	5068
The Girl in His Room	Alice Calhoun	July 1	July 22	4523
A Pair of Kings	Larry Semon	July 8		2000
Golf	Larry Semon	Aug. 26		2000
A Girl's Desire	Alice Calhoun	Sept. 2	Oct. 7	4,950
The Little Wildcat	Alice Calhoun	Sept. 16	Nov. 11	5,000
The Fighting Guide	William Duncan	Sept. 16		4905
Fortune's Mask	Earle Williams	Oct. 14		4,975

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MISCELLANEOUS

FEDERATED EXCHANGES

		Review	Consensus	Footage
The Whirlwind	Joe Rock			2000
Beware of Blondes	Hallroom Boys Com.			2000

D. W. GRIFFITH

One Exciting Night	All Star Cast	Oct. 21		11,000

PRIZMA

The Land of the Red Man		Aug. 5		1000

M. J. WINKLER

Felix in the Swim	Cartoon	July 29		1000
Fifty-Fifty	Felix Cartoon	Oct. 21		1,000

EAST COAST PRODUCTIONS

West Is Worst	Comedy	Sept. 23		
Big Stakes		Sept. 30		4,700

STATE RIGHTS

IVAN ABRAMSON

The Wildness of Youth	All-Star	Aug. 26		7000

AFFILIATED DISTRIBUTORS

I Am the Law	Curwood, Author	May 27	July 15	6800

ALLIED PRODUCERS AND DISTRIBUTORS

The Three Must-Get-Theres	Max Linder	Sept. 9		3800
A Woman's Woman	Mary Alden	Oct. 14		7,900

ANCHOR FILM CORP.

The Storm Girl	Peggy O'Day	Aug. 26		5000
The American Toreador	Bill Patton	Sept. 2		5000

ARTCLASS PICTURES

After Six Days	Bible Pictures	Apr. 1		10000

AYWON FILM CORP.

White Hell	Bartlett Prod.	May 27		6100
Barbed Wire		Oct. 7		5,000
The Unconquered	Maciste	Nov. 4		6,500
Another Man's Boots	Anchor Prod.	Nov. 4		5,000
Bull Dog Courage	George Larkin			5,000
Boomerang Justice	George Larkin			5,000
Barriers of Folly				5,000
The Flash				5,000

CHARLES C. BURR

Sure-Fire Flint	Johnny Hines	Oct. 28		6,000
The Secrets of Paris	Whitman Bennett	Oct. 28		7,000

CLARION PHOTOPLAYS

Expose of Sawing a Lady in Half				1475

CLARK CORNELIUS

The Hate Trail		May 13		4588

T. R. COFFIN CO.

Easy Pickin	Comedy	Sept. 2		2000

EPCO FILM CO.

Against the Law		Sept. 30		Not Given

EQUITY PICTURES

The Hardest Way	Fannie Ward	July 29		5400
What's Wrong With the Women?	Goodman Prod.	Aug. 12		6000

C. B. C.

Life's Greatest Question	Roy Stewart	Aug. 19		5000
Sunrise Comedies	Billie West			2000
Cap'n Kidd	Eddie Polo Serial			
More to Be Pitied Than Scorned	Special	July 29		5800
Hallroom Boys	Twice a Month			2,000
The New Mama	Hallroom Boys	Nov. 4		2,000
The Spirit of '23	Hallroom Boys	Nov. 11		2,000

DI LORENZO, INC.

The Trail of Hate	Big Boy Williams	June 3	June 24	5000

MURRAY GARSSON

A Game of Craft	Nick Carter Series	Nov. 4		2,000
The Spirit of Evil	Nick Carter	Nov. 4		2,000
Unseen Forces	Nick Carter	Nov. 4		2,000

GENIUS FILMS

Women Men Marry	Dillon Prod.	Nov. 4		5,986

GEOGRAPHIC FILM CO.

The Garden of Gethsemane	Biblical Story	May 13		1000

PHIL GOLDSTONE

Watch Him Step	Richard Talmadge	May 13		5000
When East Comes West	Franklyn Farnum			5000
The Cub Reporter	Richard Talmadge	Sept. 30		5000
Smiling Jim	Franklyn Farnum			5000
Deserted at the Altar	Special			
Texas	Franklyn Farnum			5000
Lucky Thirteen	Richard Talmadge			5000
Wildcat Jordon	Richard Talmadge	Nov. 4		5000

G. H. HAMILTON

In Self Defense		May 6		4900
When Knights Were Bold				5000

J. W. FILM CORPORATION

For Your Daughter's Sake	Grace Darling	Sept. 9		6963

JAWITZ PICTURES

Beware of the Law	Marjorie Payne	Nov. 11		4,600

KINETO

Bending the Twig		Sept. 30		1,000
Some Wild Babies		Sept. 30		1,000

BURTON KING

Shylock of Wall Street	Dore Davidson	Oct. 28		6,000

LEE-BRADFORD

Flesh and Spirit		Apr. 15		5000
Squirrel Comedies				2000
The Unconquered Woman	Rubye DeRemer	Sept. 9		4615

JESSE A. LEVINSON

Playthings of an Emperor	All Star Cast	Oct. 21		5,600

BERT LUBIN

Partners of the Sunset	Allene Ray	Apr. 29		4950

NORTH-WEBER

Notoriety	Well-Nigh Prod.	Oct. 14		8,600

O'CONOR PRODUCTIONS

No Brains	Billy Franey			2000
Highly Polished	Billy Franey			2000
Piece in Pieces	Billy Franey			2000
Hot and Cold	Billy Franey			2000

OUT OF THE INKWELL CO.

Flies	Cartoon Comedy	Sept. 16		1000

PERFECT PICTURES

The Power of Love	All Star Cast	Oct 21		5,000

PRODUCERS SECURITY

Squire Phin	Maclyn Arbuckle	May 13		5000
The Country Flapper	Dorothy Gish	Aug. 12		
Trail of the Law	Wilfred Lytell			
The Man Who Paid	Wilfred Lytell			5000
Mr. Potter of Texas	Maclyn Arburkle	Aug. 5		4400
The Wolf's Fangs	Wilfred Lytell			5000
In the Night	All-Star			5000
Irving Cummings Series	Two-Reelers			2000
Just a Song at Twilight	Barthelmess			5,000
Madame Sans Gene	Special			5,000
In the Night	Special			5,000

RIALTO PRODUCTIONS

The Wolf Pack		Apr. 15		5000
Nine Seconds From Heaven	Danish Production	July 8	Aug. 12	5000

SECOND NATIONAL

The Night Riders	Western Story	Apr. 22		5730
David and Jonathan	Island Romance			5,000
Broken Shadows	Irish Love Story			5,000
One Moment's Temptation	Lost Heiress			5,000

CHARLES R. SEELING

The Purple Dawn	Bessie Love	Nov. 11		5,000

W. M. SMITH

So This Is Arizona?	Franklyn Farnum	Apr. 22		5800
The Angel Citizen	Franklyn Farnum	Aug. 5		4300
Trail's End	Franklyn Farnum	Nov. 4		4,700

SACRED FILMS, INC.

Abraham and Sarah	Bible Picture	Mar. 11		1000
Abraham and Lot	Bible Film	Aug. 19		1000

SANFORD PRODUCTIONS

The Better Man Wins	Pete Morrison	Oct. 7		3000
Tweedy Comedies				2800

WILLIAM STEINER

The Heart of a Texan	Neal Hart	Aug. 19		4800
West of the Pecos	Neal Hart	Aug. 19		4300
Table-Top-Ranch	Neal Hart	Oct. 7		4,590

UNITY

Why Do Men Marry	Edy Darclea	Sept. 23	Oct. 21	5,000

WARNER BROTHERS

Your Best Friend	Vera Gordon	Apr. 1	June 24	
Rags to Riches		Oct. 7	Oct. 28	6,000
Brass	Charles Norris			
A Dangerous Adventure	Grace Darmond			7,000
Main Street				
Little Heroes of the Street	Wesley Barrey			

WEBER AND NORTH

The Curse of Drink	Star Cast	Sept. 9	Sept. 30	5,900
Notoriety	Maurine Powers	Oct. 14	Nov. 4	8,600

WESTERN PICTURES EXPLOITATION CO.

According to Hoyle	David Butler	June 24		5000
Bing, Bang, Boom	David Butler	July 22		5000
Flesh and Blood	Lon Chaney	Aug. 19		5300
The Sage Brush Trail	Roy Stewart	Sept. 2		4470
Blazing Arrows	Lester Cuneo	Nov. 4		5,000

J. W. WILLIAMSON

Wonders of the Sea	Submarine	Nov. 4		4,500

Better Equipment

Conducted by E. T. KEYSER

Holding On to the Over Flow and Making Waiting Enjoyable

OCCASIONALLY one runs across an exhibitor whose attitude, reduced to words, is as follows:

"I'm running a picture theatre. I'm showing the best program suited to my clientele that I can afford. I'm putting my picture on a good screen, with the best projection apparatus that I can purchase and this apparatus is operated by skilled men. I'm giving good music, with the best musical instruments and skilled musicians, and my ushers are efficient and courteous.

"My house is well ventilated, cool in summer and comfortably warm in winter. I believe that lets me out, as I am giving all that my clients reasonably expect."

This argument, on the face of it, sounds reasonable at first. The attractions which the exhibitor quoted are considerably more than many of the old-time showmen once thought necessary and are as much as many showmen are offering today.

How About the Overflow?

But consider the subject from the viewpoint of the overflow.

Have you ever gone into a shoe store when every clerk was busy fitting foot coverings on prospective customers? No matter how busy they were, someone always pounced upon you, removed one shoe, and left you with a cheery assurance that your case would be attended to immediately.

Sometimes, the promise was kept, oftener, it was not, but the main idea was that you would not be quite so likely to hop away on one foot to try your luck elsewhere as you would if you had shoes on both feet.

The idea was to nail down the waiting list as effectively as possible and to hang on to the overflow of the establishment.

Now, this is just where the promenade, the rest room, the women's dressing room, the tea room and the men's smoking room do yeoman service to the picture house.

The seats may be full and the program half through when a busy shopper, with an impaired complexion, hits the ticket office. If she knows that it is a case of standing for another fifteen or twenty minutes on feet, which have already traversed many miles of shop aisles, until part of the audience files out, she may wander on to another house, or entirely give up the idea of attending a show.

On the other hand, if she knows that she can go to a comfortable furnished sitting room, sit down at an artistic dresser, and repair the ravages of a soft-coal atmosphere, while waiting for a seat, the chances are greatly in favor of her purchasing a ticket and, later on, getting more enjoyment out of the show than she would have experienced if she had crowded into a middle chair and sat down, hot, tired and knowing that she was not at her best as regards appearance.

Comfortable Waiting

When two or three women, who have engaged in a shopping orgy, agree upon a final meeting place before going home, they are much more likely to gather at a picture house which has a comfortable waiting room, or a well furnished promenade or lobby than one which is not so equipped.

The fact that one may drop into a house at any time and be comfortable while waiting for the next show, is a big advantage to the house furnishing such accommodations.

This is why we are finding more picture houses catering to the patient waiters with comfortably and artis-

A MODEL OF SPACIOUS COMFORT

The roomy and luxurious promenade and foyer of Wichita's Miller Theatre

FOR A QUIET SMOKE OR CHAT
The men's club room and the women's lounge of Loew's Memphis State

tically furnished waiting and dressing rooms which would once have been considered a reckless extravagance.

Furnished to Harmonize

Such rooms may be furnished in wicker and cretonne at a moderate cost, or more luxuriously fitted with overstuffed furniture and with real leather upholstery in the men's smoking or club rooms.

In the residential sections, such portions of the theatre serve the purpose of community meeting rooms, where women may get together and exchange views and gossip, while the men hold experience meetings of their own in the smoking rooms.

The very fact that many of the most progressive theatres in the country have gone away beyond the original intention of the theatre and become, in addition, community centres and meeting places, in many of which babies may be checked and tea and light refreshments may be enjoyed by the patrons, shows that what was once considered a wonderful innovation has become a profitable extension to the theatre's activities.

And it depends entirely upon the neighborhood in which a house is situated, upon the price of its admission and its clientele, whether the foyers, waiting rooms and club rooms shall be equipped simply and comparatively inexpensively or with period furniture.

Provided for in Plans

Plans for many of the new theatres, of even moderate size, show provisions of this nature made for the comfort of the patrons both before and after the show, and the market which these portions of the theatre offer to manufacturers of floor coverings and furniture, to the designers of the lighting fixtures and to artistic decorators indicates that such service to the patrons is profitable for the enterprising house offering it.

This service can be charged off to advertising, with just as much reason as the electric signs, lobby displays, newspaper announcements, programs and the mailing list and it tends to hold the patrons which the other advertising efforts create.

The picture is always the main attraction of the picture house, but these added attractions go far to supplement a good show, to make patrons contented and appreciative and are factors with which to be reckoned in the planning of a new house or the renovation of an old one.

WHERE WAITING IS NO HARDSHIP
Inner foyer of the New Lindo Theatre of Freeport, Ill.

Will Soon Start on New Tivoli

Work on the new Tivoli Theatre, at 14th street and Park Road, northwest Washington, D. C., the newest link in the Crandall chain, will be started as soon as the Sacred Heart Church, which now occupies the site, moves to its new home. The complete plans of the theatre have been received by Harry M. Crandall.

The new church is expected to be finished within a few weeks and the construction of the new theatre will begin immediately after the congregation moves. The Tivoli will have a seating capacity of 2,500, and it is claimed, will be one of the most beautiful moving picture theatres in the country.

Automatic Ticket Register Secures Joe Hornstein as Its Sales Manager

THE outstanding event in the equipment field for the week ending November 4 was the announcement made on November 3 by E. S. Bowman, secretary of the Automatic Ticket Register Corporation, 1780 Broadway, New York, of the appointment as sales manager of Joe Hornstein.

Mr. Hornstein will still continue his management of and retain his interest in the Howells Cine Equipment Corporation, which has been appointed a sales agency for the Automaticket device, but the entire sales policy of the Automatic Ticket Register Corporation will be under his direct management and supervision.

Mr. Hornstein has just returned from a trip, during which he has appointed, as sales agents of the Automatic Ticket Register Corporation, the Exhibitors' Supply Company, with headquarters in Chicago and branches in Indianapolis, St. Louis, Minneapolis and Milwaukee; the Argus Enterprises, with headquarters in Cleveland, Omaha, Salt Lake City and Denver; Dwyer Bros. & Company, of Cincinnati; Exhibitors' Supply Company, of Boston; Hollis, Snith-Morton Company, Inc., of Pittsburgh; and the Washington Theatre Supply Company, of Washington, D. C.

JOE HORNSTEIN

Who smilingly assumes the sales management of the Automatic Ticket Register Corporation.

Change in Policy

The importance of the event is due not only to the prominence of the Automatic Ticket Register Corporation's new sales manager, but to the entire reversal of its former policy of selling direct to the ultimate consumer and substituting therefor the plan of having its product handled, in future, by representative supply houses with exclusive territory.

The new model Automaticket Cash Register, which was brought out in the fall of 1921, found instant favor among progressive exhibitors and is to be found in practically every theatre in Broadway's white light district, the Rialto, Loew's State, the Strand, Rivoli and the Capitol, all being equipped with these devices.

Among recent installations, those in the following houses may be mentioned:

Recent Installations

New Capitol Theatre, Detroit; New Eastman Theatre, Rochester; Lafayette Theatre, Buffalo; New Orpheum Theatre, Hannibal, Mo.; Rickards & Nace, Phoenix, Ariz.; Joie Theatre, Fort Smith, Ark.; Loew's New State Theatre, Los Angeles; New Pantages Theatre, Los Angeles; Dawe Theatre, Bridgeport, Conn.; Poli's Theatre, Hartford, Conn.; Crandall's Circuit, Washington, D. C.; Ascher's Circuit, Chicago; Saenger's Liberty, New Orleans; Regent Theatre, Battle Creek, Mich.; Majestic Gardens, Grand Rapids, Mich.; Ozark Theatre, Webster Groves, Mo.; Strand Theatre, Omaha, Neb.; Stern's Castle Theatre, Irvington, N. J.; Keeney's Newark Theatre, Newark; Clinton Square Theatre, Albany; Manhattan Beach Bathing Company, Brooklyn, N. Y.; A. Schrader's Son (industrial plant), Brooklyn, N. Y.; R. H. Macy & Co. (soda fountain department), New York; Rye Baths, Oakland Beach, Rye, N. Y.; Alhambra Theatre, Dayton, Ohio; Dome Theatre, Youngstown, Ohio; New Blue Mouse, Portland; Wilmer & Vincent's Colonial Theatre, Allentown, Pa.; Strand Theatre, Altoona, Pa.; Little's Opera House, Conshohocken, Pa.; Regent Theatre, Harrisburg, Pa.; Stanley Theatre, Philadelphia; Harrisburg Theatre, Pittsburgh; Miles Theatre, Scranton, Pa.; Comerford's Capitol, Wilkes-Barre, Pa.; Strand Theatre, Providence, R. I.; Victory Theatre, Charleston, S. C.; Winter Garden, Seattle; Capitol Theatre, Yakima, Wash.; Gimbel Bros. (soda department), Milwaukee, and Strand Theatre, Freeport, Ill.

The great popularity of the Automatic Seller and Register has been due to its reliability, the ingenious arrangement by which the operating keys are dropped below the table top, giving a clear flush surface for change making, and to the fact that it is built in four types which vend, two, three, four and five different prices of ticket, respectively.

With the appointment of the agents above mentioned, which gives the Automatic Ticket Register Corporation fifteen branch offices and service stations, this popularity will undoubtedly be greatly increased.

Changes in Management

LITTLE ROCK, ARK.—John F. Boyle and others have leased Palace Theatre at Capital avenue and Spring street for term of six years. House will be conducted under management of William May.

COLORADO SPRINGS, COLO.—Fred Footman has taken over Liberty Theatre.

HARTWELL, GA.—Nick Kolgaklis has purchased Star Theatre.

CHICAGO, ILL.—Garfield Theatre on west side of Madison street, between California and San Francisco streets, has been transferred by Nathan T. Brenner to Charles J. Schaefer.

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10 Watt—40 Watt
Hoods are easily cleaned and last forever.

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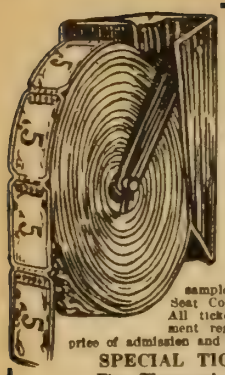

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Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: $5.00, $6.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand	$3.00
Ten Thousand	5.00
Fifteen Thousand	6.50
Twenty-five Thousand	9.00
Fifty Thousand	12.50
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You laid aside a lot of good equipment that you had out-grown.

DON'T STORE IT
DON'T GIVE IT AWAY

Advertise It in

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An Inch "FOR SALE" advertisement costs but $5.00.

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Three-Manual Austin Organ, three years old, in perfect condition. Formerly used Criterion Theatre, Atlanta. Present value $13,000. Can be bought cheap. Also two motor generators, 75 amperes D.C. to D.C., 220 volts. Write SIG SAMUELS
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The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
1600 Broadway New York City

Albany's Record of New Incorporations

With the American Film Developing Machine Corporation, capitalized at $1,250,000, filing papers of incorporation with the secretary of state, the number of new companies entering the motion picture business the week ending November 4, totalled nine and represented a capitalization of $1,402,000. The directors of the machine company included H. H. Meyers, E. F. Murphy, of New York City and H. N. Trimble, of Pittsburgh, Pa. The following gives the capitalization and directors of the companies incorporated:

Who They Are

Astoria Theatre Corporation, $500, Marcus Loew, Nicholas M. Schenck, David Bernstein, New York; Sunrise Comedies, Inc., $20,000, Benjamin Reismer, Jonas J. Smith, Rosie Behrman, Brooklyn; Atlantic Features, Inc., $500; A. N. Mann, M. M. Ebbetstad, R. W. Wood, Jr., New York City; Avery Hopwood, Inc., $100,000, Avery Hopwood, Cleveland, Ohio, D. C. Josephson, A. S. Levy, New York; Troy Palace Amusement Corporation, Brooklyn, $10,000, Nathan Zvirin, F. E. Zvirin, Amanuel Chanin, Brooklyn; Premier Palace, Inc., $500, Samuel Lesselbaum, Max Plesser, Edward M. O. Pratt, New York; Seneca Photoplays, Inc., $500, Lester Blankfield, Joseph Rothman, George F. Matuck, New York; The Irving Productions, $20,000, William Hurlbut, Joseph E. Shea, Harold Orlob, New York.

Pittsburgh Will Have a New Film Building

The plans have been approved by the city authorities for the new Seltzer Building at 1014 and 1016 Forbes street, Pittsburgh, adjoining the Paramount building. Although actual work has not been started, the contractors are under bond to have the building completed and ready for occupancy by January 1, 1923.

The front of the new structure will be of granite tile to the height of the first floor and above that the entire front will be of white brick. The lobby will be thirty feet deep by ten feet wide, finished in Italian marble.

Always Open

A high-powered passenger elevator will be operated night and day, including Sundays and holidays, also a large freight elevator in the rear of the building.

The first floor will have an eighteen-foot ceiling with a mezzanine floor for the offices off the Seltzer Music Company and the rear of the first floor will be used by the Seltzer Company to install a large organ for demonstration and concert work. The upper floors will all contain projection rooms, each exchange having one for its exclusive use.

The second floor has been leased to the Film Booking Offices of America and the sixth floor has been taken by Goldwyn.

Carthage's Collegian Now a Schine House

Announcement has been made by J. N. Schine, of Gloversville, to the effect that the Collegian theatre, in Carthage, N. Y., had been acquired by the Schine Theatrical Corporation, which takes over the house on November 1.

The price was in the neighborhood of $80,000. The theatre was opened in November, 1921, as a motion picture house, and seats 1,000. The new owner will immediately redecorate the interior, and install new lighting fixtures as well as place a new marquisee on the front.

THE CINEMA

NEWS AND PROPERTY GAZETTE
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THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN and IRELAND, LTD.

Crawford to Build a $300,000 House

Roy Crawford, vice-president and treasurer, of Associated Exhibitors, in conjunction with his father, L. M. Crawford, L. M. Miller, of the Miller Theatre, of Wichita and a number of other western film men are planning to erect a nineteen hundred seat house in Topeka, Kansas.

The new theatre will, it is said, cost approximately $300,000.

High Intensity Notes

C. H. Fulton, president, Fulco Schaffer Sales Company, has installed two Power's G. E. high intensity arc lamps in the Grove Theatre, Elgin, Illinois.

Carl E. Bunce, St. Louis manager of the Fulco Schaffer Sales Company, reports that the Power's G. E. high intensity lamps are giving excellent results and satisfaction in the New Grand Central Theatre, St. Louis. The installation was made last February.

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ORGANIST of exceptional education and long experience desires change to Eastern States. Organ and salary must be worthy of high-class man. Two weeks' notice. Address Organist, care Moving Picture World, New York.

YOUNG MARRIED MAN, 28, desires position, preferably California, as managing director high-class motion picture theatre; former newspaperman; previous experience supervising management of refined theatres; capable executive; artistic temperament; creative genius; can originate distinctive features in advertising, publicity; references and recommendations highest character. Box 286, Moving Picture World, New York City.

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Problems in connection with REMODELING of THEATRES. A Centralized and Unified Service which will *save you money.*

Write for further information on our unusual service today. We have remodeled scores of theatres all over the country and *saved* and *made* money for the Exhibitor.

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That is the name of a new

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Patent Pending

Why not drop us a card and tell us it's up to us to "show" you? It will be a very friendly part of your permanent equipment.

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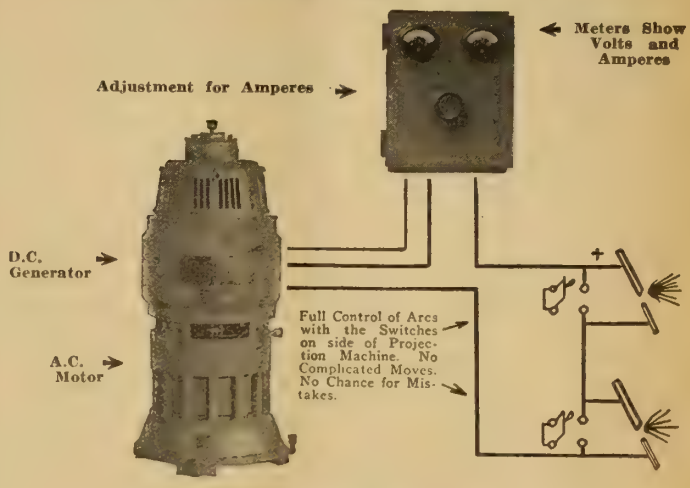
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Any Two Simultaneously. Same Amperes in Each Arc.

Gives a Perfect Dissolve

TransVerteR (double arc type), furnishes two perfect arcs in series simultaneously. Each is of the same amperage and light value.

In striking the second arc the one showing is not disturbed in the slightest degree. This gives a perfect dissolve. No ballast is used as automatic voltage is provided.

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With this remarkable seating arrangement, the spectator, without standing, simply swings his seat to either side to provide ample passageway between rows for those who are entering or leaving.

The Mov-Ezy is a chair in all sense of the word, with a high back and arm rests. It gives your patrons the luxury of watching the picture with as much comfort as if they were in an armchair—besides the extra convenience of never being disturbed by those who are constantly passing.

Theatre owners are amazed by the manner in which this chair has increased their patronage.

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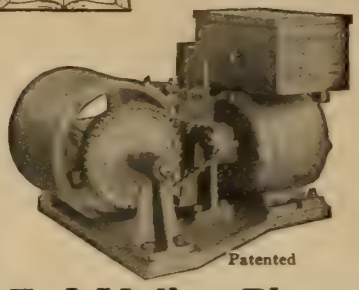

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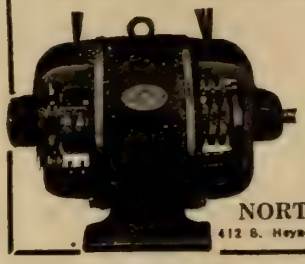

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6 B Improved Projector
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Ask Goldwyn
Released Nov. 26

The Studio Skeleton

RUN OVER IN YOUR MIND the biggest box office stars of the day. Pola Negri is among them, isn't she? You don't have to answer, of course she is. Well, here is a big piece of news. GOLDWYN IS GOING TO RELEASE THE GREATEST PICTURE THAT POLA NEGRI EVER MADE. It is "Sapho," an adaptation of the world-famous novel and play. This is just one more reason for becoming a Goldwyn exhibitor.

"BEN HUR" is going to be a stupendous production. There is no doubt about that. But one important question remains unanswered and it is causing a lot of discussion in the trade. Who will be the director of Lew Wallace's masterpiece? It is rumored that a choice has narrowed down until it rests between three of the most famous directors in the world. "Ben Hur" will be the prize assignment of the year.

RUPERT HUGHES NEVER STOPS. With "Remembrance" going the rounds of first run theatres, and "Bitterness of Sweets" just completed, he has found time to finish the continuity of "Souls for Sale" and is assembling a cast of stars. A wire from the Goldwyn Studios at Culver City states that Claire Windsor, Richard Dix, Frank Mayo and Lew Cody have been engaged thus far. "Souls for Sale," is a story of life in the Hollywood motion picture colony. It is a "best seller."

A Star and a Picture That Build Up Business

This is a combination every exhibitor wants—And just what he gets with George Arliss in "THE MAN WHO PLAYED GOD." Here's a picture for every kind of theatre patron in any city. Philadelphia reports this: "Drew well throughout engagement, especially in latter part of week." "Business decidedly above average for seven days," is Dallas verdict.

A Big Star and a Big Picture For a Big Public

The great George Arliss, one of the foremost screen actors in America, in a great photoplay of dramatic intensity, gripping action, thrilling romance, sparkling comedy, and a plot that holds the interest to the end. A picture that keeps bringing them in right to the end of the booking.

For the Old, the Middle Aged, the Youth and Also for the Children

Distinctive Productions, Inc.
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GEORGE ARLISS

in

"THE MAN WHO PLAYED GOD"

From a play
by Jules Eckert Goodman
founded on Gouverneur Morris's
story of the same name

Scenario by Forrest Halsey
Photography by Harry A. Fischbeck
Art Director ~ Clark Robinson

Direction by Harmon Weight

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The Crowning Achievement of Mary Pickford's Career

"The new 'Tess of the Storm Country' is the greatest picture Mary Pickford has ever made. It is more than that. It is one of the great pictures of motion picture history. It is the high water mark of the star's career. Miss Pickford seems the incarnation of eternal youth. She is wonderfully and profoundly satisfying."—N. Y. Evening Mail.

"Mary Pickford's re-creation of 'Tess of the Storm Country' surpasses infinitely most movies that are now in their first blush. It seems by far the best picture ever turned out by a film actress. For an extremely adroit fusion of comedy, pathos and melodrama it has all the other feminine pictures sinking for the third time. You will enjoy this picture."—N. Y. Sun.

'Tess of the Storm Country' is an excellent film, and one that cannot fail to please and entertain any audience. Your beloved Mary is there, charming as ever."—N. Y. Daily News.

"Miss Pickford is as winsome as ever in 'Tess of the Storm Country'—the last word in charm and attractiveness. Improved methods of filming have brought the new version up to the best standards of today."—N. Y. American.

" 'Tess of the Storm Country' is unquestionably a success. It is sure to be a highly profitable production. Miss Pickford herself is splendid."—N. Y. Herald.

" 'Tess of the Storm Country' was and Is the best thing Mary Pickford has ever done. Miss Pickford in her latest edition of the famous picture, far outshines the Mary Pickford of eight years ago: And that is the highest praise we can give."—N. Y. Evening World.

"The unusual Mary Pickford makes this an unusual picture. She is perfectly beautiful."—N. Y. Tribune.

"Mary Pickford makes 'Tess' real, for Miss Pickford acts. She scampers and skips in her old familiar way, but she also acts. She has intensely human moments. Her pantomime is subtle and finished."—N. Y. Times

"Miss Pickford probably has never acted a part more beautiful than she acts this one. The element of suspense is played upon with great effect and the plot so arranged as to arouse the utmost interest."—N. Y. World.

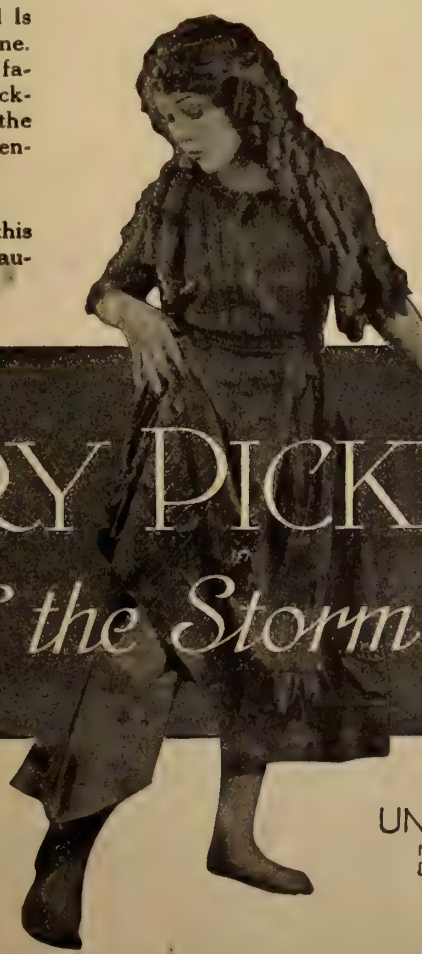
"Mary Pickford's beauty never has appeared softer or lovelier. The photography is superb. The direction ranks among the best. The production is splendidly cast. And Miss Pickford's characterization of the wild, madcap, tender-hearted squatter girl has been beautifully accentuated."—Morning Telegraph.

"The story of 'Tess of the Storm Country' is the kind of mixture of pathos, humor, drama and sentimentality which Mary Pickford always fits into perfectly."—N. Y. Call.

"Mary Pickford never has had, and probably never will have again so excellent a vehicle as 'Tess of the Storm Country' for the exploitation of her natural and dramatic talents. She, herself, was as effective as ever. She appeared more like seventeen than she did five or six years ago."—N. Y. Globe.

"The re-created 'Tess of the Storm Country is the finest achievement of Mary Pickford's career. The story is closely knit and the pictures as they melt before the eye, are rich in atmosphere and beauty."—Evening Telegram.

"Mary Pickford has a new success to her credit. One loves Tess for her sweet simplicity and unspoiled faith as much as for her spirit and spunk when viciousness peers in the window and villainy stalks through the door."—N. Y. Evening Journal.



MARY PICKFORD

"Tess of the Storm Country"

From the novel by Grace Miller White
By arrangement with Adolph Zukor
Direction by John S Robertson
Photography by Charles Rosher

UNITED ARTISTS CORPORATION

MARY PICKFORD — CHARLIE CHAPLIN
DOUGLAS FAIRBANKS — D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

F.B.O. takes extraordinary pride in announcing the greatest HARRY CAREY PICTURE in the history of his entire career

"GOOD MEN AND TRUE"

STARRING

HARRY CAREY

THE *ONLY* GREAT WESTERN STAR ON THE SCREEN!

Presented by P. A. Powers

AT last the honest-to-God super-Western! At last the Western de-luxe!

Harry Carey is *COMING* with all the zip and crash of a Kansas cyclone and here's the attraction that lifts him head and shoulders over all rivals—

Every Carey attraction released by F. B. O. is a roaring, rousing SHOW—BACKED BY A BLAST OF SUPER-EXPLOITATION that makes average press agentry seem puny in comparison. This one spells "MONEY" in great, towering letters. Nail it NOW! Use our smash exploitation. Get the habit of cashing in with Carey!

Superb story by Eugene Manlove Rhodes, Saturday Evening Post favorite. Superb direction by Val Paul—Cast includes Tully Marshall, Vola Vale and Noah Beery.

P. S.—Have you played Harry Carey's First F. B. O. Box Office Winner "THE KICK—BACK" It's Cleaning Up for Exhibitors Everywhere

Distributed by F. B. O.

Film Booking Offices of America, Inc.

Main Offices: F. B. O. Bldg., 723 7th Ave., N. Y. C. *Exchanges Everywhere*

Coming!

The "SOCIAL BUCCANEER"

Starring

JACK MULHALL

FROM FREDERIC S. ISHAM'S POPULAR NOVEL PUB. BY BOBBS MERRILL CO.

DIRECTED BY ROBERT HILL

10 STIRRING EPISODES of ROMANCE-ADVENTURE-THRILLS

PRESENTED by CARL LAEMMLE

Now you can play it!

"AROUND THE WORLD in 18 DAYS"

Starring

WM. DESMOND

12 EPISODES - A THRILL IN EVERY LAND ON THE GLOBE!

DIRECTED BY REAVES EASON

UNIVERSAL CHAPTER PLAYS

Elinor Glyn's

THE MAN AND THE MOMENT

From the astounding novel by Elinor Glyn

Playgoers Pictures

"The moment came to this strong man and this adorable woman, causing time and place and all else to be forgotten."
ELINOR GLYN
THE MAN AND THE MOMENT
THE MAN AND THE MOMENT
ELINOR GLYN

ELINOR GLYN'S name is synonymous with ravishing love stories and "The Man and the Moment" is a typical Elinor Glyn novel, read and re-read by her millions of followers.

It starts out with a marriage between a man and a woman who are utter strangers to each other. The heroine is being forced to marry a man she hates.

The hero can only be saved from an entangling alliance by marrying some one else. So they wed each other. But such a marriage of convenience offers complications, as this one does, in true Elinor Glyn style.

As a photoplay, "The Man and the Moment" can be played up strongly and, relying upon the fame of Elinor Glyn and the fascinating appeal of this sensational drama, it is sure to be a tremendous success at the box office.

PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE INC.

Motion Picture News

Thrills, romance, mystery, a very fine cast, excellent direction, photography of a very high quality, elaborate settings, a stirring climax—these are the principal ingredients of this William Christy Cabanne contribution. If ever a picture boasted a wide variety of scenes, this one is it. The observer is carried through a maze of situations each more interesting than the big punch in a lot of average filmplays. In spite of this variety the continuity runs smoothly to the fadeout.

Mae Marsh is the star, and she does some of the finest acting of her career. As Marion Bates, who is tricked by her guardian, thrown into an insane asylum, escapes and finds refuge with a gang of crooks, Miss Marsh has ample opportunity to display some real emotional fireworks. Walter Miller contributes a convincing portrayal in the role of Jim Brennan, head of the gang. The remainder of the cast is adequate.

The picture has an overabundance of thrills. It starts with a leap and jumps along merrily right to the end, when there's one of the kind of climaxes that draw an audience to the edge of the seats. Marion's escape from the asylum, her adventures in the lonely house occupied by the crooks, the Spanish Inn moments, the attempt to kidnap her and the thrilling rescue at the end when a radio outfit is introduced to summon police aid are just a few of the dramatic situations. Its all very good and we predict for this entertaining picture real success at the box office.

IT IS A GOOD PICTURE. CAPABLY DIRECTED, WELL PLAYED & ALTOGETHER INTERESTING.

Variety

This is the first of the Dependable Pictures productions sponsored by Morris Kohn and directed by Wm. Christy Cabanne. It is a good picture. Just as good as a lot of those getting the big first runs. It is capably directed, well played and altogether interesting. The title seemingly is the only weak point about the picture from the box office standpoint.

The cast is a corking one, with Mae Marsh and Martha Mansfield featured. Miss Marsh runs away with the honors among the women, and Walter Miller, playing the secondary lead, does likewise with the men. Miller is a comer worth watching as a leading man.

The picture is effectively done with character bits contributed by Dick Lee and Tammany Young that stand out. The former does a "nance" crook that is a work of art. Cabanne has handled this portion of the picture most cleverly. *Fred.*

Moving Picture WORLD

Regional in News Value; National in Service

Observed from any one of its several angles of appeal, this Associated Exhibitors' production, "Till We Meet Again," has the popular note. It brings back a charming star, Mae Marsh, after a considerable lapse of time. It has an appealing story treated with pathos, humor and a dash of the melodramatic, pictured against a variety of interesting backgrounds. It has been produced with a definite understanding of what is generally liked on the screen and should be satisfying on any program.

The star in one of her most characteristic roles again expresses an art that is peculiarly her own. Her moments of pathos are handled as no one else succeeds in doing.

Showing a keen sense of showmanship values, the picture includes several of the tried-and-true angles of interest. The heroine who escapes from an insane asylum wanders into a deserted country house inhabited by a gang of crooks. The romantic interest begins. An attractive cabaret scene appeals because of a Spanish dance and a display of fine lighting. When the beautiful home of the girl's protector is invaded by burglars, the call for help via radio and the response is a big thrill. The cast includes Martha Mansfield and Norman Kerry.

IT HAS THE POPULAR NOTE. SHOWS A KEEN SENSE OF SHOWMANSHIP VALUES.

BOOK DEPENDABLE PICTURES

DEPENDABLE PICTURES CORP'N
MORRIS KOHN PRESIDENT, *Presents*

"Till We Meet Again"

A

WILLIAM CHRISTY CABANNE *Production*

with a distinguished cast including **Mae Marsh**
Norman Kerry, Walter Miller, Martha Mansfield, Julia Swayne Gordon, J. Barney Sherry

Adapted by Edmund Goulding *from a story by* WILLIAM CHRISTY CABANNE

Associated Exhibitors
ARTHUR S. KANE, PRES.

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE INC.

WE PREDICT FOR THIS ENTERTAINING FEATURE REAL SUCCESS AT THE BOX OFFICE."

SHOULD WIN WIDESPREAD POPULARITY AND BRING THE SHEKELS STREAMING FREELY INTO THE BOX OFFICE.

EXHIBITORS TRADE REVIEW

The numerous admirers of fast moving crook melodrama will find entertainment exactly to their taste in this picture. It is keyed up to top speed from the first to the final reel and punctuated with thrills enough to fill a serial. Not that "Till We Meet Again" is to be listed according to a serial standard of excellence, for it registers as an exceptionally high-class feature in point of fine direction, clever acting and skilled direction. Also, the plot, while furnishing constant surprises and a legion of totally unexpected situations, is so well constructed that it is easy to follow, in fact the perfect continuity achieved is one of the film's strongest points. Director Cabanne and his talented cast of players have done their work intelligently and with great effect, the result being an attraction which should win wide-spread popularity and bring the shekels streaming freely into the box office.

Points of Appeal.—It is seldom that such rapidfire action as distinguishes this production can be kept up for six reels without a jarring note or illogical sequence in the situations which arise. But there isn't a hitch in the progress of events, one incident blends into another with perfect smoothness, the tension never slackens and it is impossible to anticipate what is coming next. The persecuted heroine wins instant sympathy, the romantic phases and melodramatic punches are splendidly developed and a crashing climax is attained.

Cast.—Mae Marsh is excellent in the exacting role of Marion Bates, which calls for a dynamic display of energy and the star's ability as a forceful emotional actress has never been manifested to better advantage. Norman Kerry is a handsome and pleasing lover, Walter Miller, scores as Brennan, the outlaw chief, and the support is flawless.

Photography, Lighting, Direction.—There are some charming exteriors, the interiors are well filmed and the lighting effects admirable. No break occurs in the continuity and the action never falters.

The Morning Telegraph

A swift moving and absorbing crook drama revolves about Mae Marsh.

It teaches the valuable lesson never to sign on the dotted line without reading the paper.

The picture is most interesting and pleasing and has an excellent cast.

Martha Mansfield is very pretty and attractive as the girl friend and Walter Miller is a handsome crook, who meets with an untimely end, and Tammany Young is very amusing as another crook.

A SWIFT MOVING AND ABSORBING CROOK DRAMA. MOST INTERESTING AND WITH AN EXCELLENT CAST

DAILY NEWS

Title of picture, "Till We Meet Again."

Story and direction by Wm. Christy Cabanne.

Featuring Mae Marsh.

Released by Associated Exhibitors.

Presented by Loew's State Theatre.

This picture has to recommend it to moviegoers an excellent actress in the person of Mae Marsh, a delightful band of burglars of the Gilbert and Sullivan type, quite the jolliest crew of criminals we have seen in some time, some original war scenes and a thrilling fight in the final reel in which Mae, thanks to Cabanne, the director, does not stand around and register horror but takes an active part.

AN EXCELLENT ACTRESS IN THE PERSON OF MAE MARSH. A THRILLING FIGHT IN THE FINAL REEL

EXHIBITORS HERALD

This is the first of a series of Dependable Pictures Corporation productions for Associated Exhibitors and is a pleasing romance with a cast that should go far towards attracting patrons to the box office. The players included are Mae Marsh, Norman Kerry, Walter Miller, J. Barney Sherry, Martha Mansfield, Julia Swayne Gordon, Tammany Young and others.

The production is well staged and the tale it unfolds is told against beautiful backgrounds, well photographed. It will hold interest and should prove satisfactory to the majority of theatregoers.

The story tells of Marion Bates, who, betrayed by her guardian, is thrown in an asylum under the pretext of insanity. She escapes and falls in with a band of crooks, the leader of which is Brennan, who protects her and becomes infatuated with her. After escaping from the crooks she returns to the Carter family, her only friends, where she meets Robert Carter, son of the family. Her guardian, she learns, is also the trusted advisor for the Carter family and has mulcted them of their money as he has done her.

Upon learning that she has escaped the guardian, she employs the same gang of thieves which she had formerly met to obtain a paper in which she had signed over her rights to certain property. Brennan is delegated to perform the robbery. Confronting Marion in her room he discovers that he is in the home of his former buddy and Captain who had saved his life in France. His manhood is roused and he determines to protect the girl. There is a terrific fight with the gang and Brennan is killed defending the girl and his friend.

SHOULD GO FAR TOWARD ATTRACTING PATRONS TO THE BOX OFFICE."

"THE WOMAN WHO CAME BACK"

FROM THE NOVEL SONIA
BY STEPHEN McKENNA

WITH

EVELYN BRENT
AND
CLIVE BROOK

DIRECTED BY
DENISON CLIFT

She played with him—accepted him—then turned him down.

He tells her that some day she will come back to him.

Again she laughs—but she came back, her glorious womanhood triumphant at last

From "Sonia," one of the most widely discussed novels of recent years. It was a revelation, startling and sensational.

Directed by Denison Clift who has conceived a score of remarkable features He has recently been engaged by one of the biggest organizations to direct several of their particularly important productions.

"The Woman Who Came Back" is offered with the assurance that exhibitors are finding it one of the most powerful dramas of the season.

PRESENTED BY
PLAYGOERS PICTURES

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE INC

SYRACUSE MOTION PICTURES CO.

presents

Wyndham Standing

in

"The ISLE of DOUBT"

with GEORGE FAWCETT
and DOROTHY MACKAILL

Story by DEREK BRAM
Directed by HAMILTON SMITH
Photographed by ARTHUR CADWELL

Already established a huge success—by the opinion of the trade press, by the verdict of the newspapers and by the action of the exhibitors.

The best argument in favor of its box office worth is presented by the array of theatres which have already played it to big business and the imposing list which have it booked

Get "The Isle of Doubt" for your first open dates.

Among Many Others Booked at These Theatres:

Modern Beacon	Boston
Gift's	Cincinnati
Lyric	Tulsa
Heilig	Portland, Ore.
Hippodrome	San Francisco
Rivoli	Denver
Majestic	Houston
Dixie	Galveston
Lyceum	Memphis
Empire	Mobile
Savoy	Buffalo
Windsor	Cleveland
Royal	Toledo
Crandall's Joy	Washington
Monticello	Jersey City
Family	Detroit
Majestic	Des Moines
Model	Sioux City
Rex	Racine
Regent	Kansas City
Majestic	Columbus, O.
Garden	Charleston, S. C.
Majestic	Boise
Royal	Atlantic City

A PLAYGOERS PICTURE
FOREIGN REPRESENTATIVE
SIDNEY GARRETT

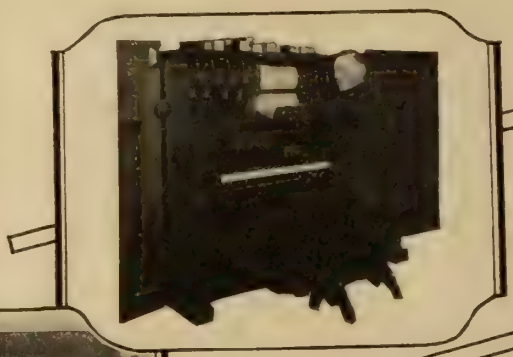
PHYSICAL DISTRIBUTORS
PATHE EXCHANGE INC.

Pipe Organs on

Trade in Your Present Instrument

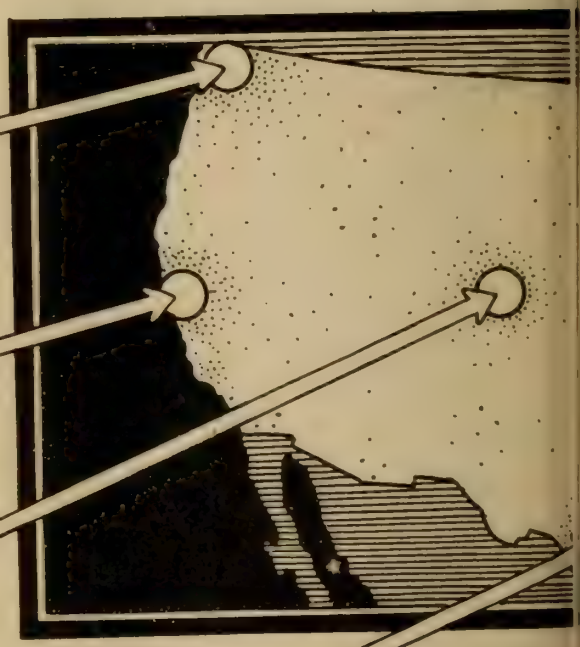
The Fotoplayer is very much better than I ever expected it would be. A noticeable increase in my box office receipts promises excellent results in the future.

Sunset Theatre, Tacoma, Wash.



Our business has increased at least twenty-five per cent since installing the Fotoplayer over that when we used an orchestra.

Alden & Robertson,
Globe, Arizona

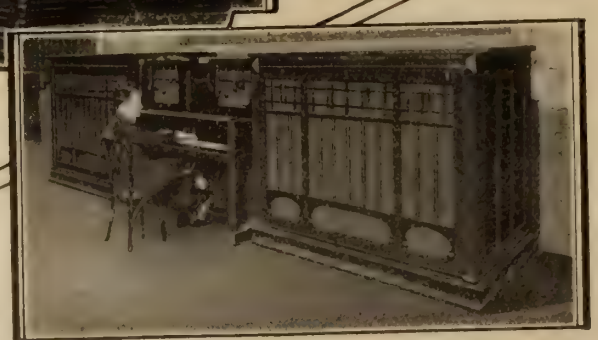


Over

Prior to the installation of the Fotoplayer we had tried an Orchestra and automatic instruments, none of them having given satisfaction.

Our opinion of the Fotoplayer is that it is the solution of the musical problem for picture theatres.

P C. LEVY, Enterprises
Fort Worth, Texas



The Fotoplayer which has been in daily use at The Empress for the past three years, has been more than satisfactory. I would not think of exchanging it for an orchestra, and the expense is not to be compared.

The Empress, Oklahoma City

I feel that with the Style No 15 in a small house, the combination is as near perfect as could be asked In the larger house I am using one of your big Fotoplayers without rolls for emergency use. My patrons say our music is far superior to that rendered on many of the more expensive organs.

Carters Theatres, Los Angeles

The FOTOPLAYE
exhibitors to ren
for dramatic effect or co

¶ The FOTOPLAYER
the field of picture play
Brilliant orchestral and
obtained by hand or rol

¶ FOTOPLAYER inst
music cost.

¶ A style and price to

¶ Write for our special

The AMERICAN PH

NEW YORK CITY
1600 Broadway

CHICAGO, IL
702 S. Wabash Av

Founded 1907
by J. P. Chalmers

Moving Picture
WORLD

Vol. 59, No. 4
Nov. 25, 1922

A Day With an Editor

Nine A. M.—The first mail. Let's see whether the day starts off with a smile or a grouch.

First Letter. From Jim Dandy, advertising and publicity director of the Whoozis Film Company.

"Dear Editor: I have been in the publicity game a long time, as you know. And you also probably know that never before have I complained to an editor about the space given my publicity.

"But in last week's World I didn't get a single line! The boss is yelling blue murder. And you gave the Whatzis Company fourteen big heads and all kinds of space.

"I wouldn't mind it so much only the other papers are giving me such wonderful treatment."

Ten A. M.—Telephone buzzes. Even the ring sounds ominous. More trouble. No—I guess not. The girl says it is Jack Frost, of the Whatzis Company and we have just heard how well he is being treated.

He is on the wire.

"Hello! Is this the editor? Say, listen—I've been in this publicity game a long time, as you know. And I'll bet you a sixty-day print against a negative you never heard me chirp about publicity before.

"But you just compel me to kick. In last week's World I didn't get a single line! The boss asked for my resignation this morning and only I like the old boy so much I'd get sore and quit. The worst part about it is you had the Whoozis Company plastered all over every page.

"The other papers appreciate the quality of my stuff and they run it for all it's worth. Wassamatter with the World?"

Eleven A. M.—"Mr. Peter Patter outside to see you," says the office boy. "Send him in!" Always glad to see good old Peter.

Peter comes in with a face as glum as a censor's the day after election. Finally consents to take a seat, clears his throat and edges up to the subject.

"Listen, old scout, I don't know when I ever hated to do a job as much as I hate to come in here this morning. We've known each other a long, long time and we never had any trouble before.

"Besides, you know I've been in the publicity game a long time—and you know I've never done as much kicking as a bottle of home brew.

"But last week's World just broke my heart. I didn't get a line! The boss went home sick. What got to him was all the space you had for the Whoozis and the Whatzis companies—and they have never done half as much for this business as the boss has.

"Personally, I don't care to kick. You've been such a good pal all these years it hurts double. Especially when all the other papers just hand me white space on a silver platter."

Eleven-thirty, Eleven-forty-five and Twelve—Ditto, ditto, and ditto from the Bul-Bul Company, the Bang-Bang Company, and the Bow-wow Company.

One o'clock—Lunch. The editor of the Motion Picture Blues at an adjoining table. "How's tricks?" we say. "Rotten," says he without a pause between words. "Lot of kicks this morning?" we coax. "You said it," from him. "Who were they?"

And we chorus: "Jim Dandy of the Whoozis Company, Jack Frost of the Whatzis Company, Peter Patter, the Bul-Bul Company, the Bang-Bang Company, and the Bow-wow Company."

"I wouldn't have so much trouble handling them," he adds. "Only they all tell me how you give them everything they ask for. They say your name is Santa Claus."

Back to the office—First afternoon mail. Letter from an exhibitor. Well, here's one place we won't get a kick.

"Dear Sir: Enclosed find the renewal of my subscription. I have to do this because there are lots of things in the World that I want. But I also have a kick. Why do you run so much publicity bunk? Why do you——."

The Editor has gone for the day. Tell any callers he is in conference.

Robert E. Welsh

Changes Name and Broadens Activities

Widely hinted at in the industry for many months, the expansion of Distinctive Productions, Inc., into a broader field of production has come about with the official announcement from 366 Madison Avenue of the change of the corporation's name to Distinctive Pictures Corporation, and the election of Arthur S. Friend to the presidency. Henry M. Hobart becomes vice-president of the enlarged institution, and Richard Whitney, Winthrop W. Aldrich, Arthur S. Friend, Henry M. Hobart and Charles S. Hervey have been elected directors.

Plans for a studio are under executive consideration, and meantime work has commenced on the company's first special production. President Friend states: "No production will be too ambitious for Distinctive to attempt. And we will only make outstanding ones."

Arthur S. Friend, president of the corporation, was one of the organizers of the Jesse L. Lasky Pictures Co. When it was merged with the Famous Players Film Company and became the present Famous Players-Lasky Corporation, Mr. Friend became treasurer. Later, with Henry M. Hobart, Mr. Friend formed Distinctive Productions, Inc., in April, 1921.

Distinctive Pictures Corporation's next picture will be "Backbone," from the Saturday Evening Post story by Clarence Budington Kelland. It will be the first of a new series of Distinctive specials, and Director Edward Sloman has been engaged to make it.

Charles S. Hervey has been elected treasurer of Distinctive Pictures Corporation. H. N. Marin is general manager. Bert Adler is traveling representative of the president. Dorothy V. Cleveland has the publicity desk.

Newsy Briefs

Arthur Leslie, the well-known motion picture publicity man, established a new world record for a man of his years by lifting six-hundred pounds at the recent Physical Culture Show, held in New York. Physical Culture Magazine for December has sixteen photographs of Mr. Leslie performing his feats and a six-page article.

Ellis Parker Butler, noted author and special ad writer for First National, has been elected president of the Authors' League.

Justice McEvoy in the New York Supreme Court has vacated an injunction restraining Lewis J. Selznick and the Select Pictures Corporation from exhibiting or distributing certain motion pictures, which had been obtained by Edward M. James.

The Department of Agriculture, Washington, D. C., announces that more than 150 agricultural subjects have been covered in a series of farm movies produced under the supervision of Government experts by the Office of Motion Pictures in cooperation with other agencies. These films are available to the public generally, and cover subjects ranging from silo construction, cattle dipping, and fighting forest fires to demonstrations of cottage-cheese making.

The First National Club, composed of the employees of Associated First National Pictures, Inc., is planning an elaborate entertainment at Kismet Temple, Nostrand avenue and Herkimer street, Brooklyn, December 8. The production will be known as "The Follies of 48th Street."

Twenty-eight young women applicants for positions as reviewers, or censors, of film under the New York State Motion Picture Commission, took the Civil Service examination at Albany the past week.

Universal Changes Name

Universal has changed its name. That company hereafter will be known as Universal Pictures Corporation instead of the Universal Film Manufacturing Company, it has just been announced. The adoption of the new name was brought about by a desire to embody in the corporate name a true indication of the company's business—the making of motion pictures, rather than the ambiguous title "film manufacturing company," which more truly indicates the manufacture of raw stock.

Praise for Pictures

Wardens Say They Are of Great Aid in Prisons

That motion pictures are a great force for good is the conclusion arrived at following a survey of the penitentiaries in the United States conducted by the Statistical Department of Associated First National Pictures, Inc.

Prison wardens and chaplains told of the beneficial effects that pictures have upon their charges. The survey shows that motion pictures tend to make imprisoned men more patient in their surroundings, more amenable to discipline, and instills in them the urge of ambition and an eagerness to do right.

Warden Lawes, of Sing Sing Prison, said: "The cinema is the greatest blessing mankind has been given since Magna Charta. Constant picture-going creates a brain activity which leads to a knowledge of things along many lines; it creates a demand for books, and a wish for knowledge."

"The benefit derived by the men from motion pictures cannot be estimated," said Warden McKenty, of the Eastern State Penitentiary, Philadelphia.

May be Quake Victim

Laemmle Orders Search For Missing Chilean Manager

David Souhami, Universal sales manager in Chile, cannot be located, and officials at 1600 Broadway fear he is a victim of the earthquake. Meager reports filtering up from Chile, through Universal's South American headquarters in Buenos Aires, indicate that the Chilean manager last was reported in Vallenar, the Chilean city now in ruins. He had gone to that place to establish a branch.

Will Urge Repeal of Censorship Law

GOVERNOR-ELECT AL. SMITH, on his return to New York on Monday of this week, briefly outlined in interviews to newspapermen the program that he will adopt when he takes office again on New Year's Day.

Among the many things the Governor said concerned a number of reforms sought by the motion picture industry for some time.

Mr. Smith, in no uncertain terms, announced that he would "start a program of economy by wiping out the Motion Picture Commission." Asked if the Administration would seek to repeal the censorship law, the popular Governor-elect said:

"The first thing to be taken up will be this obnoxious censorship measure. It is unpopular and entirely un-American. Every effort will be strained to repeal this law and there need be no fear that it will not be done."

Senator James J. Walker, counsel of the Motion Picture Theatre Owners Chamber of Commerce and Democratic leader of the upper branch of the Legislature, will introduce the repeal bill, it was announced in New York this week.

The bill will provide for the repeal of the censorship law and the abolition of the Commissioners.

T.O.C.C. Discusses Circuit Booking Problem

Marcus Loew Tells Meeting He Will Not Stop Expanding

WHAT had been expected to be a storm session with radical action taken turned out to be a tame star chamber affair, for the Theatre Owners Chamber of Commerce at its meeting at Hotel Astor in New York on Tuesday afternoon, November 14, while consuming four hours in discussion, aside from touching on the syndicate booking proposition, comparing it with the booking plan of the A. B. C. and giving Marcus Loew an opportunity of informing them that he "will not stop expanding while I am alive," did nothing of material interest to the exhibitors throughout the country in general.

Prior to the meeting certain members allowed rumors that threatened to bar Marcus Loew from the organization to become circulated. However, this rumor and others heard before the meeting proved farcical, for Mr. Loew was made a hero by seemingly every member; he was allowed to discuss the booking proposition and at the close his remarks were enthusiastically applauded. After the meeting, which started shortly after 2 and adjourned at 6 o'clock, groups of members gathered about the "Napoleon of show business."

Despite the fact that Secretary Moross and President Landau had broadcasted a notice to the trade press, representatives of the latter were told that "they could not get in." This stand came as a surprise to the reporters for the reason that prior to the meeting there was not a single member of the T. O. C. C. who had intimated that charges made by its officials publicly would be thrashed out behind locked doors, in star chamber, and that the trade press would have to satisfy itself with a version of the meeting dictated by Secretary Moross.

This, however, was unnecessary, for the trade press representatives obtained a complete report of everything that was done and said behind those supposedly barred doors. Nothing that was done or said was not recorded, for while the members did not know it at the time the trade press was well represented at that meeting and there was no need for the issuance of any statement.

Prior to the meeting Secretary Moross sent out the following call:

"Our organization is a body composed of independent theatre owners, almost exclusively so. When we say almost, we say so, advisedly, because of minor exceptions which otherwise would have made it absolutely exclusive. It must be obviously clear to you that the above remark is directed against the circuits. The activities of the latter and their spreading out in almost every zone and locality in Greater New York, has grown to such abnormal proportions that it endangers the very existence of every independent theatre.

"The situation thus created by them has made conditions intolerable with respect to the buying and playing of pictures. Their co-operation and syndicated purchasing power of pictures, their colossal numerical seating capacities, their presentation of first run features with unreasonable protection against you, have created an unfair competition in the face of which no individual independent theatre owner can remain in business very long.

"This menace is still growing and it is permitted to exist and to grow still more menacing because of our apparent or actual indifference. This matter must be given very serious thought and this will be the main subject under discussion at this meeting.

"Can you afford to be absent from this meeting and miss the opportunity to give us the benefit of your thought and opinion on this matter, or if you haven't any, to listen at least, to those who have? If you do, then you deserve to be driven out of business.

"This is only one of the subjects to be taken up at this meeting. Another subject which is of almost equal importance is that of the Double Feature evil now in vogue and in practice, which has shown a tendency of a fictitious demand for pictures and at the same time, create a shortage of pictures.

"A constructive remedy for the above must be found and the Chamber needs your aid and counsel in the matter."

Marcus Loew was singled out when the discussion on the circuit booking proposition started. Meanwhile pleas had been made by several to President Landau to admit the trade press representatives, but he ruled against admitting them. Lee A. Ochs then took up the discussion of the booking problem, detailing the expansion of Marcus Loew interests. He referred to the Peekskill case and charged that the Loew circuit had intimidated the exchanges. It was further explained that the A. B. C. had been organized to protect the independent exhibitors against this syndicate booking. Loew Circuit was bitterly assailed and this was accepted by some as a cue for radical action, but nothing of the sort happened, for Marcus Loew, after discussing his case, had defended himself apparently successfully, for none of the moves reported would be taken were resorted to. Instead, after the meeting many members grouped about Mr. Loew and congratulated him.

Mr. Loew, in replying to Mr. Ochs, said that so long as he was alive he intended to expand his interests. He said he will continue building and operating theatres so long as he finds that a profitable venture. He said, too, that he was perfectly agreeable to any equitable arrangement that would not injure his interests. He emphasized that he would personally take care of any grievance any independent theatre man had against any of his organization.

Later, after the meeting Mr. Loew, in a statement made to the trade press in the presence of some members of the T. O. C. C., said "any man, big or little, who doesn't protect himself is a darn fool."

Senator James J. Walker followed Marcus Loew in the discussion. He pointed out the fallacy of attacking any one individual. He said the evil in the situation was confined to no one individual, but instead to corporations in general. He charged that the exhibitor organization had become disintegrated because of action taken at the convention in Washington.

He referred to Will Hays, saying that his usefulness had been hampered because of the differences between his organization and the national exhibitor body and as the result of the Washington meet.

Senator Walker's remarks closed the session or oratory without any action being taken on the booking situation nor any means suggested or ascertained to relieve the situation.

Embodied in Secretary Moross' version of the meeting which was communicated to the trade press on Wednesday, the day after the meeting, was the following paragraph:

"There was no direct mention made that the Theatre Owners Chamber of Commerce is about to launch a boycott against the Metro Pictures Corp., but there was an inference or an implication, that to support the producer and distributor who is also an exhibitor, is simply helping one who is destroying the welfare of an independent exhibitor."

ROGER FERRI.

Warning!

Do not let anyone sell you a subscription to MOVING PICTURE WORLD or any other paper, offering either a special bulletin service of projection helps or Richardson's new Fourth Edition Handbook of Projection as a premium.

Such a proposition has never been authorized by the publishers of MOVING PICTURE WORLD and anyone making such false representation is liable to arrest.

Harold Lloyd, a Real Showman, Discusses Comical Comedy

HERE'S an American dollar to a million Russian rubles that no star of the film world can talk more intelligently about comedy making than Harold Lloyd, Associated Exhibitors' great comedian, now on a visit to New York. Charlie Chaplin and perhaps another have this young man's knowledge of technique and possibly can claim more experience, but they can't be more intensely interested in the work, or be giving it more deep, conscientious study, or be forging ahead faster.

These thoughts predominated after an hour's conversation this week with Lloyd, a meeting, by the way, arranged by energetic "Joe" Reddy, formerly of Gotham, but now a convert of the California chambers of commerce.

Every interview, of course, is likely to be hailed as "different," but this one was. In the first place, in the words of our own Roger Ferri, Lloyd is "a regular fellow," who doesn't erect a barrier of formality; secondly, he is one of the most eager persons we have ever met. He is absolutely dominated by an absorbing eagerness to learn things and put them into practice. To Lloyd, the making of clean, entertaining comedies is the greatest thing in life; it's the one outstanding ideal that dictates all he does; and so Lloyd is a man of whom the industry may well be proud, for he is a true artist in that he is always striving for perfection.

What is Lloyd's first thought in planning a picture? Laughs, of course; he's a comedian. And aren't there other comedies with just as bright, mirth-provoking complications? Right. Then where is the difference between Lloyd and most of the others? It is this—Lloyd develops a definite characterization as well as comical situations, and plays on a theme and creates an atmosphere, so that an audience gets a single, unified effect from his pictures. As he said this week, he avoids inconsistencies—in being funny the character must do things that are acutely typical of his nature. That is a common rule in the field of fiction, but it's often ignored in motion picture comedies that attempt to be coherent.

Lloyd's latest pictures have each had a kind of unity. The characterization of "Grandma's Boy" is an achievement that adds immeasurably to the picture without detracting from its comic aspect. When the last reel has been run off, the audience does not remember merely a "gag" here and there that was especially funny, but while laughing at the humor still retains a clear idea of and a strong sympathy for the character. Therefore, "Grandma's Boy" will live as a human picture although its primary purpose was to make you laugh.

Lloyd likes to talk about his work and he welcomes criticism. But he has no patience with a few people who pretend to see in his work a reflection of Charlie Chaplin's personality. Both comedians are individualistic, unique. We talked about Chaplin comedy and his, and Lloyd proved his point by telling how he thought Chaplin would have made "Grandma's Boy." "Charlie and I," he said, "could take the same theme and same settings, and when we got our pictures made you wouldn't dream that we had begun with the same idea."

Just one more thought: In everything that Lloyd said it was apparent that, in making a comedy, he does not think, first of all, of what he himself must do to be entertaining, but what he must do to make the picture entertaining. There's a big distinction, if you figure it out—the picture, not himself, is at all times uppermost in his mind. And so his pictures are steadily gaining in unity.

Lloyd ends his second trip east on November 19, when "Joe" Reddy and he return to the land where sunshine and boosters' clubs hold sway. He has been having a great time seeing as many as possible of the New York shows, but remains faithful to California.—SUMNER SMITH.

"Brothers Under the Skin" Year's Best Stunt

THE year's prize in a publicity way goes to Goldwyn. Howard Dietz, Eddie Bonns, and William R. Ferguson pulled the strings. "Brothers Under the Skin" is the picture concerned.

Last Saturday morning New York newspaper readers picked up their favorite breakfast visitor to be greated with big headings—two columns in the hard-boiled World, almost a column in the staid and conservative Times, and so on—telling about the formation by three harried married men of the National Brothers Under the Skin Society.

Never a mention of a press agent in any of the stories, nor the slightest taint of suspicion. And the Associated Press carried the same thing out over the country.. Editorial on the "Brothers Under the Skin" movement followed.. Comment spread. .Then on Sunday the theatrical ad pages told a laughing world that "Brothers Under the Skin" was at the Capitol.

A great stunt—in its conception and its results. And a great stunt in is execution. Not a line was sent out from Goldwyn. The society was incorporated in legal form, papers filed, the court reporters picked it up, interviewed the incorporators, and did all the work.

Hats off to Messrs. Dietz, Bonns and Ferguson.—THE EDITOR.

Companies Banned

Pictures Are Said to Cast Slurs on Mexicans

The Post Office Department, Washington, D. C., has been advised by the Mexican government that by a decree of the president of Mexico no films produced or distributed by the Paramount Pictures Company, the Famous Players-Lasky Corporation, the Metro Pictures Corporation or the Educational Film Exchange, Inc., may be imported into Mexico.

The order barring the films of these organizations was issued as a result of the release of films in which discredit is cast upon Mexico, it is stated in the communication from the Mexican government.

Postmasters throughout the country have been instructed by the department not to accept parcels destined for Mexico which contain films produced or released by the four companies banned by the by the four companies banned.

John C. Flinn, of Famous Players, left on Monday, Nov. 13, for Mexico, to investigate the situation.

O'Mahoney Resigns

Major J. D. O'Mahoney, advertising and publicity director of Educational Films Corporation, has left the motion picture industry, to the regret of his friends, to become advertising and sales manager of the Tayo Tea Company, 103 Park Avenue, New York City.

Regional News and Gossip

Conducted by SUMNER SMITH

There's a Moving Picture World representative in every exchange center—at your service. Just a part of the all-round service of The Complete Trade Paper—Regional in News Value; National in Service. If our representative in any territory can help you in any way call on us.

Vaudeville Gains Popularity in Chicago Picture Theatres

Vaudeville is being gradually introduced into the picture houses in Chicago. The Chateau Theatre at Broadway and Grace has been running five acts for some time past, the Balaban and Katz houses have all been using presentations and musical numbers to put their shows over, the new McVickers is doing the same, now come some of the smaller houses to use vaudeville on Sundays and holidays to help fill the seats. The latest addition is the Bryn Mawr Theatre, which will use five acts of standard vaudeville beginning next week, and the Covent Garden on North Clark street, using four acts each Sunday.

Lou Weil, manager of the Bryn Mawr Theatre, announces that beginning next Sunday the policy of the house will be changed on holidays and Sundays and in addition to the photoplays five acts of high class vaudeville furnished by the Western Vaudeville Managers Association will headline the bill. The symphony orchestra under the direction of Samuel Leviton will also be enlarged.

The Adelphi Theatre at 7074 North Clark street has been sold by the Ascher Enterprises to the management in control of the Howard Theatre. Some changes will be made in the policy of the house.

Aaron Jones, of Jones Linick & Schaeffer, says that the new McVickers showed to 120,000 people during the first two weeks the house was open. The firm was pleased with the generous response of the public.

Dr. Sam Atkinson, one of the best known managers in the city and foe of the censorship bureaus, is now manager of the Calo Theatre at Clark and Balmoral avenue. Dr. "Sam" was one of the organizers of the Rogers Park business mens' association and in honor of his work the members made him a life member of the association.

E. D. Hopson has been made manager of the Commercial Theatre of the Ascher chain of theatres. He was formerly at the Calo Theatre.

George K. Spoor, of the Essanay Film company, is now one of the big real estate builders of the city. His latest project is the beginning of a $5,000,000 improvement program at Ainslee and Argyle streets, which will consist of five fourteen-story apartment buildings when the job is finished. Work on the first unit will begin this month and before long the north shore will begin to look like Riverside Drive along the Hudson.

The Onatoga Theatre has been opened at Upper Alton, Ill., under the management of M. Holland.

Max Jesselsen, owner of the Olympia Theatre on South Ashland avenue, has bought a three-story building on Harrison street for $32,500, subject to a mortgage of $5,500.

The run of "The Kentucky Derby" at the Randolph Theatre will end this week. Three weeks of good business was registered by this film at this big loop house.

Jack Mason, well known as a producer of several Broadway hits, is the new manager of the McVickers, succeeding S. Barrett McCormick.

The new LeClaire Theatre at Moline will soon be ready for its opening. The house and its furnishings will represent at least a quarter of a million dollars and will be operated by the management as the new fourteen-story hotel of the same name. Moline people are heavy stockholders in the company.

Abe Gumbiner, F. Trilling and Alfred Beck have formed the Supreme Amusement Company, with a capital of $10,000 to deal in theatrical enterprises and motion pictures, with the main offices at 10 South LaSalle street.

The Valley Amusement Company of Moline, Ill., has changed its name to the DesMoines Orpheum Company.

Preliminary plans are being made by architects for a $1,000,000 theatre and office building to be located on the block bounded by Chicago, Monticello, Lawndale and Huron streets. The theatre will seat 2,500, with 263 feet of frontage on Chicago avenue and a depth of 130 feet. Samuel Miller and H. Kaplan are the owners of the property.

"Oliver Twist" is being carried over into the second week by the Barbee Loop Theatre. Manager Barbee says business is fine.

The Panorama Theatre, at 715 Sheridan Road, has been sold again to Harris S. Krensky for $65,000 cash and a purchase money mortgage. The house seats 800 and will be remodeled and has been leased to the M. and P. Amusement company for five years at a term rental of $40,000. The house will be a part of the M. and P. chain of picture theatres.

Progress is being made on the plans for the new picture theatre projected for corner of Madison street and Austin boulevard.

Topeka Compared to Syracuse

THE call of Syracuse, N. Y., exhibitors for suggestions from brother exhibitors for the improvement of business in that northern New York city has been heeded by E. D. Keilmann, manager of the Grand Theatre, Topeka, Kans., and "Ki," as he is popularly known, surely dashes off an interesting and "meaty" letter.

"Far be it from me to butt into other people's troubles," he writes, "but if what I have gleaned in the few months I have been connected with the show business be of benefit to anyone, or if my observations as a newspaper man covering several years be of light in the dark, well, here's the light.

"Topeka is a town of 52,000, the seating capacity of the houses showing first runs is 2,800 and at no time has any of them been taxed to the extent that extended runs have really paid good money. A week is about all that any good picture will stand up. On the same ratio, Syracuse, N. Y., with 10,000 seats and 175,000 population, would be just about as well looked after as need be, if Topeka business and Syracuse business are anywhere nearly the same.

"There is exploitation and exploitation. There are kinds that really do cheapen a house and kinds that advertise the house as a live one. It all depends on the conditions in the town and the patrons' viewpoints, as well as the way the campaigns are carried on."

Mr. Keilmann goes on to describe a float showing an igloo and a real Eskimo that he used for "Nanook of the North." It was a timely stunt because it came in the middle of August, and it was neatly and not flashily done, so it brought the business, packing his house for a week. On the other hand, an exploitation man put on a melodramatic street stunt for another picture that was overdone and ill-advised because of a local scandal, and so the theatre lost "several hundred good dollars" it might have had.

"Summer is no exception when it comes to the public liking amusement. If you supply the right kind, the public will be in your theatres. If you look after the public's comfort in the way of iced drinking water, cooling systems, etc., you will find the public in your theatre; but if not, Mr. and Mrs. Public will be out in their cars seeking coolness and relaxation elsewhere.

"That they do not find the kind that satisfies is easily apparent when one sees them coming back even to the hot theatres late in the evening. I made business this last summer not alone by the cool theatre, but by advising my patrons, 'After the cool evening drive, stop at the Grand for the second evening performance.'

"I have never tried girls as ushers, but I am about to. Seems as if I cannot get any sort of discipline with boys of high school age. Whether 'flappers' are better than 'cake eaters' remains to be seen. If they are not, I am going to try negro boys and then negro girls.

"Hope there are some few gems of wisdom in this letter and that it will in a small part help the Syracuse men."

Howard Left Show to Pitch Movie Tent in Wilmington

EXACTLY three years before John Karzin stopped slinging hash long enough to go out and start an argument with Harry Miller which resulted in their partnership in the first permanent picture theatre in St. Louis, Mo., another pioneer in this budding field of "pictures that move" gave St. Louis possibly its first view of motion pictures. Karzin started in 1905, according to the best authenticated historical data; this other Daddy of the Cinema presented a full-fledged motion picture show in Lynch Park, St. Louis, in the fall of 1902, appearing as one of the sideshows with the Gaskell-Mondy Shows, a tented carnival attraction—and at this time this pioneer had been in the picture game already two years!

Gentlemen, we nominate James Howard, secretary-treasurer of the Howard-Wells Amusement Company and president of the Bijou Amusement Company, which two corporations control the destinies of all the theatres in the hustling North Carolina metropolis of Wilmington, for a position, at least, among the Daddies - of - Them - All! And as a side remark it might be interpolated right here in the beginning that he's still young in the game and expects to remain active until his two-year-old son is old enough to take his place!

To get this story in chronological order we must start in at the beginning, which was in the early fall of 1900 when Mr. Howard took out a print of "Sappho," a Pathe Freres production, as a side attraction with the Mondy Carnival Company, opening in West Superior, Wisconsin. M. J. Morley, known to every old-line showman, was promoter of this travelling organization. After a country-wide tour, which brought him to St. Louis and on down South by the year 1902, he joined, at the beginning of the 1904 "road season," the Hatch-Adams shows, opening in Little Washington, Indiana, and closing in Tarboro, North Carolina, Howard later taking his show to the Raleigh state fair and then on a tour through Florida.

At this time the reigning sensations of the film world were "The Bold Bank Robbery," an Edison production, and "The Great Train Robbery," and Howard usually ran the show in connection with either an illusion act or a serpentine dancing act, the films being rather short in those days and not available to make up a complete show alone.

The season of 1905 Mr. Howard joined up with the Jones-Adams Carnival Company. This season film became more plentiful and he added to his repertoire Edison's "Personal." Pop Lubin's "Mrs. Murph and Baby" and Colonel Selig's "Traced By Bloodhounds." By way of parenthesis it might be inserted that he and "Bill" Selig had been cronies in Chicago ten years before this time, when the latter was employed by the Western Railroad to make photographic views of their railroad scenic route to the West Coast, from which Selig gradually drifted into the "movies." They both ran "photograph galleries" away back in the nineties in Chicago.

In 1906, still with the Hatch shows, "The Life of an American Cowboy" and pictures of the San Francisco Earthquake" were added to the show, and all down the line the natives fell over themselves getting in and the moving pictures were the best graft on the whole lot.

Howard stuck to his little projection machine and bag of worn-out film until the company reached Wilmington in the early fall of 1906. The town looked ripe to him and he had accumulated a whole vault full of film—at least twelve reels! So he dropped off the show train in Wilmington, pitched his tent right on the main street, built an imposing front that looked like a million dollars to hide the tent, covered the floor with sawdust and installed 200 folding camp stools therein, dubbed it the "Bijou" and commenced to gather in the nickels that later bought control of all the theatres in that thricing seaport city of today. Percy W. Wells, who had been with the Hatch shows several seasons, stopped off with him and they pooled their capital, started as partners and have been fifty-fifty ever since that day.

This new Wilmington enterprise started by putting on one reel for a complete show, running this show three days and changing program. Thus the twelve reels of pictures they owned furnished their program for six weeks—and capacity business every day! Booking arrangements were then made with Miles Brothers, New York, to furnish them two reels a week. The old tent survived for several years and made a lot of money, but one winter night a heavy snowfall crushed it to the ground, and upon its ruins, in less than six weeks, arose the Bijou Theatre of today, a Wilmington institution which mothers, fathers and children swear by to this day.

It has never gotten away from the "goose that laid the golden egg"—the short reel program, having through all the later years of big features stuck to the serial, western and slapstick comedy type of program, and it has never gotten above 10 cents admission—on top of which it has always, and does today, make more cash profit each and every year than any other theatre in Wilmington—even the largest house charging as high as a half dollar and playing the super-special productions. It was one of the last theatres in the country to forsake the old "nickelodeon" price, the admission price finally being raised to 10 cents.

Finally the Royal was built, a commodious feature house. Five years ago the Grand and Victoria, the only two, out of possibly twenty-five opposition theatres that the Bijou outlived, to survive, were purchased. These four theatres, which they now operate, control the field in Wilmington.

THE ORIGINAL BIJOU THEATRE, WILMINGTON, N. C.

The front is wood, but only a tent stood behind, with folding camp stools and long benches promiscuously set in a floor of sawdust. James Howard, the pioneer, is standing with hands on the dog. Second from him, on his left, is Percy W. Wells. In the center, the tall man leaning on the box office is Harry T. Coolen, operator at that time and now. Note the crease in the photograph—even that's old.

Sentiment vs. Publicity

This may read at first like publicity, but it isn't. If you need proof, ask the people of Niles, Ohio, if it was the need for publicity that brought Warner Brothers' big advertising float to the town. And if you are still in doubt, ask Mr. and Mrs. Benjamin Warner, who manage the Warner Theatre there.

Here's the story, briefly. In 1921 Harry M. Warner built the Warner Theatre in Niles for his parents. It wasn't a commercial venture on his part, but a tangible expression of his affection for his parents and the "old home town," a recognition of what he owes to them and to Niles. So it wasn't publicity at all when the float showed up the other week in that small town, but sentiment pure and simple. And recognizing that, all the city officials and the police turned out as escorts, and Mr. and Mrs. Benjamin Warner had a great time playing host and hostess at the theatre. Here's congratulating them on having a son like Harry M. Warner.—S. S.

First Atlanta Film Theatre Opened by Murray in 1912

Among the men who are entitled to honors as the "Oldest Exhibitor," the name of Manager W. T. Murray, of the Alamo No. 2 Theatre, Atlanta, must be mentioned. Mr. Murray has been in the exhibiting game for more than ten years, actively engaged, all that time, as an exhibitor.

His first house was the Alamo No. 1, and this was in 1912. At that time, Atlanta had a brace of "shot-gun" movies, but of them all the Alamo No. 1 was the most popular. It was the first theatre to be built in Atlanta, with a screen that had its back against the box-office, so that, as one entered the theatre, one looked towards the projectionist, instead of at the screen, and, at the time, it was a startling innovation and created a great deal of comment—both pro and con.

With the building of the Criterion Theatre, of which he was third owner, he sold out his interest in the Alamo No. 2, and concentrated on the Criterion—which was a failure from its opening day, for several months—in fact, until just before the entrance of America into the World War brought revised conditions to Atlanta.

Mr. Murray has been associated with Adolph Samuels, well-known Atlanta capitalist, whose movie interests are quite heavy, practically continuously since the days of the Alamo No. 1, and when the late George Schmidt left the Alamo No. 2 to assume the managerial desk at the Strand, Mr. Murray came back to the Alamo No. 2.

A man who can pack a house seating between 700 and 900 people at an hour of the afternoon when nine houses out of ten are "playing to the seats," with a picture two years old, and a fifth or sixth-run, deserves credit. Manager Murray is such a man, the Alamo No. 2 is such a theatre, and the picture was Mary Pickford's "Suds."

Come on, you oldtime exhibitors, let's have your histories; we're out to find "The Daddy of Them All."

Buffalo's Strand to Stage Striking Gala Revival Week

Commencing Sunday, November 19, the Strand, Buffalo, will stage a Gala Revival week, changing its bill each day and offering the following pictures, "Through the Back Door," "The Mollycoddle," "Dream Street," "Humoresque," "The Sheik," "The Miracle Man," and "Something to Think About." Manager A. Pfeil figures that there are many thousand Buffalonians who want to see these masterpieces who did not see them when released. He is making arrangements for overflow audiences.

Jim Cardino, manager of the Kensington Theatre, Buffalo, is preparing plans for a new theatre at Georgetown and Bailey avenues in the Queen City of the Lakes. The house will be ready next spring. It will show pictures.

Former Senator Cole, former Geneva, N. Y., resident and Hobart college's oldest living alumnus, who recently celebrated his 100th birthday, has entered the motion pictures. Senator Cole will help one of the leading film companies at Hollywood, Cal., produce a motion picture of the life and times of Abraham Lincoln. Senator Cole is said to have known Lincoln better than any other man, not excepting Robert T. Lincoln, who was only a youth of 20 when the president was assassinated.

T. Cecil Leonard, manager of Buffalo's New Olympic, pulled a good stunt when he presented a film, "Devastated France," showing the tour of the Good Will delegates through France last summer. Mrs. Sarah J. Ehrmann, Buffalo's delegate, was invited to occupy a box as guest of the management. The French consul and his wife were also invited. The papers gave the film much publicity.

With everything new but the name, the Cataract Theatre reopened in Niagara Falls, N. Y., November 13 with a vaudeville and picture policy, under the management of Ralph W. Thayer, who also manages the Strand, adjoining the Cataract. Ernest W. Whistler is the conductor of the orchestra. Both theatres are owned and will be operated under the Cataract Theatre Corporation, of which A. C. Hayman is president and general manager.

The Comerford Amusement Company of Scranton, Pa., through J. R. Caderet, has practically completed arrangements for the construction of a new picture theatre on the National bank plot in Liberty street, Bath, N. Y., to seat 1,400. Work will begin in a few weeks.

Arthur L. Skinner sure did put over "The Old Homestead," at the Victoria, Buffalo. In addition to a big barnyard display with a specially painted rural landscape background and toys from the William Hengerer company, he put in a stage setting filled with rural touches and beautifully lighted. Then he engaged the Criterion Quartet, who sang in country costumes. He arranged a number of special window displays in the neighborhood.

E. O. Weinberg, former manager of the Buffalo Strand, is now in Schenectady arranging for the opening of the new State Theatre the week of November 26. He has just returned from a two weeks' vacation at Atlantic City.

Al Beckerich, manager of the Buffalo Loew State, has tied up with the Buffalo Express in staging a local Follies show the week of December 4. The Express is using much publicity on the stunt. Local girls are asked to appear.

Bill Van Dyne, assistant manager of the Lafayette Square, Buffalo, is planning to take a course in organ playing. After looking over the pay roll he notes that C. Sharpe-Minor is getting much more than he and only works a couple of hours a day.

Buffalo exhibitors are well pleased with the election of Al Smith as governor, forseeing an end of censorship and less interference with their business. Many local film men worked hard to bring about the election of the former governor.

Fred M. Shafer, managing director of the Lafayette Square, Buffalo, has booked "Skin Deep," and is planning a big exploitation campaign, including an airplane flight over the city and special performance for the local American Legion posts.

Business has picked up wonderfully in Buffalo picture houses. If exhibitors put on the goods, they get the crowds. The downtown theatres are enjoying capacity business every night. This is especially true of Shea's Hippodrome, Lafayette Square and Loew's State. The neighborhood houses are drawing much auto business. Cars are parked for blocks around most of the larger theatres, such as the Elmwood, Regent, Shea's North Park, Capitol, Rivoli and Emblem.

Elmer C. Winegar, new manager of the Elmwood, is planning a number of innovations at that house. Patrons are due for some real surprises in film entertainment, according to Elmer. Mr. Winegar made an enviable reputation for himself in putting over novelties at the Central Park and Premier.

THE WARNER THEATRE, NILES, OHIO

Erected by Harry M. Warner some time ago for his parents, and now boasting the presence of Warner Bros.' float.

Albany Exhibitors Provide Fine Armistice Day Program

All the exhibitors in this section took advantage of Armistice Day and provided special programs which brought additional business. Many of the houses carried appropriate musical programs for the day and the majority were decorated with American flags and bunting. C. C. St. Clair, director of Community Hall in Mineville, paid a visit to Albany the first of the week and picked up film appropriate for Armistice Day.

Elmer Crowinshield, who has leased the Hudson Theatre in Watervliet, is encountering a little difficulty these days after ascertaining that "Doc" Hall, of Troy, has a lien on some of the fixtures in the theatre. It is expected that matters will be adjusted within a week or so in a way satisfactory to all concerned.

Walter Powers, formerly managing the Colonial here, and now owning the Pearl, reports business as excellent.

The Pine Hills Theatre, which has just changed hands, announces a policy of double features from now on. The house is located about two miles from the business centre of the city.

Patrons of the Mark Strand are protesting these days against the wholesale cutting of many of the news weeklies. In some instances, these weeklies have been "boiled down" to a fraction of their original length. Fred Elliott, owner of the Clinton Square Theatre, believes that news weeklies occupy an important part of his program, runs them full and claims to be drawing trade because of that fact.

The Strand in Carthage, formerly the Colligan, just acquired by the Schine Theatrical Enterprises, opened Friday with "Under Two Flags." For Armistice Day the house was liberally decorated in American colors. Interior decorators and electricians have been at work for several days, redecorating the house.

An addition is to be built to the Olympic Theatre in Watertown at once.

Thomas J. Joy has been named manager of the Strand Theatre in Carthage and also of the Hippodrome in the same place. Both houses have been taken over by J. M. Schine of Gloversville, the Hippodrome only the past week.

A radio has just been installed in the Avon Theatre at Watertown. It will be used in connection with the showing of a special feature, "The Radio King," in the near future. It was given its try-out on election night.

Stock will no longer prevail at the Palace in Watertown, according to an announcement just made by Dr. J. Victor Wilson, resident manager for the Robbins Amusement company, owning the Palace, Olympic and Antique theatres in Watertown. From now on, straight motion pictures will prevail.

George Roberts, managing the Colonial and Hudson in this city, is spending a few days in New York.

William Berinstein, who left Albany a month or so ago, for New York, dropped in town this week, making the rounds of his theatres here and in Elmira.

There may be an effort to secure Sunday picture shows in Albany in the near future. Harry Lazarus, who disposed of the Pine Hills Theatre, was never in favor of the exhibitors seeking Sunday shows in the Capital City. Lazarus will no longer have a say in the affairs of the Albany Theatrical Managers' Association. At the present time, Albany is perhaps best expressed through an assertion made this week by one of the exhibitors that "the Hudson river was the only thing which runs on Sunday in Albany."

At the present time, there are eighteen theatres in Troy and seventeen in Schenectady and a like number in Albany. Of the three towns, Albany has 113,000 population, Schenectady 88,000 and Troy 72,0000.

Detroit's Biggest Crowds Turning Out for Pictures

"When Knighthood Was in Flower" opened at John Kunsky's Adams Theatre, Detroit, on November 5, to the biggest crowds ever known in Detroit's film history. The line started to form at noon and maintained an unbroken length of two blocks until after 10 o'clock that night. Six extra police were assigned to keep the sidewalks clear.

"Douglas Fairbanks in Robin Hood" opened to huge and enthusiastic crowds at the Orpheum Theatre, Detroit, on November 6. The production proved very popular. Two shows daily are being given, with all seats reserved. Prices for evenings and Saturday and Sunday matinees are 50 cents to $2.

"Grandma's Boy" closed at the end of its third week at the Fox-Washington owing to other bookings. It is expected to bring the picture back into Detroit at a later date, as the public is clamoring for it, and a run equal to that one in Los Angeles can be duplicated here.

Schreiber Brothers, who operate the Blackstone Theatre on Michigan avenue, Detroit, have booked "Some Wild Oats" for an indefinite run.

The Michigan Screen Club, a strictly social organization, whose membership is restricted to those having a connection with the industry, was organized in Detroit the week of November 5. Club rooms have been established at 47 East Elizabeth street, and the officers are as follows: President, J. O. Brooks; Vice-president, Jacob Smith; Secretary, W. E. Wilkinson; Treasurer, W. D. Hurlbut.

Harry Irons, who has been manager for the last three years of Butterfield's Franklin Theatre at Saginaw, has tendered his resignation, to become effective December 1. He will then locate in Detroit as manager of a new theatre now being erected on Joseph Campau avenue.

Phil Gleichman, manager of the Broadway-Strand, Detroit, has booked "The Sin Flood" for a showing starting November 12.

The Capitol Theatre, Kunsky's newest and most modern theatre in Michigan, is now equipped with Power Projectors. Three new machines were installed there some time ago by the Service Theatre Supply Company of Detroit, who are exclusive Power dealers in Michigan.

The Seattle Strand engagement opens November 11. It will play the Rialto in Tacoma and the Weir, Aberdeen, the 25th.

G. T. Woodlaw, president of the Circle Theatre, Portland, and Mrs. Woodlaw, with Fred Normand, vice president, are spending three or four days in Seattle lining up bookings until the first of the year. The Circle was the first house in the Northwest, it is said, to inaugurate the "open all night" policy.

Seen on Film Row this week, were the following exhibitors: F. F. Wesp, of the Rialto, Wenatchee, who was looking for "My Wild Irish Rose" and found it; R. L. Ruggles, Jr. The Ruggleses own two houses in Chehalis and one in Pee Ell, Wash.; William Ripley of the Bijou, Aberdeen; Henry Newman, Hoquiam Arcade; Fred Mercy, who owns three houses in Yakima, and the regulars, who wear a well beaten path every week.

Captain Lathrop, Alaska pioneer picture man, is down for a month's visit.

Jensen-Von Herberg Lighten Portland, Ore., Restrictions

Slight concessions are said to have been made by the Jensen & Von Herberg interests, of Portland, Ore., who recently placed a restriction of from ninety days to six months upon feature bookings. The restriction is now reported reduced to sixty days, with three houses excepted. These houses are claimed to have offered unfair competition by advertising in their monthly programs feature numbers not yet shown, or still running, at one of the four J. & V. theatres. It is alleged they ran slides to this effect: "Why pay down-town prices when this attraction will soon show at your family theatre at regular prices?"

The second run exhibitors, of which there are forty-nine in Portland, urge the counter claim that there were but three of these offenders, and had the matter been properly taken up with the exchange releasing these pictures, the trouble could have been remedied without the placing of unfair restriction upon all.

The three boycotted exhibitors feel they have grounds for claiming unfair discrimination if the restriction is reduced to others. They also hold that the exchanges meeting the demands of Jensen & Von Herberg will ultimately lose money, as the number of changes J. & V. can give on a weekly basis amounts to but 208 changes a year in four houses, as against 312 changes a year by one house with a six-change policy. A number of the exchanges have not taken part in the controversy and are furnishing the same service as heretofore.

So far the trouble has not been made public, except that the four J. & V. theatres are said to show slides promising that the picture won't show here again this year.

Considerable interest is being displayed here regarding Children's Book Week, which will be observed November 12 to 18. The event is being anticipated by exchangemen and exhibitors who will be guided partly by the recommendations and wishes of patrons who have been invited through a newspaper announcement to indicate their choice.

"Sherlock Holmes" is booked for the leading key towns in the territory for November screenings. It opened in Portland at the Majestic, October 28, to business that looks like a holdover.

A First National Release

COAL STRIKES DO NOT WORRY NORMA

She has "The Eternal Flame." The Strand Theatre, Milwaukee, made this cutout banner over the lobby doors. The flames which vignette the bust are of lighted chiffon worked by a fan.

Cleveland Government Bans Dancing at Picture Houses

Dancing and picture performances won't mix in Cleveland. The new Lexington Theatre, on East Fifty-fifth street, announced in all its ads before opening that after the screen show each evening, the audience would be permitted to dance on the stage. However, someone neglected to get a license to have dancing, and when at the last minute application was made, the authorities refused to issue one. The city contends that a picture show is a picture show and a dance hall is a dance hall, and there will be no such "combination" places in Cleveland. However, no objection has ever been made by the city to the restaurants which have orchestras and dancing.

Book Week will be celebrated in Cleveland the week of November 12, with the Cinema Club and theatre owners co-operating. An effort is being made by the club to have theatres show pictures based upon books from a list chosen by the Book Week committee. There is a big drawback because this list has but a few books, from which pictures were adapted, and most of these are old releases.

The Heights, Monarch, Circle, Alhambra and Liberty Theatres have already announced their intention of co-operating.

One of the pleasant surprises of November, in Cleveland, was the way "The Old Homestead" went over at the Stillman Theatre. The Stillman put on an extra big publicity campaign, including a hook-up with the high school cadets for a special performance, and a hook-up with the Electrical League, on its modern electrical homestead. The picture did a big business and played two weeks.

"When Knighthood Was in Flower" has been booked by the Stillman for an extended engagement, beginning November 26. A big publicity and advertising campaign was started November 1 and efforts are being made to establish a record.

An original state novelty was presented in the Allen Theatre, Hallowe'en Week, during the run of Rupert Hughes' "Remembrance." It was a costume revue staged by Francis A. Mangan, in which about twenty-five fancy dress and Hallowe'en ball costumes were exhibited by girl models. A runway was placed in the theatre and there were four beautiful tableaux. Newspapers paid a great deal of attention to it and the store which co-operated reported many sales.

Los Angeles

Manager Harry Davies, of the Mission Theatre, has signed up for the Harold Lloyd features with Pathe. He outbid all other first run theatres in booking Lloyd's latest, "Doctor Jack." The Lloyd features have heretofore been shown at the Symphony.

Manager Bostick, of Loew's State Theatre, is smiling broadly these days. The smile has been firmly fixed ever since the theatre discontinued vaudeville and concentrated entirely on "The Picture Program." Incidentally, the theatre receipts have shown a jump since the continuous vaudeville was discontinued.

Manager Fred Miller, of the California Theatre, stated that from the manner in which the critics panned Lady Diana Manner's picture, "The Great Adventure," he did not expect to do any big business, but the attendance kept increasing daily and toward the end of the week it was going like a house afire.

T. L. Tally booked "The Eternal Flame" into his Broadway theatre after it had a two weeks' run at the Kinema and did a remarkably big business.

A "Youngster" in the Northwest

Looking for the "Daddy of Them All," the "youngster" of the Northwest was located. At that he can boast of ten years of active contact with pictures. He is Mack DeLong, owner of the Rose Theatre, Sumas, Wash. Mr. DeLong is not yet twenty-one, but he owns one of the prettiest little houses in the territory. He has been everything from janitor, doorman, operator on up since he was a kid in knee breeches, and has a brilliant future ahead of him.

It's always open house for the film salesman who calls on "Mack," although his is 100 per cent. Universal, as he figures his town is just right for that particular product. Following this policy has contributed largely to his success, he says.

You Might Call Louisville the Paradise of Exhibitors

Although there have been a couple of theatres added in the downtown district inside of the last couple of years, the city could undoubtedly support another big picture house, as during good weather all of the leading picture houses are constantly jammed, and it means long waits for seats on Saturdays and Sundays, as well as the last two night shows. Right now the local houses showing good pictures at 30 cents for adults, including war tax, are packing them in. The Alamo Theatre put its prices up to 40 cents for a short time but dropped back to 30 cents.

There has been discussion concerning the possibilities of remodeling a fine new building on Fifth street, erected for a big general market house and of fireproof construction, which made a dismal failure as a market house and was closed. This building could be converted into a picture theatre at relatively low cost. It is within a radius of three blocks of seven theatres, and only a block and a half from Fourth and Walnut, the busiest corner in the city.

City officials of Louisville started a movement the past week to condemn ten feet or so of property on the east side of Fourth street, from Chestnut to Broadway, for widening the street. This would affect the Kentucky Theatre, recently completed, but it is not believed that there is much danger of any condemnation plan being adopted, as the city hasn't the necessary money to undertake any such movement.

Work is progressing on the new Baxter Theatre, in the Highlands, which will cost about $50,000 and which will seat 1,000.

Both the Alamo and Walnut Theatres, of Louisville, have been issuing $5 and $10 ticket books, or coupon books, the tickets from which are transferrable at the box office for tickets. The idea of issuing the books was in connection with a voting contest, to establish popular brands in Louisville, in which a $5 book covers 10,000 votes and a $10 book 20,000 votes, while a 25 cent matinee ticket is good for 250 votes and an evening ticket, 300 votes. Fred Dolle stated that he believed it was the first time a picture house here had issued a coupon book, and that the idea has possibilities for holiday gift use, and could perhaps be worked out to advantage on a discount inducement plan under normal conditions.

The Motion Picture Theatre Owners of Kentucky haven't held a meeting since the State meeting last April, when there were some legislative conditions up for discussion. Indications are that the usual spring meeting will be held next year, but as it will not be a legislative year there will be no rush work, as any work undertaken will be for 1924 when the legislature again meets. The Louisville Photoplay Association, composed of the exhibitors, meets regularly for discussion of general conditions as they arise.

The buildings on Walnut street occupied by the Walnut Theatre, the Apollo Apartments and four shops, have been purchased by local theatrical interests. All of the stock in the buildings was purchased by Joseph L. Steuerle, Fred J. Dolle, Louis F. Steurle and Adolph Reutlinger.

The purchasers announced that they will continue to operate the Walnut Theatre as previously, handling the building as well as the show house. The other buildings will be rented as at present. Extensive improvements in the theatre building are to be made next spring, it was said.

The amount involved in the deal was understood to be in the neighborhood of $100 000.

Kansas City

The Wichita, Palace, Miller and Princess theatres of Wichita, Kas., were merged last week with the formation of the Consolidated Amusement Co., which will operate all four theatres. Officers of the company are: L. M. Miller, president; M. B. Shanberg, vice-president, and Stanley N. Chambers, secretary and treasurer. Mr. Chambers also is managing director of the four theatres. Beginning the last of November, the Princess Theatre will house a stock company.

Phil Ryan, vice-president of the Capitol Enterprise Corporation, is reported to be improving from his recent illness. Mr. Ryan has been confined to his home for about three weeks with pneumonia, and for a while he was seriously ill, but the crisis was soon passed and we are glad to hear that Mr. Ryan is on the road to recovery. Capitol Enterprises control several theatres in Kansas City.

John Donovan Still Managing Pittsburgh's Regent Theatre

Rowland and Clark's Regent Theatre in East Liberty, Pittsburgh, celebrated its eighth anniversary during the week of November 6, with Thomas Meighan, Pittsburgh's own star, in "The Man Who Saw Tomorrow." John P. Donovan has been manager of the Regent since its opening.

J. P. McGovern is no longer manager of the Victoria Theatre, Altoona, Pa. The George Brothers, Jimmie and Athens, are managing and buying the pictures themselves. McGovern is back with the Supreme Productions of Pittsburgh, in the distribution end of the business.

By a deal just closed, Isaac and Jake Silverman of the Strand Theatre, Altoona, Pa., have purchased a plot of ground directly opposite the Gable Arcade, Altoona's largest department store. The consideration was not made known. The Silverman Brothers announced that the acquisition was acquired for the purpose of assisting in the development of Twelfth avenue as a business thoroughfare.

Charlie Richlieu of the Richlieu Theatre, Bedford, Pa., was one of the earliest of the hunters in Pennsylvania. He was accompanied by Dr. Tims, also of Bedford.

William Walker, formerly treasurer of the Gayety Theatre, Pittsburgh, has purchased the Sheridan Theatre, Sheridan, Pa., from Mr. Stanbough.

John Zwick, of the Olympic at Finleyville, Pa., is another of our exhibitor friends who has heard the call of the wilds and shouldered his gun. Don't know yet whether or not he has had any luck.

James Steele, proprietor of the Bellevue and Avalon Theatres, accompanied by his wife and daughter, is going to Stewart, Florida. Mr. Steele expects to build a winter home in that town.

S. Pearlstein has sold the Regent Theatre at McKees Rocks, Pa., to M. Akselrad, the new owner having taken charge the first of November. Akselrad was the original owner of the house, and two years ago sold it to Pearlstein. The latter says he is going out of the theatre business for good. The Regent seats 400.

Monday, November 13, was reopening day for the rebuilt Virginian Theatre, Charleston, W. Va. For the present, First National pictures are the exclusive attractions.

Under roof by December 1 is the goal set by the West Virginia Amusement Company, Fairmont, W. Va., in the construction of the new $300,000 theatre adjoining the Watson Hotel on Main street. Since M. S. D. Brady, secretary of the company, took over the construction work of the theatre, the building has been rising very rapidly. Plans are by Fred W. Elliot, of Columbus, Ohio, and the theatre will probably be the finest in the state, as well as the largest building in Fairmont.

Frank Fairgraves, of the Regent and Princess theatres, Erie, will have his new 1,100-seat State Theatre there ready for opening about December 1.

Wm. I. Forrey, manager of the Exhibitors Film Exchange, who has been absent from his office for seventeen weeks owing to a serious illness, is recovering slowly and it will probably be some time before he will be able to again resume his duties.

St. Louis

The Rivoli Theatre, Sixth, near Olive street, is scheduled to open November 18 with "The Storm." The program will also include International News and a Century comedy. Barney Rosenthal, Universal manager, has spent $25,000 in improving this theatre, which was purchased recently from Harry Koplar.

Henri Chouteau plans to spend $50,000 in improvements at the Odeon Theatre, Grand boulevard at Finney avenue. The entrance will be enlarged by abolishing two of the four stores on the Grand boulevard frontage. The improvement also includes a covered run way along the north side of the building with an opening into the foyer. When the decorations and improvements are concluded the Odeon will be re-opened as a picture theatre.

Yes, It's the Same Dibble

"The name of Dibble brought back memories of my kid days," writes Arthur M. Bowler, assistant manager of the Rialto Theatre, Amsterdam, N. Y., referring to a recent mention, in Regional News and Gossip, of John P. Dibble, of Branford, Conn. Mr. Bowler recalls the days when "Dibble's Moving Pictures" used to play Amsterdam and wants to know if John P. is the same Dibble. He is, as Mr. Bowler must have learned from Mr. Dibble's history published in the last issue, which he evidently hadn't seen when he wrote us.

"Mr. Dibble and I became friends after several visits," he says, "and on one trip, when he played Gloversville, fourteen miles away, he took me with him and I worked the 'effects' in such pictures as 'The Vendetta.' I was not over 8 or 9 years old then. I am thirty now."

Posters Get Baltimore Men in Trouble With the Censor

Benjamin and Milton Caplan, who operate the Clover Theatre, 414 East Baltimore street, and Anthony Moralto of New York, were arrested on warrants sworn out by Miss Marie Presstman, of the Maryland censor board, on October 31. They were charged with having displayed improper posters at a picture theatre. The case came up before Magistrate John H. Stanford in the Central Police Court. Milton Caplan was dismissed, but Benjamin Caplan and Moralto each were fined $50 and costs.

A benefit picture performance was given at the Garden Theatre, Baltimore, on Sunday night, November 5, for the benefit of the Volunteers of America. The playhouse was loaned by William M. Whitehurst, manager.

Religious meetings were held at the Parkway and New Theatres on Sunday, November 5, through the courtesy of Howard S. Jefferson, manager of the former, and Louis A. DeHoff, for the latter.

Through arrangements made by Louis A. DeHoff, booking agent for the Whitehurst Theatrical Interests, all orphans in Baltimore were entertained at the New Theatre during the week beginning Monday, November 6, when "Forget-Me-Not" was the attraction there.

Eugene N. Daly, manager of the New Theatre, went to New York on November 7 to attend to some special work.

Nixon's Victoria Theatre, 415 East Baltimore street, will reopen to the public on November 20 under the management of A. M. Seligman, who managed it before it was badly damaged by fire. The theatre has practically been remodeled at great expense. It is now being operated by the Nixon-Nirdlinger Interests and the Stanley Company of America.

The opening of the New Metropolitan Theatre, North and Pennsylvania avenues, is scheduled to take place on Thanksgiving Day. This house is being built by the Metropolitan Amusement Company of which Frederick W. Schanze is president.

The Echo Theatre, which is operated by J. Zimmerman and booked by Walter Pacey, manager of Pacey's Garden, reopened to the public on November 6.

The Sound of Smacking Lips Is Now Heard in Schenectady

Employes of the Barcli Theatre are already beginning to smack their lips in anticipation of the annual dinner which J. J. Walker, owner of the theatre, gives on Thanksgiving Eve to those on his payroll. The house was opened by Mr. Walker two years ago Thanksgiving. Last year, without saying anything to his employes, Mr. Walker went ahead and planned a fine Thanksgiving Eve repast, with turkey and all the fixings, and then invited those associated with him. The whole affair came as a complete surprise. This year, Mr. Walker has already announced that the affair of a year ago will be an annual one, and to look forward to the biggest kind of a dinner two weeks hence.

William Shirley, manager of the local Strand, is overjoyed because his house will be allowed to retain the name under which it has gone for several years, and which Mr. Shirley believes to be one of its best assets. For a time there was a contention between Mr. Shirley and Max Spiegel, as to who had the legal right to the name "Strand" for their respective Schenectady houses.

Double features are being played up strong in some of the Schenectady houses these days in securing additional patronage. At the Barcli double features prevail with every other bill and the Albany has also swung into double features. Both houses have been watching Fred Elliott's house in Albany, and the effects of double features. At the Barcli this past week, "The Moth" and "The Referee" were coupled up.

Joseph L. Gale, who is known as "Max Spiegel's Man Friday," is spending his time in Schenectady looking after the construction and opening details of "The State."

Miss Janet Moon, only woman manager of a theatre in Schenectady, and who has been handling the Crescent with success for seven years past, is in New York buying film.

"If you have got the pictures, you will do the business," remarked William Shirley, manager of the Strand, to the representative of Moving Picture World this week, when asked as to business conditions in the Electric City. Mr. Shirley is running nothing but feature pictures, straight week runs, from Sunday to Saturday, and when occasion arises increases his prices of admission. And what is more, Mr. Shirley's house is doing a whopping good business these days. For "Orphans of the Storm" admission prices went from 35 to 50 cents, with 65 cents for the loges. Coming attractions at the Strand include "Oliver Twist," "Tess of the Storm Country," "Peg O' My Heart" and "One Exciting Night." Incidentally, it might be stated that "Quincy Adams Sawyer" will have its premiere at the Strand.

Max Spiegel, Walter Hayes, Eugene Falk and Moe Mark, were in town this week, looking over the State Theatre, the latest in the Strand chain. Before leaving, they took a swing over to Troy and inspected the house which is being built there and which will open some time in January.

The Strand believes in good music. One of the leading conductors in the musical world is now directing the twelve-piece orchestra at the Strand. He is Professor Phil Pelz, leader of the band at the San Francisco Exposition in 1915, one time director of the Russian Court orchestra, and a musician known the world over. With him is George Bosliko, a Russian celloist, who also came from the West Coast. There is probably not another city the size of Schenectady in the country, which can boast of an orchestra equaling the Strand's.

San Francisco Exhibitors to Oppose Music Union Demands

The demands of the Musicians' Union for "swing" orchestras and for seven days' pay for six days' work, as well as the payment of the salaries of the "swing" men, will not be granted by San Francisco theatre owners, according to representative members of the industry. The first indication of resistance to the demands is seen in the sudden ending of the Sunday morning concerts of the California Theatre and the reduction of the orchestra of this house by ten men. Other theatres are cutting down the size of their orchestras, and going back to the use of organ music exclusively, and if no agreement is reached with the musicians before the end of the year, when the present wage agreement expires, a lively fight may be expected.

The world's premiere showing of "The Forgotten Law," a picture made in San Francisco by the Graf Productions, Inc., and distributed by Metro, was made at Loew's Warfield Theatre on November 4, and crowded houses at once became the rule.

The Century Theatre on Ellis street, which has been idle for several weeks, will shortly be added to the list of San Francisco's down-town picture houses. It is being remodeled, a projection room built on the ground floor, and will be opened on November 24 with the world premiere of the thrilling Snow production, "Hunting Big Game in Africa With Gun and Camera," controlled by Eugene H. Roth.

The Portola Theatre, one of San Francisco's pioneer houses, is to be closed at an early date, following a showing of the scientific production illustrating the transplanting of glands. About $75,000 will be spent in alterations and redecorations and the house will be reopened the middle of December as the New Portola, with an extended run of "Dr. Jack." The Pompeiian treatment is to be followed out in the new decorative scheme and a theatre of exceptional beauty is promised.

Bargain prices in admissions are being offered by the management of the Francesca Theatre on upper Market street, San Francisco. The regular price of admission is 10 cents for any seat any time but books of twelve tickets are to be had for a dollar.

The Strand Theatre, San Francisco, is installing a $40,000 Robert-Morton organ and is making use of a Fotoplayer temporarily.

Charles Pincus, of the California Theatre, announces the engagement of Harry Thorn as first organist. Thorn recently was with the Liberty Theatre at Portland, Ore.

C. O. Davies, of the Wigwam Theatre, Reno, Nev., was a visitor on San Francisco's Film Row early in November on one of his rather infrequent buying trips. The boys on the avenue would like to see C. O. D. more frequently.

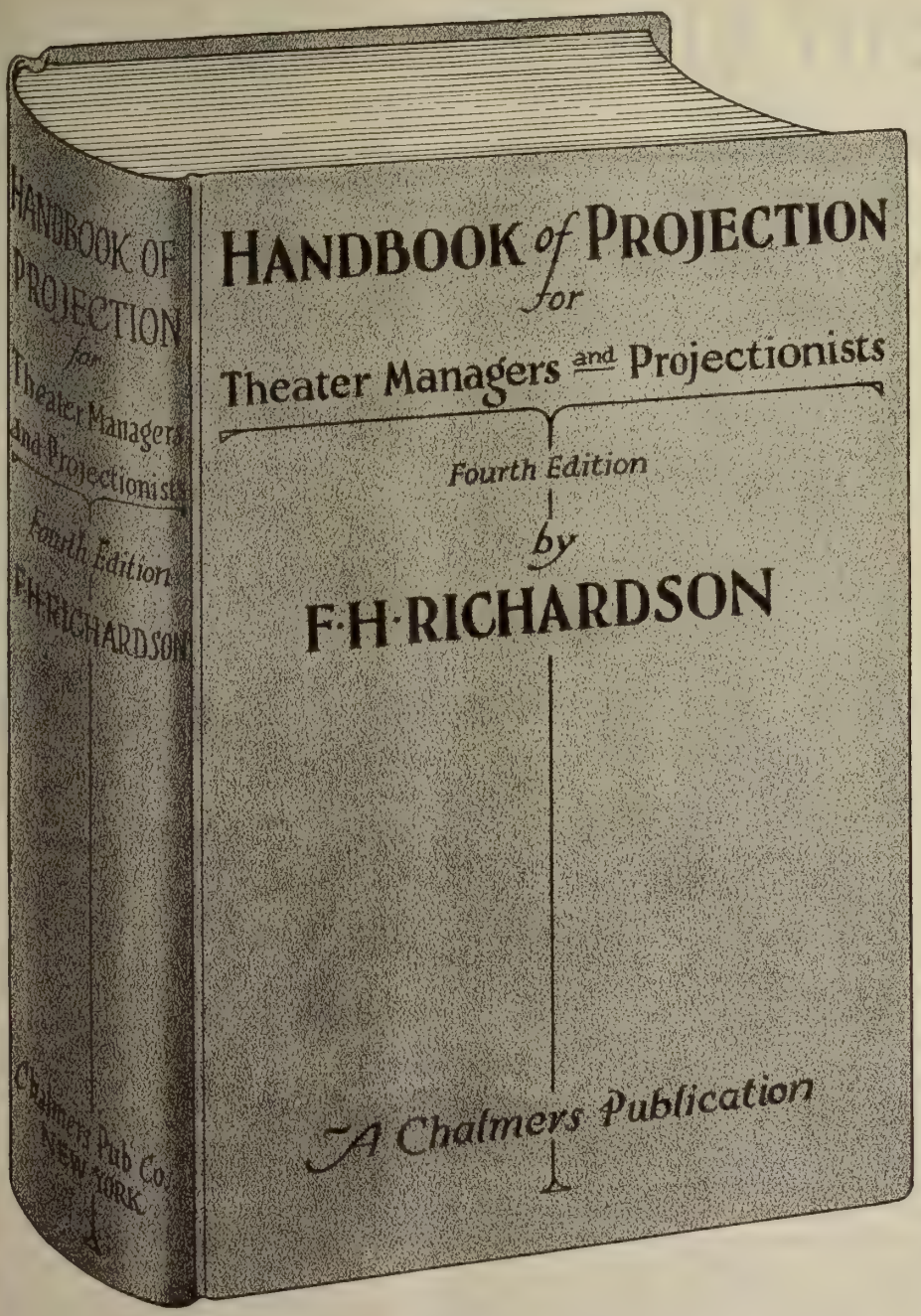
A fire broke out recently on the upper floor of a film exchange building at 292 Turk street but the blaze was confined to two small rooms and the loss was light.

Eugene H. Roth, managing director of the California, Imperial, Granada and Portola theatres, in conjunction with Jack Partington, has moved his offices to the Granada Theatre building.

A First National Release

NUMBER SIX OF THE SEVENTEEN WINDOWS

That's what Jackie Coogan, in "Oliver Twist," got when he played the New York Strand on pre-release. Some of the largest stores on the biggest street were glad to get these appealing paintings.



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News from the Producers

Conducted by T. S. da Ponte

HENRY HULL

Who is co-starring with Mary Thurman in "Midnight," a Syracuse Motion Picture Company feature, to be handled through Producers' Security Corporation

Hodkinson Makes Changes in Sales Force

An announcement comes from the home office of the W. W. Hodkinson Corporation of several important changes in their organization. C. L. Peavey has been promoted to the position of branch sales manager of their Cleveland Exchange. He succeeds C. E. Holah, who will come to New York to work out of the big city as special representative on "Fun from the Press," the "Literary Digest" release of ribtickling comment from the press of the country.

It is said that Mr. Holah's appointment is in recognition of his good work on "Fun from the Press" in the Cleveland territory.

The following changes have also been made. W. F. Marshall, who was booker at the Washington, D. C., Branch, is advanced, because of his knowledge of the territory, to office manager, taking the place of H. A. Gillespie, who has been transferred to the home office to do contract work. P. G. Morris has succeeded L. E. Hobson as office manager of the Denver branch. Mr. Hobson has been transferred to the Los Angeles sales force.

Gerety with Universal

Thomas W. Gerety, assistant advertising manager and art director for the W. W. Hodkinson Corporation, has been engaged to fill an important position in the advertising department of the Universal Pictures Corporation.

Many Aids to Put "Dr. Jack" Across

Pathe announces that every exhibitor playing the Harold Lloyd feature comedy, "Dr. Jack," will be supplied with a wealth of exploitation accessories that will enable him to live up to his best showmanship ideals. These include standard aids and novelties as follows:

Beginning with posters, there will be an augumented supply in two 1-sheets, two 3-sheets, two 6-sheets, and a distinctive 24-sheet. These are in addition to the stock 1-sheet and 3-sheet, which are especially well adapted for cut-out purposes.

Coming to the "Dr. Jack" campaign book—its front cover and inside of cover will be available in either cut or mat form. It will contain many exploitation suggestions which will be in picturized form.

Sixteen black and whites are furnished for newspaper layouts, as well as an augmented array of newspaper advertising cuts and mats, size 1, 2 and 3 columns, plus two quarter-page and one half-page ads; also an extra press sheet, besides the regular stories, on which will appear two half-tone illustrations, available in mat form, and a large pen-and-ink combination available in the same way.

A "Dr. Jack" thematic music score will be furnished. The Harold Lloyd novelty "specs," which have sold so well in connection with other releases, will be furnished for use with "Dr. Jack."

A genuine novelty in the form of cabinet size photographs of Lloyd, autographed by him and which the exhibitor can give away as souvenir portraits, will create a new exploitation field in connection with his productions. A 100-foot trailer will be available.

For lobby display purposes in first-run houses, each Pathe branch office will have at least one set of two oil paintings, size 40x60, on "Dr. Jack."

The Pathe home office is prepared to mail direct to exhibitors a novelty broadside, having the appearance of a doctor's travelling bag, and which, when opened, will tell the story of "Dr. Jack." Besides these, other novelties are in preparation, which are said to make the whole list in a class by itself in the way of screen comedy exploitation.

Service and Your Box Office

Either your box office is a place to collect profits from the showing of pictures, or it's a little coop made to house the ticket seller and keep her on the pay roll with nothing much to do but be decorative.

It's up to you which it is to be.

It is always the aim of Moving Picture World to give you service that will help the box office to fulfill its proper mission as a target for ticket purchasers.

Not the least of our exclusive service-for-exhibitor departments is the Rotogravure Section.

One man said, not long ago, "Yes, very pretty set of stills. But I don't want to look at pictures."

BUT THE PROSPECTIVE PATRON DOES!

That's what those pages of neat and attractive pictures are published for.

Frame them when the films they illustrate are due in your theatre. Put them in your lobby. Use them in window displays. They are pullers; people will look at them, and when you've caught attention you've started a sale; people will remember the title of the pictures they display, and that will back up your other exploitation when the time comes to drag the dimes or quarters in through the little window in the box office.

Rotogravure display, framed and displayed, means dollars.

USE IT AS HUNDREDS OF OTHER EXHIBITORS ARE DOING.

DOUGLAS MACLEAN

Who will make a series of features for Associated Exhibitors

Geo. Beban Honored by Big Officials

George Beban, touring the larger cities with his stage and screen combination of "The Sign of the Rose," was received in Topeka, Kansas, for his appearance at the Orpheum Theatre, under unusual conditions.

Because of the political convention which overcrowded the city, hotel accommodations could not be provided for the star and his company. Whereupon a suite was placed at his disposal in the executive mansion by Governor Henry J. Allen.

Beban's arrival in the city was made noteworthy by the presence, on the capitol steps, of Mayor Herbert J. Corwine and the Governor who presented the actor with a floral key to the city in sight of a great crowd.

Manager C. H. Hooper of the Orpheum had cause to congratulate himself on the result of this official recognition. "The Sign of The Rose" is an American Releasing attraction.

Jones in New Vehicle

The negative of "The Boss of Camp Four," Charles Jones' latest starring production for Fox, has reached the New York offices. The picture is heralded as the most thrilling production Jones has ever been seen in. When one stops to consider that he also played the feature role in "The Fast Mail," that is saying a good deal. Jones has started work on "The Footlight Ranger," his next production.

MARY THURMAN

Who is co-starring with Henry Hull in "Midnight," a Syracuse Motion Picture Company feature, to be handled through Producers' Security Corporation

Universal Starts Work on "Bavu"

The strangest film play in the history of Universal City has entered production.

"The Attic of Felix Bavu" is a weird mystery drama founded on the sensational play of that name written and staged by Earl Carroll in the Earl Carrol theatre in New York. With a masterly hand Carroll pictured the devastating effect of revolution on human morals in the case of the downtall of the orderly state of things in Russia.

"Bavu" is a remarkable character and Wallace Beery will play it.

Forrest Stanley and Estelle Taylor will handle the romantic leading roles. Sylvia Breamer and Martha Mattox will play two important feminine characters.

Nick de Ruiz, "the bad man" of many Universal pictures, has started the portrayal of his biggest role, and Josef Swickard, the French father of "The Four Horsemen," is cast in a principal part, while Harry Carter and Jack Rollens enact two important roles.

Stuart Paton is directing the production from a continuity prepared by Albert G. Kenyon. It will be a Universal-Jewel special.

Named Head of Goldwyn's St. Louis Branch

Goldwyn announces the appointment of J. B. Dugger as manager of its St. Louis branch exchange, succeeding J. Weil, resigned.

Mr. Dugger has had long experience in motion pictures. For the past four years he has been manager of Paramount exchanges in Detroit and in Indianapolis. Goldwyn feels that he is exceptionally well qualified to handle the business of its St. Louis exchange.

Moving Picture World Reviews Are the Best

Five Fox Films for Week, November 13

"My Friend the Devil," another special production, heads the list of five pictures scheduled by Fox Film Corporation for release during the week of November 13, according to announcement this week. The other four include a Tom Mix feature, a Dustin Farnum drama, a Lupino Lane special two-reeler, and an Al St. John comedy.

"My Friend the Devil," directed by Harry Millards to whom goes the credit for direction of "Over the Hill," is a screen adaptation of George Ohnet's famous French novel, "Dr. Rameau." The scenario is the work of Paul H. Sloane, who also wrote the scenario for "Over the Hill," "The Village Blacksmith," "The Town That Forgot God" and "If Winter Comes." Charles Richman, star of the spoken stage, is the featured actor.

"Tom Mix in Arabia," is a melodrama which carries the versatile star from the wilds of the west to the wilds of the East. The story is by Mix and Lynn Reynolds, who also directed.

Dustin Farnum's picture is "While Justice Waits." It was directed by Bernard J. Durning, who directed "The Fast Mail." Irene Rich plays the feminine lead.

Lupino Lane, English pantomimist, comes in the third picture of his first series for Fox, "My Hero." It is a two-reel special directed by Jack Blystone. Al St. John plays his unique pranks in "Out of Place."

Prominent Players in "Midnight" Film

Henry Hull, the young Broadway star, and Mary Thurman started work last week as co-stars in "Midnight," a new comedy drama for Syracuse Motion Pictures Co.

Hamilton Smith, who directed "The Isle of Doubt," and "The Inner Man," in which Wyndham Standing starred for the same company, is directing the feature. Arthur Caldwell is the cinematographer.

The signing of Henry Hull and Mary Thurman is considered an important event in film circles and stamps the Syracuse Motion Pictures Co. as one of the most important producing units in the industry. Henry Hull is one of the most popular stars Broadway ever knew and his present legitimate vehicle is attracting thousands.

Mary Thurman's beauty is a topic in artists' circles and many proclaim her the most beautiful actress on the screen.

The releasing arrangements are in the hands of Producers Security Corporation, which has not yet announced the distribution channels.

Producers Security also handled the former Syracuse productions.

Mayer Film Chosen to Show at Benefit

"Hearts Aflame," Louis B. Mayer's latest film, which Reginald Barker directed and staged, was shown publicly at the Ritz-Carleton grand ball room, last Sunday night, before an audience that packed the big room and which was composed of society people, journalists, statesmen, film personages and the entire membership of the Canadian Club. The event was a benefit for the sufferers of the recent terrible forest fires which wiped out almost an entire province in Northern Ontario. The event was under the auspices of the New York Globe.

"Hearts Aflame," which is from the book "Timber" by Harold Titus, was chosen by the Globe as the chief event on the big programe owing to excellent reports from that paper's Los Angeles correspondent. S. L. Rothapfel of the Capitol Theatre staged the entire show for the Globe.

Governor-elect Alfred Smith headed the list of patrons and patronesses. The patronesses included Mrs. Jerome Napoleon Bonaparte, Mrs. Charles H. Sabin, Miss Mary Garret Hay, Mrs. Arthur Livermore, Mrs. E. L. Doheny, Miss Helen Varick Boswell, Mrs. Walter J. Salmon and other prominent society women.

Mr. Rothapfel staged "Hearts Aflame" in a most ambitious manner, a vivid forest fire effect preceding the picture. The music, a special score assembled by Rothapfel, accentuated the high spots in the film.

The Canadian Club co-operated with the Globe and made an outright purchase of two hundred tickets at five dollars each. The entire capacity ball room was sold at that price.

More than fifteen hundred dollars was realized from the sale of tickets, the entire amount of which was forwarded at once to the Canadian sufferers through the Globe.

David Powell Chosen

David Powell has been selected to play one of the principal male roles in "The Glimpses of the Moon," an Allan Dwan production which will be started soon at the Paramount Long Island studio. Bebe Daniels and Nita Naldi will have the leading feminine parts in the picture.

The Doctors

When it comes to Harold Lloyd in "Dr. Jack," Producer Hal Roach doesn't "present," he "prescribes"—as all the screens of all the lucky exhibitors in the country presently will show. The "prescription" is put up and marketed by Pathe. "Administered" by exhibitors who get in early with their orders, their "patients" will be guaranteed a sure cure for anything that ails them.

Pathe declares, on the verdict of authorities who saw "Dr. Jack" in West Coast previews at different types of theatres, that Lloyd's forthcoming feature comedy will prove even a more popular "prescription" than his current success, "Grandma's Boy." That is because its "ingredients," while equally human, are more numerous and varied.

Cosmopolitan Scene in Dalton's Next

A most cosmopolitan assemblage of people is seen on the stage at Paramount's Long Island studio, where Victor Fleming is directing Dorothy Dalton's newest production, "Dark Secrets." The scene of this meeting place for the various races of humanity is a gorgeous hotel in Cairo, Egypt, with its picturesque courtyard and terraces, its lily-pond and statuary, romantic looking balconies and distant palm trees.

This exotic atmosphere is further enhanced by birds of gorgeous plumage and the foliage of the country which abounds there. The scene is rich with the color of interesting costumes and unusual uniforms as contrasted with the conventional garments of the Americans.

Universal's Gibson Film Completed

Under William Worthington's direction Universal has completed the filming of Edward (Hoot) Gibson's starring vehicle, tentatively titled "Kindled Courage."

Beatrice Burnham will be seen opposite Gibson. She recently appeared in support of Priscilla Dean in "The Flame of Life." Harold Goodwin, Harry Tenbrook, James Gordon Russell, Albert Hart and J. Russell Powell have other important roles.

Eight Pages of Dollars

Are you looking at the pictures in the Rotogravure Section, or do you use them, framed, as lobby display, window display, patronage pullers?

This exclusive feature is sent you in Moving Picture World as a service to add to your exploitation.

The pictures draw attention, create interest, make people remember the films they exploit at a time when the picture is on your screen.

TURN THESE WEEKLY SERVICE PAGES INTO DOLLARS.

F. B. O. Exploitation Men in Exchanges

The work of enlarging the exploitation field force of the Film Booking Offices of America is nearing completion. Before the end of the present month each of the twenty-eight F. B. O. exchanges will be operating with an exploitation representative. The announcement of the policy of stationing an exploiteer permanently in all exchanges was made several weeks ago by J. I. Schnitzer, vice-president of F. B. O. when "In the Name of the Law," a widely exploited production was first released.

To date eighteen men have been added to the staff. These men are working on all of the F. B. O. product and are preparing advance campaigns on "The Third Alarm," the second Emory Johnson production which will be issued as a special early in the new year.

The personnel of the exploitation staff to date is: Herbert Weill, stationed in Albany; Gilbert P. Josephson, stationed in Buffalo; Louis P. Kramer, in Chicago; Harold Wendt, in Cleveland; Geo. Vivian Smith in Cincinnati; A. L. Mitchell in Dallas; Jesse Weil, in Detroit; E. C. Hull, in Indianapolis; Preston Hickey, in Minneapolis; H. W. Fisher, in New Orleans; Chas. Geigerich, in New York; L. Pickrel, in Oklahoma City; Albert Fischer, in Philadelphia; Frank Leonard, in Pittsburgh; A. H. Huot, in Seattle; Philip Greenberg, in St. Louis; C. W. Heath, in Sioux Falls, S. D.; and Wallace L. Rockwell, in Washington, D. C.

Screen Star Club

Six among the screen's best known feminine stars have organized a Texas Club for "purely social purposes," according to word from First National. Florence Vidor, Bebe Daniels, Hope Hampton, Corinne Griffith, Jacqueline Logan and Madge Bellamy are the six charter members of Hollywood's latest organization.

Czech Prince Watching Production at "U" City

Prince Sascha, a member of the ancient house of Thurn-and-Taxis, of Czecho-Slovakia, and a captain in the Czecho-Slovakian army, is now enroute from New York to Universal City, Cal., where he will study motion picture production with a view to the establishment of his own producing company in Czecho-Slovakia.

"My plan embraces gaining all knowledge possible of the American motion picture industry," the prince explained to Universal officials upon the eve of his departure from New York. He had received unqualified welcome to all parts of the vast Universal organization.

"My stay, of course, will be somewhat indefinite. Luckily, I am financially fixed so that I can 'bum around a bit,' as you Americans say, for several months in quest of information and accurate and actual experience. Then, I hope to revolutionize completely the motion picture industry in Bohemia.

Tour of Private Car Advertises Studios

The Hampton Del Ruth studios, formerly known as the Balboa studios, where early motion picture history was made in Long Beach, California, were recently sold to a syndicate of Eastern capitalists.

The present policy of the studios, adopted when Hampton Del Ruth assembled his notable cast for "The Marriage Chance," will continue, and the productions will be distributed by American Releasing Corporation under the Hampton Del Ruth name.

Plans of the new company include the production of four feature pictures with casts as distinguished as that of "The Marriage Chance." Twelve two-reel comedies are also scheduled for production under the supervision of Del Ruth.

A tour of the country in a private car has begun, the object being to publicize not only the name of Del Ruth but that of Long Beach by means of photographs of the city and surrounding country. These will be distributed en route. The car will be thrown open to visitors everywhere it goes and the wonders of Southern California and Long Beach will be described and shown.

Alta Allen, Milton Sills, Henry B. Walthall, Tully Marshall, Irene Rich and Mitchell Lewis—the cast of "The Marriage Chance"—will accompany the touring party for a portion of the journey.

J. Held, Jr., Draws for Big "U" Joy Week

J. Held, jr., famous caricature artist, has been engaged by Universal to make a series of drawings for use in material being put out by Universal for the Universal Joy Week, advertised for December 24 to January 2.

These drawings will include humorous sketches of the various Universal comedians, including Neely Edwards, Lewis Sargent, Lee Moran, Baby Peggy, Joe Martin, Brownie, Queenie the horse, and Maudie the mule.

Many exhibitors already have signified their intention of putting over Universal Joy Week, during the holiday season, and of taking full advantage of Universal's gratis accessories, and the extraordinary booking facilities offered for the showing of Universal comedies during the week.

Margaret Clayton Plays Opposite Carey

Marguerite Clayton is making her first appearance in a California made production in "Canyon of the Fools," in which she plays the leading feminine role opposite Harry Carey. This will be the fourth Carey production for release through the Film Booking Offices of America. Others in the cast include Carmen Arselle, Mignonne, Fred Stanton, Murdock MacQuarrie, Vester Pegg, Charles LeMoyne, Joseph Harris and Jack Curtis.

"Canyon of the Fools" is adapted from the novel of that name by Richard Matthews Hallett, published recently by Harper Brothers, after running serially in the Sautrday Evening Post. It was put into scenario form by John W. Grey. The story has a mining locale.

Title Is "Dark Secrets"

The title of Dorothy Dalton's latest Paramount picture now in production at the company's Long Island studio has been changed to "Dark Secrets." The working title of the picture was "Black Fury." It was written by Edmund Goulding.

A scene from initial Daniel Carson Goodman Special, "What Wrong with the Women?" Distributed by Equity Pictures Corporation

Compson Company Returning

After six weeks in Honolulu, Betty Compson and her company, making "The White Flower," will return to the Hollywood Paramount studio the last of this month. Excellent weather and lighting conditions have made it possible to complete their island and tropical scenes well within schedule.

The beach at Waikiki, the volcano at Kilauea, the famous cliff of the Pali, and other noted Hawaiian beauty spots will be seen in the finished production.

Scenes from "Success" the Ralph Ince Special Production made for Murray W. Garsson; and Brandon Tynan and Mary Astor two members of the all star cast which also includes Naomi Childers, Dore Davidson, Stanley Ridges, Lionel Adams and Gay Pendleton.

New Theatre Opens With "The Storm"

Universal's Jewel production "The Storm," adapted from Langdon McCormick's celebrated stage play, and starring House Peters, will be the first picture to be shown in the New Rivoli Theatre, a new down-town house in St. Louis, word has been received at the Universal home office. The new theatre is expected to open its doors next week.

The New Rivoli, it is understood, is a new house built upon the site of the old Royal Theatre. It will be a first run house, and is said to be one of the most artistic theatres in St. Louis.

Contracts for Runs in Japan

Cable reports received by E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation, from Tom D. Cochrane, general manager of Paramount's offices in Japan, report the signing of contracts for first runs in a leading theatre in each of the five largest cities, Tokyo, Osaka, Kyoto, Kobe and Yokohama.

Charles Maigne to Write Scenario

Charles Maigne, well-known director and scenario writer, will write the scenario for Maurice Tourneur's production of "The Isle of Dead Ships," which is to be filmed at the United Studios. This is the first of a series of four Tourneur productions that will be presented by M. C. Levee for First National release.

At Universal City

"His Good Name" will be filmed as an all star special production at Universal City. The William Slavens McNutt story was published serially in Collier's Weekly and later as a novel.

Woman's Magazine to Present Movies

As part of its program in the interest of better films, the Woman's Home Companion is presenting a series of two-reel dramas and comedies of American home life, which it is said, reflect in plot and artistic standards the spirit of the magazine. The entire plan of production is unique from plot to treatment, it is stated.

Each month the editor selects a big and vital idea set forth in the pages of the magazine in a special feature article, an essay or an editorial, written by an authority or expert on the topic. On this idea or theme, a motion picture scenario is written. These plays are not educational, neither do they offer propaganda. They are entertainment based on some big idea or theme.

The first of the series is "This Wife Business," a comedy drama, based on a special article written by Alice Ames Winter, president of the General Federation of Women's Clubs which will appear in the Woman's Home Companion for January under the title of "What is Your Market Value, Madam?" It is based on the survey of the work done by women in the home, now being made by the U. S. Census Bureau, and it deals with the economic value of the home-maker.

The second film is called "Disposing of Mother" and deals with the influence of modern thought on the middle-aged woman. It will be of special interest to those who have been worrying over the prevalence of the flapper type and the disappearance of home life in America.

Another feature in which these films differ from their predecessors is in the method of production. Associated with the technical producers are experts from the editorial staff of the magazine whose knowledge is utilized in the stage settings, the selection of furnishings and fittings, and the costuming of the roles. The object is to present home-like settings in good taste.

The films are being produced at The Estes Studios, West 125th Street, Manhattan, by the Aralma Film Co., Inc., whose president is Albert St. Peter. The director is Arthur J. Zellner, who has been identified with the production of motion pictures on the Pacific Coast and in New York, particularly with the Metro Company.

Two Paramounts for Release on Nov. 20

William de Mille's production, "Clarence," with Wallace Reid, Agnes Ayres and May McAvoy, and Alice Brady in "Anna Ascends" are the Paramount feature releases scheduled for November 20.

Clara Beranger wrote the screen adaptation of Booth Tarkington's "Clarence," which was produced on the New York stage in 1919 and enjoyed great popularity. The picture is said to be packed with laughs from beginning to end.

"Anna Ascends" is an adaptation by Margaret Turnbull of the stage play by Harry Chapman Ford. The director was Victor Fleming, who directed Douglas Fairbanks in "When the Clouds Roll By" and whose experience dates back to the old Fine Arts days.

Miss Brady is seen in the role of a Syrian girl who has come to the United States to try to realize her ambition to be a successful author.

Miss Brady's leading man is Robert Ellis, while David Powell, Nita Naldi and Charles Gerrard are seen in semi-heavy roles. Others in the film are Edward Durand, Florence Dixon, Frederick Burton and Grace Griswold.

Fred Santley with Cosmopolitan

Frederick Santley, brother of Joseph Santley, and who himself has been featured in many of Broadway's biggest successes, returned to the silent drama this week, after an absence of more than ten years, when he began work in "The Go Getter," a Cosmopolitan picturization from a Peter B. Kyne story, featuring Seena Owen and T. Roy Barnes, and directed by E. H. Griffith.

Playgoers Film for Release Nov. 19

"The Man Who Waited," is the five-reel drama which Playgoers Pictures has set for release November 19. It is said to be a combination of a heart-throbbing romance with a succession of thrills and action in every scene.

In the cast are Frank Braidwood, Inez MacDonald, Vonda Phelps and Jay Morley.

Miss Vidor Selects Cast for Film

Word received at Associated Exhibitors offices in New York from the west coast tells of the selection by Florence Vidor of the cast for her forthcoming production of Booth Tarkington's novel, "Alice Adams." Claude Gillingwater, Margaret McWade, Harold Goodwin, Vernon Steele, Thomas Ricketts and Fay Holderness have been engaged.

Rowland V. Lee is directing.

Reproduce Board of Trade for Film

Ranking in size and elaborateness of detail with the largest sets ever made for a motion picture, is the reproduction of the Chicago Board of Trade, the present scene of Cecil B. DeMille's activity in his new Paramount picture, "Adam's Rib," by Jeanie MacPherson. As there was not sufficient space at the busy Lasky studio for this setting with its thousands of square feet, the former Realart studio was re-opened for its accommodation. Two complete stages were thrown together at the Realart plant to provide sufficient space.

It is in the Chicago Board of Trade that Milton Sills, a wheat broker, plays out strongly dramatic situations which also involve Elliott Dexter, Theodore Kosloff, Anna Q. Nilsson and Pauline Garon. The modernity of the Board of Trade is well set off by Mr. DeMille's earlier settings in the production which shows a Natural History Museum and its towering skeletons of prehistoric dinosaurs which roamed North America something like fourteen million years ago.

Company Back from Europe

The Cosmopolitan Productions Company, which has been in France six weeks making the picturization of Blasco Ibanez's story, "The Enemies of Women," returned home on the S. S. Olympic.

It is said to be the first time an entire company was sent abroad to work on location.

"At Large" Changed to "The Pilgrim"

Charlie Chaplin's new First National comedy, the title of which he has switched from "At Large" to "The Pilgrim," was recently given an unannounced purview at a Los Angeles theatre. Reviewers are said to have given it a favorable send-off.

Edna Purviance has the chief feminine role.

New Casting Director

William Cohill, formerly in charge of the motion picture department of the Actors' Equity Association, has been made casting director at the Long Island studio of the Famous Players-Lasky Corporation. Ned Hay, who has held the post since the re-opening of the studio, will be a special assistant to E. C. King, studio manager.

Big Race Scene

The famous Grand Prix, the feature race of the sporting year at Buenos Aires, Argentina, was duplicated by Director Sam Wood during the closing days of "My American Wife," Gloria Swanson's latest Paramount picture. This story of life and love in a colorful Southern Republic was written by Monte M. Katterjohn, based on a story by Hector Turnbull.

Maberry, Producer, to Film Novel Soon

Cecil E. Maberry, who resigned recently from Goldwyn, with whom he held the positions of chairman of the sales council and vice president of the distributing organization, has just announced that he is going to produce pictures.

Mr. Maberry's fine record during twelve years of experience in the business is especially well-known in the Middle West. The past year, following his appointment to the home office, has given him a much broader field, however, by affording close contact not only with the film men of the East, but in all parts of the country where various trips have taken him.

In Chicago film circles the standard of his services is perhaps better understood than anywhere else. For four years he held the position of exchange manager of Goldwyn's Chicago office. His comprehensive understanding of the moving picture industry as it affects the exhibitor as well as the producer and distributor rendered him unusually qualified, and fully deserving of the high esteem in which Chicago film men hold him. At the time of the formation of the Chicago Film Trade Association, about two years ago, he was elected president by a unanimous vote. This was a position that required just his ability to see more than one side of a question, a fact that his many friends fully realized.

Similarly successful was his previous experience as manager of the St. Louis exchange, where he spent two years. The "100 per cent. Maberry" banquet, which was given him by the film men of St. Louis on December 22, 1918, is a well-remembered event. Shortly before his departure for Chicago, he was voted the most popular man in the picture business at a meeting held by the National Association of Moving Picture Exhibitors.

The Goldwyn Company's appreciation of his services is expressed in the following letter signed by F. J. Godsol, president.

"I beg to state that Mr. Maberry's resignation was a cause of sincere regret to the Goldwyn Company. He was one of the early pioneers in the Goldwyn organization, having completed his fourth year of important service."

Mr. Maberry is in New York at present completing plans for incorporating the new company. He has already negotiated for the motion picture rights to a new novel, "A Warning to Wives," which will be published at an early date. Hester E. Hosford, author of the novel, has written a number of distinguished works, the most popular of which is "Woodrow Wilson: His Career and Public Policies," published by Putnams a few years ago. Her new novel is said to be peculiarly adapted to a screen translation, and entirely in keeping with Mr. Maberry's purpose in presenting only superior features.

Plans for production, including negotiations for studios, stars and director, will be announced in detail soon.

Universal Lists Big November Releases

Universal's five-reel attraction release schedule for November calls for four of that company's best feature productions, including outstanding pictures by Herbert Rawlinson, Gladys Walton, and Edward (Hoot) Gibson, and an all-star picture of unusual strength featuring Marguerite de La Motte, Matt Moore and Ralph Graves.

The list is as follows, in the order of release: "Another Man's Shoes," starring Herbert Rawlinson; "The Lavender Bath Lady," starring Gladys Walton; "Ridin' Wild," starring Ed (Hoot) Gibson, and "The Jilt." They are scheduled for release November 6, 13, 20 and 27 respectively.

"Another Man's Shoes," is said to be one of the most unusual Rawlinson pictures ever made.

This picture was adapted from a novel by Victor Bridges. It was directed by Jack Conway. Rawlinson was surrounded by a big cast for this feature, including such established players as Barbara Bedford, Una Trevelyn, Joseph Swickard, Harry Carter, Jick de Ruiz, Jean de Briac and Nelson McDowell.

"The Lavender Bath Lady," starring Gladys Walton, was adapted from a story by Shannon Fife, and was put into screen form by George Randolph Chester famous American novelist, now an outstanding figure in the Universal City scenario staff. King Baggot, directed. Among the members of the cast are Edward Burns, Charlotte Pierce, Tom Ricketts, Albert McQuarrie, Earl Crain, Harry Lorrain and Mary Winston.

The third Universal release for November is another of Gibson's rollicking comedy features in which lively action, hard riding, amusing situations, clever characterizations and pleasing sentiment are combined into an ingenious whole. "Ridin' Wild" was directed by Nat Ross, the young director who made "The Galloping Kid," one of Gibson's most successful comedy-westerns. The latest Gibson picture is from the pen of Roy Myers, who also made the screen adaptation. The cast includes Edna Murphy, William Welsh, Gertrude Claire, Wilton Taylor, Wade Boteler, Otto Hoffman, Burton Wilson and Jack Walters.

"The Jilt" was directed by Irving Cummings from a story by R. Ramsey, published in the Saturday Evening Post. The strong cast includes Marguerite de la Motte, Matt Moore, Ralph Graves, Eleanor Hancock, Ben Hewlett and Harry DeVere.

Says "The Flirt" Is Extraordinary Film

"The Flirt," Hobart Henley's Universal picturization of Booth Tarkington's well known novel, has been received in New York and reviewed by Universal officials. They hail it as an extraordinary picture that will create a sensation as soon as it is shown to the public.

The title role is taken by Eileen Percy. Her work as Tarkington's selfish, trouble-making heroine is said to be the greatest of her career.

Of no less importance are the other members of the cast. They are Helen Jerome Eddy, George Nichols, Buddy Messenger, Lloyd Whitlock, Edward Hearn, Dorothea Wolbert, Nell Craig, Harold Goodwin, Bert Roach, Lydia Knott, William Welsh and Tom Kennedy.

It is expected that the picture will be ready for release around the first of the year. It will follow "The Kentucky Derby" on Universal's Jewel release schedule.

Pictures "Shot" in Locale of Stories

For no less than six of the super-productions to be included in the big twenty for the current season, Goldwyn Pictures Corporation has sent, or will send, directors and players to foreign lands.

Plans are now being made for the sending of the "Ben Hur" company to Palestine and Italy in order that no time may be lost when the director and players for this greatest of all Goldwyn pictures have been selected.

Many of the scenes for the screen version of Thomas Hardy's "Tess of the D'Urbervilles," which Marshall Neilan will produce in association with Goldwyn, will be taken in rural England. Many of the scenes for "Six Days" have been photographed in Paris.

In making "Sherlock Holmes," a recent Goldwyn release, Director Albert Parker with the star, John Barrymore, and several of the principals went to London in the pursuit of realism.

Goldwyn sent Director Maurice Tourneur and three of the leading players in "The Christian" to England to make many of the big exterior scenes.

Director R. A. Walsh and the complete cast for Goldwyn's first Carey Wilson picture, "Passions of the Sea," were sent to Tahiti, where almost the entire photoplay was made.

"Runaway Girl" Finished

Universal has completed the production of the Ladies' Home Journal story, "The Runaway Girl," previously titled, "Gret'n Ann," which Louis Dodge wrote and which Hugh Hoffman scenarized as a starring vehicle for Gladys Walton. King Baggot directed.

Moving Picture World Publishes the Best Reviews

Magazine Story for Gladys Walton

The Universal Pictures has obtained the film rights for "The Chicken That Came Home to Roost," a clever story by Frederic Arnold Kummer, which has just appeared in the November issue of the Cosmopolitan. It will be used as a Gladys Walton vehicle.

Making Good Progress

Marshall Neilan has received a cablegram from Frank Urson, his associate director, who is in England shooting scenes for Mr. Neilan's second production in association with Goldwyns, "Tess of the D'Urbervilles." Mr. Urson reports weather conditions very favorable for film work, with now and then a regular London fog to give atmosphere.

Record Business Is Reported

Returning last week from Cleveland and a tour of key cities in that district, Edgar O. Brooks, Pathe serial sales manager, reports record business assured for this fall.

"Throughout this district" said Mr. Brooks, "I found the immediate prospects for Pathe serials outstripping our most optimistic expectations.

Said to Have Been Well Received

"Breaking Home Ties," released by Associated Exhibitors November 12, got off to a splendid start, according to a statement given out at the offices of that organization. It is a six-part feature presented by E. S. Manheimer.

The early scenes of the picture are laid in Russia and the remainder in New York City. In the cast, are Richard Farrell, Arthur Ashley, Lee Kohlmar, Rebecca Weintraub and Betty Howe.

Popular Players in Cast

Harold Lloyd's supporting cast appearing in "Dr. Jack," the five-reel comedy which Pathe shortly will release, illustrates the comedian's purpose to enhance in every way the feature quality of what both he and Pathe consider the greatest of all his productions. Mildred Davis, who plays the heroine role, has won wide personal popularity as Lloyd's leading lady in all his comedies produced during the last three years. Other celebrated favorites of screen and stage appearing in "Dr. Jack" are Eric Mayne, John T. Prince and Norman Hammond.

Warning!

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Such a proposition has never been authorized by the publishers of MOVING PICTURE WORLD and anyone making such false representation is liable to arrest.

Wide Variety in List of F. B. O. Productions

The pre-holiday release schedule of the Film Booking Offices of America will include a society drama, a romantic costume melodrama and an old-fashioned love story, all of which will be available to exhibitors between now and the first of the new year. The three forthcoming F. B. O. releases for the current year are "Thelma," a Chester Bennett production starring Jane Novak; "When Love Comes," in which Helen Jerome Eddy is presented by Ray Carroll; and "Captain Fly-By-Night," announced as the most ambitious effort of Johnnie Walker's screen career. This strong array, states F. B. O., will afford exhibitors material for the expected big holiday business.

"Thelma," the current F. B. O. release, is a screen adaptation of Marie Corelli's novel of the same name which has had a wide circulation for the past twenty years and as a stage play has been a consistent favorite among stock companies. Mr. Bennett announces this production as the most pretentious of his career. It presents Miss Novak as the Norwegian peasant girl whose marriage casts her into the midst of London society. One of the features of the production is a lavish fashion display. Vernon Steele is opposite the star and the supporting cast includes Gordon Mullen, Barbara Tennant, Bert Sprotte, Harvey Clark, June Elvidge, Wedgewood Nowell and Harry Lounsdale. The screen adaptation was made by Thomas Dixon, Jr., and the photography is by Jack Mackenzie.

In "When Love Comes" Helen Jerome Eddy is seen for the first time as a star in her own name. The locale of the story, which was written by Ray Carroll, is a small New England town. It is primarily a romance developed with many thrilling scenes, and is described as a delightfully human story of an old-fashioned girl. Harrison Ford, among the most popular leading men of the screen, is opposite the star. William A. Seiter, who directed many past F. B. O. productions, was behind the megaphone. The supporting cast includes Fannie Midgeley, Claire Dubray, Joseph Bell, Gilbert Clayton, Buddy Messenger and Molly Gordon, J. Barrows and Fay McKenzie.

"Captain Fly-By-Night" has been in production for the past three months at the R-C Studios and was only recently completed. It is a story by Johnston McCulley, author of "The Mark of Zorro," and the locale is the California of 1824 when that country was under Spanish rule. Johnnie Walker is cast as a mysterious stranger who appears on the King's highway and is suspected of being the notorious bandit, "Captain Fly-By-Night." The climax as staged by Director William Howard is a battle scene in which five hundred extras take part. Shannon Day is Walker's leading lady. The Spanish costuming makes a colorful background for the action, states F. B. O.

Noted Movie People End Tour of Russia

Associated First National Pictures, Inc., sends word that Joseph M. Schenck, the Misses Norma and Constance Talmadge and their mother have completed their tour of Russia and have arrived in Berlin.

In Russia, Mr. Schenck had several important conferences with representatives of the Soviet Government, who urged the producer to film a big motion picture in Russia to acquaint the world with conditions there. Mr. Schenck is reported to be seriously considering the matter.

The Talmadge party will sail for America, according to present plans, on November 16

Meanwhile Director Frank Lloyd has completed the continuity for Norma's next production, which is to be a picturization of Bayard Veiller's "With the Law."

It is expected that the Talmadge party will arrive in Los Angeles about December 1, and actual "shooting" will start immediately.

F. B. O. Will Give Wide Advertising to "Fighting Blood"

The release of the series of F. B. O. "Fighting Blood" pictures will be preceded by a national advertising campaign which will start immediately in Collier's magazine. H. C. Witwer's stories, from which the pictures have been adapted, are now running in that magazine.

The campaign has been arranged so that the F. B. O. advertisement will run in each issue together with one of the Witwers' stories. There are twelve stories in this series which are appearing at regular intervals in Collier's and it is expected that this campaign will awaken the interest of the many thousands who are reading the stories.

While all of these pictures carry the same characters and the same theme, each is distinct and complete in itself and is not to be considered in any way as an episode.

Two subjects have already been completed at the R-C Studios under the direction of Mal St. Clair, who has selected for this important position and taken from the Carter De Haven unit, where he had been directing the F. B. O. comedy star in his series of domestic two-reelers. The first is entitled "Fighting Blood," giving its name to the entire series.

The love interest is carried through the whole series and plays an important part in every picture. George O'Hara is featured as Gale Galen, and opposite him, as Judy Wilcox, appears Clara Horton, both young screen players of pronounced ability and representative of the youth of America.

Harlam to Play in Support of Negri

Macey Harlam has been added to the cast of Pola Negri's first American-made picture, "Bella Donna," according to an announcement made by Producer George Fitzmaurice.

Harlam will be remembered by theatre-goers for his remarkable characterizations in notable stage productions..

It was Harlam's work in the George Fitzmaurice production of "The Right to Love" which won him his role in the current Fitzmaurice picture.

Although the cast of this first Pola Negri picture is small in numbers, it is high-calibered in quality. Supporting Miss Negri are Conway Tearle, Conrad Nagel, Claude King and Macey Harlam. One or two other players remain to be selected as the picture progresses. Ouida Bergere adapted Robert Hichens' novel to the screen.

For Sale Cheap

365 theatre chairs, veneered backs and seats, iron frames, sections of 5. Used 3 years. Also projection booth, drop curtains, scenery, footlights, electric switches, etc. Picture theatre being discontinued. Senate Company, 403 Warren Street, Hudson, New York.

Paramount's French Star Arrives in New York

Charles de Roche, Paramount's new star, arrived in New York Sunday on the France, enthusiastic over the opportunity to appear in American-made pictures and fired with the ambition to make good as he has in Europe where he is regarded as the foremost screen actor appearing in romantic roles.

He is making his headquarters at the Commodore while in New York and on Sunday will leave for California with Victor Fleming, who will direct him in his first picture. This will be "The Law of the Lawless," by Konrad Bercovici, in which he will play opposite Dorothy Dalton.

Increases Cast

As sequence follows sequence in "Adam's Rib," by Jeanie Macpherson, Cecil B. DeMille's newest production for Paramount Pictures, new faces are appearing in the cast.

Latest to be added are Theodore Kosloff and Wedgewood Nowell.

The featured players are Milton Sills, Elliott Dexter, Theodore Kosloff, Anna Q. Nilsson and Pauline Garon. Others are Julia Faye, Clarence Geldart, George Field, Robert Brower and Forrest Robinson.

"Follies" Beauties Are Filmed

A group of Broadway's most famous beauties are appearing in Cosmopolitan's picturization of "The Enemies of Women," Vincent Blasco Ibanez's latest story, which Alan Crosland is directing. By an arrangement entered into with F. Ziegfeld, Jr., a number of beauties from his famous "Follies" are in the group, including Edna Wheaton, Helen Lee Worthing, Vivian Vernon, Polly Nally, Addie Rolf, Marie Shelton and Nellie Savage.

Lionel Barrymore and Alma Reubens are featured in the picture, while others in the cast are Pedro de Cordoba, William "Buster" Collier, Jr., W. H. Thompson, Gareth Hughes and Gladys Hulette.

Says Picture Will Be Realistic

"Within the Law," Norma Talmadge's next starring attraction to be released by First National, will have all the trimmings of realism, First National says.

Many of the scenes will be filmed in the natural settings of Auburn prison, the Tombs and the New York subway. Frank Lloyd will direct.

Unusual Activity

Miss Bert Parker, one of the successful film exporters operating from New York, reports unusual activity in the Latin-American field during the past two months. Miss Parker states that she is in the market for as many good society dramas as she can get.

Goldwyn Film from "Sapho"

Goldwyn is releasing another motion picture made from one of the world's greatest novels. And this time with a world famous star in the leading role.

The star is Pola Negri. The picture is "Sapho," made from Alphonse Daudet's most famous novel of the same name. By arrangement with Export and Import Film Company, Goldwyn has acquired this production for release at an early date.

"Sapho" was written by Daudet for his son, Leon, who also became a novelist, for the latter to read when he should become twenty years of age.

Pola Negri first sprang into prominence in this country when "Passion" was released. Since then she has appeared in "Gypsy Blood," and a picture version of "Sumurun," called "One Arabian Night."

Critics Give High Praise to "Tess"

Despite the fact that Mary Pickford doesn't need any vote of confidence from the public, the public gave her a most unanimous one at the world's premiere of her re-creation of "Tess of the Storm Country" at the Strand theatre, New York.

The crowd that packed the Strand to capacity all during the afternoon was augmented almost into a mob in the early evening by the thousands that sought admission in view of the announced personal appearance Miss Pickford made at the first evening showing. Lines formed both up and down Broadway to the ticket office.

That Miss Pickford decided wisely when she permitted her love for the character Tess to induce her to make a new and up-to-date "Tess of the Storm Country" for United Artists Corporation release was quickly proven by the throngs that daily flock to see the new picture, as well as by the published verdict in the way of reviews by the critics for the New York newspapers.

"The new 'Tess of the Storm Country' is the greatest picture Mary Pickford ever made," said the critic for the Evening Mail. "It is more than that. It is one of the great pictures of motion picture history."

"To say that we think 'Tess' was and is the best thing Mary Pickford has ever done is but to plagiarize, for it has been said many times before," said Don Allen in the Evening World. "Pictures have progressed and Miss Pickford's new 'Tess' has kept abreast of the rush of the times."

"The new version of 'Tess of the Storm Country' is the finest achievement of Mary Pickford's career," said the reviewer for the Evening Telegram.

"Mary Pickford's re-creation of 'Tess of the Storm Country' is not only a vast improvement on her first picturization of this story, but it surpasses infinitely most movies that are now in their first blush," said the New York Sun's review. "It seems by far the best picture ever turned out by a film actress."

"Mary Pickford is just as winsome in 'Tess of the Storm Country' as she was eight years ago," says the New York American critic.

"Mary Pickford will lose no popularity in her re-creation of 'Tess of the Storm Country' for it is an excellent film and one which cannot fail to please and entertain any audience," said the critic for the Daily News.

"Miss Pickford probably has never acted a part more beautifully than she acts this one," said the New York World review. "With the aid of modern methods a much more colorful and holding picture has been made."

"Mary Pickford's 'Tess of the Storm Country' at the Strand is not the old 'Tess' revamped or revived, but an entirely new production with all the modern methods of photography and lighting," said the review for the Morning Telegraph.

"Mary Pickford never has had, and probably never will have again, so excellent a vehicle for the exploitation of her natural and dramatic talents as 'Tess of the Storm Country,'" said the Globe reviewer.

"Miss Pickford has a new success to her credit," said the critic for the Evening Journal. "One loves Tess for her sweet simplicity and unspoiled faith as for her spirit and spunk when viciousness peers through the window and villainy stalks through the door."

"'Tess of the Storm Country' is unquestionably a success," said the review for the Herald, "and is sure to be a highly profitable production. It is performed with much grace, charm and intelligence. Miss Pickford, herself, is splendid. That goes without saying. The direction is skillful and the photography is beautiful."

"Mary Pickford makes Tess real in her new 'Tess of the Storm Country' for Miss Pickford acts," said the critic for the Times. "She scampers and skips about in her old familiar ways, but she also acts. She has intensely human moments. Her pantomime is subtle and finished."

"The unusual Mary Pickford makes this an unusual picture," says the critic for the Tribune. "She is perfectly beautiful."

Duplicate Hospital for Picture

What is probably the most striking hospital interior set ever built for a motion picture is the one constructed in the Cosmopolitan Studios for the picturization of "The Go-Getter," a Peter B. Kyne story, work on which was started this week. In this particular scene, disabled soldiers play a prominent part.

In order to make it perfect in every detail, Director E. H. Griffith arranged with Dr. William V. Healey, staff surgeon of the Reconstruction Hospital at Central Park West and 100th street, to collaborate on its construction. As a result the set is a faithful reproduction of the interior of the Reconstruction Hospital from which it was designed.

In order that these scenes of "The Go Getter" would have the proper atmosphere, Griffith also arranged with Dr. Healey, who saw service in France as a major in the Medical Corps, to have four disabled soldiers, all patients in Reconstruction, appear in the hospital scenes.

"The Go Getter," one of Kyne's most popular stories, is being made from a scenario by John Lynch. T. Roy Barnes and Seena Owen are featured in the picture, and others in the cast include Frederick Santley, Tom Lewis, William J. Sorelle, William Norris, John Carr and Jane Jennings.

Big Latin-American Deal Closed

A big deal for Latin-America has been closed recently between the Vitagraph Company of America and the Jupiter Film Corporation, of 1482 Broadway. The Jupiter Film Corporation has contracted for the exclusive distribution rights of its entire production for 1923-1924-1925 for in a large section of Latin-America.

Alfred Weiss Lauds "Between Worlds"

Alfred Weiss, newly elected president of Artclass Pictures Corporation, is actively engaged with distribution plans for "Between Worlds," the special feature sponsored by this organization.

Following a private viewing of this film recently, Mr. Weiss said: "I have never before witnessed a picture which possesses the remarkable attributes of 'Between Worlds.'"

Norma Talmadge in Selznick Revival

Another of the Selznick revivals has been shipped to Select branches throughout the country for release November 12. This time it is Norma Talmadge in "The Secret of the Storm Country."

During the last year the Select company has released a number of the popular pictures starring both Norma and Constance which were made early in the careers of these stars. Thy have proved particularly big box-office attractions, Selznick states.

"The Secret of the Storm Country" is from the novel by Grace Miller White. The star appears in the role of "Tess." The direction is by Charles Miller.

Runs 3 Weeks

Despite three days of heavy rain, "East Is West," with Constance Talmadge, has just ended its third week at the Tivoli Theatre, San Francisco. The record bears out pre-release opinions of the Constance Talmadge attraction which opens next week at the New York Strand.

Leaves for Brazil for Conference

Henrique Blunt, New York representative of the Companhia Brazil Cinematographica of Rio de Janeiro, S. A., is leaving for Brazil this month in order to plan with F. Serrador, the president of the concern in question, the future activities of the company in this country and elsewhere. The Brazil Cinematographica has been exporting American films for exhibition in Brazil during the last two years, but the firm intends to enter the General Export business in the near future.

During his stay in this country at the head of the New York branch of his company, Mr. Blunt has impressed all those that came in contact with him in a business way with his evident knowledge of the market, his experience in the export field and his manifold activities in overseas trade.

Miss Bert Parker will be in charge of the business of the Brazil Cinematographica during the absence of Mr. Blunt.

Mothers Body Praises "Knighthood" Film

That "When Knighthood Was in Flower," the Cosmopolitan picture starring Marion Davies, is educational as well as splendidly entertaining, alike to young and old is the verdict of the City Mothers Association of Los Angeles. This important and influential organization has sent a letter to Sid Grauman, owner of the Rialto Theatre in Los Angeles where the picture is now showing to capacity houses commending him for bringing such a wonderful picture to Los Angeles.

Women's organizations from coast to coast are hailing this picture as an example of what all photoplays can and should be—a clean, wholesome picture, absorbingly interesting yet without a suggestive taint in it, says Cosmopolitan Productions.

Cameramen "Shoot" Ex-President

In view of many important Democratic victories in the recent election, some unusual pictures of ex-President Woodrow Wilson, appearing in Selznick News No. 1092 are of particular interest, Selznick says.

All the aspects of the "Tribute Rally" held before Wilson's home recently were filmed by the Selznick cameraman and special emphasis is placed on the story in the news reel. There are also a wide variety of other interesting scenes.

Universal Announces Mid-Winter Releases

A new group of nine pictures, to be released during mid-winter, is announced by the Universal Pictures Corporation, and will be known as the Laemmle Nine. Each of the nine pictures carries the personal endorsement of Carl Laemmle, president of the corporation.

The Laemmle Nine is the third group of nine attractions in the Universal 1922-1923 release schedule. The first group, the Winning Nine, was released in August, September and October, and the second group, called the Prosperity Nine, is now being released. The Laemmle Nine will be released, one each week, beginning on Christmas Day.

The new release group contains pictures by several of Universal's leading stars, as well as several special cast pictures made by players of great popularity and ability. In the order of their release the Laemmle Nine consists of "A Dangerous Game," starring Gladys Walton; "The Flaming Hours," a Frank Mayo picture; "The Ghost Patrol," with a special cast; "Kindled Courage," starring Ed (Hoot) Gibson; "The Scarlet Car," starring Herbert Rawlinson; "The Power of a Lie," with a special cast; "The First Degree," another Mayo feature; "The Love Letter," another Gladys Walton picture, and "The Gentleman from America," a second Gibson vehicle.

"Pawned" in Many Leading Theatres

"Pawned," the big J. Parker Read, Jr., production which Select Pictures Corporation are distributing, has started its trip through the theatres of the country by grabbing off bookings in many of the leading houses. It has already started on the Fox Circuit in Greater New York and throughout the East and is firmly planted on a number of equally large circuits in the Middle West and West.

In the advertising and exploitation material gotten out by the Select company, quite naturally considerable play was made on the title. One of the interesting exploitation accessories prepared was a replica in papier mache of a regulation pawnbroker's sign, with the three balls in gilt hanging from a black bracket; the word "Pawned," in gilt on a red panel, is the only lettering on the advertising piece which was designed principally to be suspended from the marquises of theatres in which the attraction was playing.

Papers Gave 'Em Good Reviews

Elaine Hammerstein and Conway Tearle in "One Week of Love," the big Selznick super-special, played the California Theatre, Los Angeles, the week beginning Sunday, November 5, and received excellent reviews in the Los Angeles newspapers, it is stated.

A Touching Scene From Al Lichman Feature, "Rich Men's Wives" Which Is Setting a Good Pace for Independent Productions.

Big Audiences For "Oliver Twist"

A capacity audience greeted every showing of "Oliver Twist," Jackie Coogan's latest First National attraction during its run at the New York Strand, First National says:

On election night particularly, the all-night crowd that waited up for the returns, demonstrated its liking for "Oliver Twist" in such an unmistakable manner that the management of the Strand Theatre was obliged to run a midnight show.

Marion Davies Will Soon Start Next

Marion Davies, Cosmopolitan star, will start work in December on her next picture, "Little Old New York," which will be adapted to the screen by Luther Reed from the stage play by Rida Johnson Young. Sidney Olcott will direct, Robert G. Vignola who directed Miss Davies in "When Knighthood Was in Flower" having gone on a trip around the world.

"Strongheart" Stars in Another Film

"Brawn of the North," second of the Strongheart wonder-dog series to be made by Laurence Trimble and Jane Murfin for release by Associated First National Pictures, Inc., was released Nov. 13. Like its predecessor, "The Silent Call," it is a story of the frozen north in which the canine star plays the dominating part.

Irene Rich and Lee Shumway play the leading roles with Strongheart. Other players in the cast are: Joseph Barrel, Roger James Manning, Phillip Hubbard, Jean Metcalf and Baby Evangeline Bryant.

In Personal Touch with Its Branches

Goldwyn executives are keeping in close personal touch with the branch exchange offices, their managers and sales force through swings about the country. James E. Grainger, personal representative of F. J. Godsol, president, was no sooner back from a trip, than W. F. Rodgers started out. He visited the Indianapolis, Chicago, St. Louis, Kansas City and Omaha offices.

Mr. Rodgers returned early in the week and J. E. Flynn started on a trip that will cover the offices in Cleveland, Cincinnati, Detroit, Pittsburgh and Buffalo.

By keeping in such close touch with the branch offices, executives are able to help solve without undue delay the problems of distribution and salesmanship which daily arise.

Mr. Exhibitor:
Ask your Film Company for the
"Thematic Music Cue Sheet"
(Pat. Applied For)
It means more to you than any other accessory. It is the cue sheet that insures a musically perfect picture presentation.

Rotogravure and Patronage

Anything that helps to pull patrons into the house after the lobby has caught their attention is worth using. Anything that will make them remember a coming picture and want to see it when it comes is worth capitalizing.

Moving Picture World put the Rotogravure Section into a practical form with the purpose of giving the exhibitor a lobby service. It isn't merely a series of pictures put in the paper to let you see what the stills are like: it is a working lobby service, ready for your use.

You can get frames into which these pages will go. You can make them for yourself, or have your local carpenter put them up for you.

Don't forget! Anything that helps to impress memory, that gets attention, is useful.

Make use of this service. Hundreds of your brother exhibitors have done so.

"Knighthood" Given Brilliant Openings

Rivaling in brilliancy a first night gathering at the opera are the audiences which are turning out in all the big cities of the country where the now famous Cosmopolitan picture, "When Knighthood Was in Flower," is opening. Limousines gliding up to the theatre doors; rustle of silks and satins, gleam of jewels; all the animated, friendly conversation which one always associates with a big social event—these have been the fitting accompaniments to the opening of the picture in such cities as Los Angeles, Washington, Boston and Atlanta.

The flower of southern aristocracy graced the boxes of the Rialto Theatre in Atlanta, Georgia, on the opening night there. The names of prominent society people who attended took up space in the daily papers almost a column long the next day. The innovation of reserving seats ahead of time as for a legitimate theatrical production is welcomed, as this enables patrons to linger at dinner parties and arrive at the theatre just in time for the performance to begin. The custom is followed in all the cities just as it is in New York.

The opening in Los Angeles was attended by all the notables of the cinema world and the one in Washington was made unusually brilliant by the presence of ambassadors, diplomats and officers of the army and navy as well as cabinet members and their wives.

Theda Bara to Star in "The Easiest Way"

The long awaited announcement of the vehicle to be used for Theda Bara has just been made by David O. Selznick, secretary of Selznick Pictures Corporation, who will supervise the production which is to be the first of a number of Selznick Pictures to be made by the company's newly organized Eastern Producing Unit, independent of the Pacific Coast Unit which has been working in Los Angeles for some time under the direction of Myron Selznick, president of the company.

Miss Bara will star in "The Easiest Way," the famous play by Eugene Walter.

Miss Bara's name was affixed to a Selznick contract many weeks ago. Since that time David Selznick and the Selznick scenario department have been combing the market for a play suited to the star's needs at this particular time. Fully a thousand scripts have been examined. Included in the number were numerous original stories submitted by leading writers for the stage and screen. Others were the scripts of big Broadway successes which were available. In every case some insurmountable difficulty seemed to present itself.

David Belasco has insisted that "The Easiest Way" is America's greatest contribution to the dramatic stage and, in this sentiment he has been cordially supported by many critics and reviewers.

During this long period of selection Miss Bara has been in constant consultation with Mr. Selznick in considering various stories and her enthusiasm over the role of Laura Murdock in "The Easiest Way" is unbounded.

"I am delighted beyond words," said Miss Bara. "'The Easiest Way' is one of my favorite stage plays. I know that I can give my whole heart to the delineation of Laura Murdock and that I will enjoy every minute of the filming of this soul-stirring drama."

Mr. Selznick has already started casting and expects to be able to announce the entire supporting cast within a short time, and he promises that each role will be handled by an artist especially qualified to portray the type.

Selznick Co. Says Phil Is "the Goods"

Phil Selznick is connected with the Select Pictures Corporation. His official job is to keep hitting the high spots where Select are selling pictures, keep the customers happy, and keep the Select field employees up on their toes. For a good many months he has been more than making good on all of these important assignments—and has been doing a lot more.

Phil pulled a great stunt not long ago when he hob-nobbed so successfully with the Governor of the State of Washington that that obliging executive proclaimed a "Smile Week" just about the time Owen Moore in "Love Is an Awful Thing" was playing such cities as Seattle, Tacoma, and Spokane, Wash.

Now Phil has a couple more big pictures in which he is greatly interested—and he's "P. A.—ing" again to beat the band. From far-off Denver comes this interesting wire: "Here is a true press story. My print, 'One Week of Love,' was on Union Pacific train No. 6 that was wrecked yesterday near Laramie, Wyoming, killing four and injuring twenty in a smash-up that demolished eleven cars. Miraculous part is that I tried to bribe agent to give me accommodations on the train but he couldn't and so checked print through. Get this angle: First print of special featuring big railroad wreck been in horrible smash-up. Haven't learned yet whether print lost. Great yarn but on the level."

"Enemies of Women" Praised by Ibanez

That the picturization of his latest story, "The Enemies of Women," now being made by Cosmopolitan Productions will be a most magnificent photoplay, following closely his famous story, is the opinion voiced by Blasco Ibanez in a letter sent to Cosmopolitan Productions.

Ibanez's letter reveals the fact that, while the Cosmopolitan Company was making the exteriors of the film in France, the celebrated Spanish author gave up his literary work to live the life of a film actor.

"Lionel Barrymore and Alma Reubens came as the stars," he writes, "and I found the whole company very good. "For a whole week I abandoned my literary work to live the life of a film actor. I got up at 5 o'clock each morning and at 6 o'clock was at Monte Carlo, where I stayed with the company until night and always beside Mr. Alan Corsland, the director, to help on with the work.

"I think they are going to produce a magnificent piece and one which will very much please the public."

DeHaven Finished Another Comedy

Mr. and Mrs. Carter DeHaven this week completed the filming of "Baby Ben" for release through the Film Booking Offices of America. This is the first Carter De Haven comedy made under the direction of Henry Lehrman, who has succeeded Mal St. Clair as director of the DeHaven comedy unit. The working title of this comedy was "The False Alarm."

Scene From Lobby Miniature Conceived By Arrow Film Corporation for Exploitation of their Burton King picture, "Streets Of New York."

In the Independent Field

By ROGER FERRI

Newsy Bits

Edgar Selden announced this week that his picture, starring Madge Evans, had been sold to Associated Exhibitors. "On the Banks of the Wabash" will be the first release.

Harry Garson is in New York, having brought East a print of his latest picture, "That Old Sweetheart of Mine," based on the famous poem by James Whitcomb Riely.

A deal was closed this week for the independent distribution of "Blind Justice." Inasmuch as the final signatures would not be affixed to the agreement until Monday, one of the parties being called out of town, announcement of the distributor will be made in this section next week.

Warner Brothers will not produce "Nellie the Beautiful Cloak Model," it became definitely known this week. When the Warners purchased the screen rights to "Why Girls Leave Home" they obtained the rights to a bulk of other melodramatic successes at the same time, among them being the "Nellie" play.

Leon J. Rubenstein, now in Boston, has opened an exploitation bureau in the Bean Town for the exploitation of pictures in New England.

Eddie Bonns proved his mettle this week as Goldwyn's exploitation head when he put over a rattling good press yarn in conjunction with the premier showing of "Brothers Under the Skin" at the Capitol Theatre in New York. Every metropolitan newspaper fell for the story which concerned the organization of an organization of men whose wives had got "under their skin."

J. Charles Davis, 2d, assistant to Dr. W. E. Shallenberger, president of Arrow, returned to New York this week after launching an exploitation campaign in Erie, Pa., in connection with showings there of "Night Life in Hollywood" and "Streets of New York."

Joe Settle, photographer for Blazed Trails Productions, Inc., of Gloversville, N. Y., came to New York this week to take pictures to be used in a picture on which he is now working.

"Shadows," the Preferred Picture, directed by Tom Forman, which Al Lichtman Corporation is releasing, will open a week's engagement at the Strand Theatre in Newark, N. J., on this Friday.

"Down to the Sea in Ships," the whaling picture that Elmer Clifton made in New Bedford, Mass., will open for an indefinite engagement at the Metropolitan Opera House in Philadelphia on Nov. 27.

Harry Houdini is making a personal appearance this week at the Strand Theatre in Newark, N. J., in conjunction with the showing there of his picture, "The Man from Beyond." Joe Lee is now with Houdini handling the bookings on this feature.

Important contracts on "Shadows," which arrived at the Lichtman offices this week, included those covering runs at the Strand, Hartford, Conn.; the Franklin, Oakland, Calif., and the Liberty, Fresno, Calif.

Frank Fay, who operates the Southwestern Film Corporation of Dallas, Texas, bought from Arrow Film Corporation the following pictures for Texas, Oklahom and Arkansas: Four Peter B. Kynes and six William Fairbanks. The sale was negotiated by Tom Curran, a Special Representative of Arrow Film Corporation.

The Week in Review

BIG names," so called, are seemingly in big demand among independent producers. Today a single glance over the casts of various independent pictures in the course of production will furnish the reader with a fairly good idea concerning the extremes to which these producers are going to secure the services of established and proven box office stars. All-star casts are quite numerous in this particular market.

THAT this situation has contributed materially toward winning exhibitor patronage is accepted as most probable, for never before have so many first run dates been recorded for independent pictures as those booked during the past three months. Prospects of last September are materializing effectively, and this because the independent producer is paying as much attention to the box office as he is to story, director, cast and production in general.

PRINCIPAL PICTURES CORPORATION is one of the many firms seeking popular stars. The first was Dorothy Phillips, who stars in that firm's initial release, "The World's a Stage." The services of Miss Phillips were obtained through the courtesy of Associated First National Pictures. But Miss Phillips, says Eastern Manager Irving Lesser, is only the first of a series of internationally famous stars whom that concern will place at the helm of all-star productions to be released independently within the course of the next few months.

EQUITY PICTURES CORPORATION has hit upon an interesting idea, namely, that of allowing exhibitors throughout the country to select the cast for the next Daniel Carson Goodman production. We had hoped to publish the rules and regulations governing the contest, but, unfortunately, up to press time no o. k. had been received from the Post Office authorities who are studying the contest. We expect to have this approval next week, however. The idea is a capital one and puts the question of cast, etc., squarely up to the exhibitor.

DR. W. E. SHALLENBERGER, President of Arrow Film Corporation, without a doubt is one of the most effective organizers in the business. The result of his trip about the country, when announced, will bear out this statement. Dr. Shallenberger has progressed with the industry, for the history of the latter has written his career as a motion picture executive. Associated with Dr. Shallenberger are a string of pioneer exchangemen, who should play no small part within the next year in making Arrow Film Corporation one of the most formidable and powerful distributing organizations in the business.

INCLUDED in the daily batch of mail that this department receives from the Coast are scores of letters from producers, directors and players who praise our "West Coast Studio News Column." We are happy to know that the column is serving the purpose for which it is being published and with the splendid co-operation we have been receiving from our Coast friends, we hope to improve it with every issue. And we thank those who have written commenting constructively on our efforts. Constructive criticism in whatever form it is submitted is always welcomed by this department. So shoot!

BY the time this issue will have reached the Coast Thanksgiving Day will be but a few days off. We personally will be thankful for a million and one things. We're happy to be living, glad to know our friends are happy, satisfied with conditions in general; in fact, we never felt happier nor better in our life. And we sincerely hope that this Thanksgiving Day will have everybody in the motion picture business equally as thankful. But more than anything else, we can not allow this opportunity to pass without expressing our hearty appreciation and thanks for every co-operation given the editor of this department. It couldn't have been better. And we thank everybody.

Sales on "Women Men Marry"

That Edward Dillon's first independent production "Women Men Marry" has hit a responsive chord in picture circles is evidenced by the fact that two of the biggest territories were sold during the past week. New York and Northern New Jersey were sold to the Renowned Pictures, Inc., while Eastern Pennsylvania and Southern New Jersey were purchased by Metro Exchange at Philadelphia. The first foreign sale to be consummated was for Australia, New Zealand and Tasmania, which was signed by the Super Selected Pictures of Sydney, Australia.

Trade Notes

Michael Fields, acting for Rialto Productions, Inc., New York City, purchased from Arrow Film Corporation distribution rights for New York and Northern New Jersey on "The Lone Horseman," "Before the White Man Came" and "Western Justice." Thomas Toby negotiated the sale for Arrow.

Announcement was made this week that Federated Film Exchange of Boston had purchased the New England rights to the Graphic feature, "Wildness of Youth," directed by Ivan Abramson. Rights to this picture in Argentina, Uruguay, Paraguay, Chile, Bolivia and Peru were sold this week to the Sociedad Generale Cinematographic Company.

R. J. Robinson, manager of the New Orleans office of Progress Pictures, Inc., was in conference last week with W. Ray Johnston, Vice-President of Arrow Film Corporation, relative to future business transactions in that city, the rights to Arrow pictures there being owned by Arthur C. Bromberg's organization.

A trade showing was held on Wednesday afternoon at the Simplex projection room, 220 West 42nd street, New York, of the latest B. P. Schulberg production, "Thorns and Orange Blossoms," which will be released through Al Lichtman Exchange. Gasnier directed this feature.

Dr. W. E. Shallenberger, President of Arrow Film Corporation, returned to New York last week for a brief stay, holding a conference with W. Ray Johnston and returning to the West to complete his trip in the interest of effecting permanent local affiliations for Arrow Film Corporation.

"Rich Men's Wives," the initial Al Lichtman special, was sold this week to the Compania Brazil Cinematografica for Brazil.

Independent exchangemen and distributors in New York are taking a keen interest in the annual ball of the Theatre Owners Chamber of Commerce to be held Saturday evening, Dec. 2, at Hotel Astor. The first ticket for the affair was bought by Al Lichtman.

Henry Ginsberg, sales-manager for Al Lichtman Corporation and Leon Netter, who recently joined that organization, are on the road. Ginsberg is covering the West and Southwest territory with Denver his destination, while Netter is covering Cleveland, Cincinnati, Detroit, Pittsburgh, Washington and the South.

J. H. Raymond, of the American Relief organizations, has joined W. K. Ziegfeld Productions, Inc. He will handle the affairs of the company in the Far East.

The title of the initial Amalgamated production has been changed from "Madonna In Chains" to "The Woman In Chains." This is the picture in which E. K. Lincoln, Mrs. Rodolph Valentino, Martha Mansfield and W. H. Tooker appear.

Export & Import Film Company announced this week the sale of its 15-episode serial, "The Jungle Goddess" for Texas, Oklahoma and Arkansas and Louisiana and Mississippi to the Eltabran Film Company

Bobby North, of Apollo Film Exchange of New York this week engaged seven salesmen to handle the bookings on his first Will Nigh special, "Notoriety."

Business Improves As Demand for Quality Independent Pictures Shows Big Increase

Reports from all parts of the country on independent productions indicate a decided improvement in their attraction value. Questionnaires sent out to representative house managers by this department this week brought out some interesting facts why independent productions today are making such splendid showings. The most important reason for the current popularity of independent productions among exhibitors is attributed to the presence of "big names;" another is the use of established stories handled by capable directors.

Particularly remarkable is the showing independent pictures are now making in the Middlewest which, until a year or so ago, was virtually closed. The same situation prevails in Philadelphia and vicinity, which was never in better condition. This statement in regards to the eastern Pennsylvania territory is substantiated by such exchangemen as Lou Burman of Independent Film Corporation; Tony Luchese of De Luxe Pictures Corporation; Ben Amsterdam of Masterpiece Film Attractions; Dave Segal of Royal Pictures Corporation and others, who report their gross business to date this season equally in many instances their entire gross for a complete season.

In the South business for independents has shown a very encouraging leap upward. Arthur Bromberg, who has expanded his interests so that they embrace every section of the South, never was better satisfied with conditions. The booking situation there has seemingly improved. The Northwest, too, has improved materially, for reports from there indicate a number of new records to the credit of independent pictures. In California,, the Southwest and the Rocky Mountain States, business is now at its best, which in many cases ranks better than that done prior to the outbreak of the war and during the world strife.

The Middlewest, according to Chicago reports, is using up all the big pictures with the biggest demand from the smaller and neighborhood theatres showing a decided popularity for western and outdoor features. New York State exchanges are reporting satisfactory business, only in this section the bigger productions are getting the more profitable plays. First run houses are bidding high for such features. The syndicate booking situation in New York finds the problem in the metropolitan district unchanged, although business is good. New England exchanges are getting better dates and more money for quality productions, which are in big demand.

Special Showing Nov. 18 for Amalgamated's Initial

Twenty independent distributors scattered over the United States franchise holders in the Amalgamated Exchanges of America, Inc., will be in New York City Sunday, November 18, to witness the first showing of the "Woman In Chains," the first production to be made under the banner of the new company. William P. Burt directed the picture.

Those who are expected to attend the premier showing are J. C. Friedman, Celebrated Players Film Corp., Chicago; R. Lynch, Metro Film Exchange, Philadelphia; Herman Rifkin, Amalgamated Exchanges of New England, Boston; H. A. Lande and Wm. Finkel, Quality Film Corp., Pittsburgh, Cincinnati and Cleveland; P. Oletsky, Federated Film Exchange, Baltimore; Emmick and Edmunds, Progress Features, San Francisco; Hurlbut and Saxe, Favorite Film, Inc., Detroit; Lennon and Sheffield, Greater Features, Inc., Salt Lake City; Al Kahn, Supreme Pictures Corp., Omaha; R. M. Savini, Amalgamated Savini Films, Atlanta, and Chas. Stephenson of Stephenson's Attractions, Canada.

Principal Will Follow Dorothy Phillips With Equally Big Names

Six of the leading stars of the screen, all established and now associated with national producing organizations on the Coast, will appear in productions that Principal Pictures Corporation will release foremost exchanges throughout the country. Irving Lesser, Eastern manager of Principal Pictures, will leave in two weeks for the Coast where he will go into conference with his two associates, Sol Lesser and Michael Rosenberg. The latter two have completed arrangements for the services of the star, but pending the arrival of Mr. Lesser no definite announcement as to the identity of the stars, all of whom hold contracts that do not expire until the first of the year.

The November release of Principal Pictures will be an Elinor Glyn picture, "The World's A Stage," starring Dorothy Phillips and an all-star cast including Bruce McRae. In December the firm will release the Irving Cummings special, "Chicago Sal," with Alice Lake, Milton Sills and an all-star cast. Production on the third picture will be started next week. Mr. Rosenberg, who is in charge of production on the Coast, is casting for this picture this week. Definite announcement as to the nature of the third release will be made next week.

It is the plan of Principal Pictures Corporation to produce pictures based on established and popular works with the direction by capable directors and a cast of names with which exhibitors can properly sell Principal Pictures to the public.

Detroit Scores Big Success; Live Independent News

DETROIT—(Special)—A great exploitation stunt was pulled off in connection with the showing of "Rags to Riches" at the Broadway-Strand, Detroit, last week. Over 2,000 newsboys were the guests of one of the city's most prominent jewelers at a special screening on the morning of November 4, which had been arranged through the courtesy of Phil Gleichman. Headed by a brass band, and the famous Warner Brothers' float, the kids paraded from the jewelry store to the Broadway-Strand. Many of the youngsters carried banners announcing that they were going to see "Rags to Riches" today, and that the public could see it all next week.

Dave Mundstuk, proprietor of the Exclusive Film Company, Detroit, has purchased the seven-reel feature, "Notoriety," for the State of Michigan. Bookings on the feature have been started already.

Ray Branch has taken over the Michigan distribution for "Ten Nights in a Barroom," which was handled by Joe Horowitz up to the time of his death, a few weeks ago.

Sam Saxe, representing L. Lawrence Weber-Bobby North, was in Detroit last week exploiting "Notoriety." Sam was in conference with a number of representative first run exhibitors in the territory.

"Secrets of Paris" Proves a Good Draw at Box Offices

Reports pouring into New York from various sections of the country on the Whitman Bennett special, "Secrets of Paris," being distributed through Charles C. Burr's Affiliated Distributors, Inc., indicate that that production is meeting with much success. To date this picture has five records to its credit with every indication that the all-star cast will be instrumental in adding further laurels to it. This week the special played Edward Fay's Theatre in Providence, R. I., the Monday opening being a sellout at each of the four showings, with Tuesday's business, after commendable reviews at the hands of the critics, holding up well.

This picture is being cleverly exploited not only by Mr. Burr, but also by the local distributors, who report heavy bookings. The cast includes Lew Cody, Gladys Hulette, William (Buster) Collier, Jr., Montague Love, Dolores Cassinnelli, J. Barney Sherry, Rose Coghlan and Harry Sothern.

Alexander To Handle New Series

Alexander Film Corporation will distribute a series of two-reel pictures taken from articles appearing in the Woman's Home Companion. The pictures will be made by the Aralma Film Company, which is now working at the Estree studios. Gertrude B. Lane, editor of the publication, will each month select a leading article from the magazine to be adapted to screen entertainment.

Sales on "Secrets of Paris"

Announcement was made this week that rights on the Burr-Whitman production, "Secrets of Paris," with an all-star cast, had been sold to William Skirboll, of Skirboll Brothers' Gold Seal Productions of Cleveland, and Joe Skirboll, of Associated First National of Pittsburgh.

Miss Du Point Signs with Warners

LOS ANGELES—(Special).—Exclusive announcement was made to the representative of the Independent Department of Moving Picture World here that the Warner Brothers had signed Miss Du Pont, formerly with Universal, to play a leading role in "Brass." Miss Du Pont is well known, having starred in her own productions and won considerable favorable comment because of her excellent work in Universal's "Foolish Wives."

Booking Plan Aids Getting High Fees

While the belief prevailed that with the incorporation of the independent exhibitors' booking syndicate rentals would come down with the latter favored, indications now point to a much complicated situation, for independents in New York are getting bigger rental fees and more choice dates than ever before. This situation is directly attributable to the condition resultant from the organization of independent exhibitors to combat the syndicate of circuit bookers. The contest has, contrary to the expectations of exhibitors, worked to the advantage of distributors, for the two rival factions are now bidding for pictures, in many cases the bids of the rivals being away above the prices set by distributors.

That both sides are cognizant of this fact is well known among New York exhibitors, and steps are now being taken to remedy the situation. Meanwhile, however, independent productions are getting splendid showings in the metropolitan and Northern New Jersey territories. Just what the future status of the rental situation will be as a result of action contemplated by both the independents and Keith-Moss-Loew Proctor-Fox interests remains to be seen.

Business in general has taken a decided leap upward since the elections, according to figures received from various sections of the Empire State. Particularly true is this in New York City, Buffalo and northern New Jersey. Northern New Jersey exhibitors are overlooking none of the bigger independent productions, exploiting these to the limit in every particular.

Charles S. Goetz, manager of the New York W-B exchange, announced this week that 75 per cent. of the exhibitors in Greater New York had contracted to show Warner Brothers' initial 1922-23 production, "Rags To Riches" with Wesley Barry.

Several Broadway theatres have entered bids with Sam Zierler, of Commonwealth Pictures Corporation, for the second Al Lichtman production, "Shadows," starring Lon Chaney and a well-known cast. Both Joe Plunkett, of the Strand, and Roxie Rothafel, of the Capitol, want to book this splendid production.

"The World's A Stage," starring Dorothy Phillips and based on an Elinor Glyn story, will be the first release of the newly established Renown Film Exchange. This is the initial release of the newly formed Principal Pictures Corporation, of which Irving Lesser is eastern manager.

Charles Seeley, of the Arrow Film Exchange of New York City, autoed to Providence, R. I., this week to make arrangements for the world premier showing in that city of a new picture, the title of which he will disclose in two weeks.

Bobby North, of the Apollo Exchange in New York, is authority for the statement that his exchange expects to record the biggest gross business in its history during the current month. "The Curse of Drink" is proving to be one of the biggest bets this exchange has distributed in New Jersey.

Clever exploitation is putting over the initial Betty Blythe picture, "How Women Love," in great shape in the metropolitan zone. The entire Chadwick organization, Merit Film Exchange, is working on this picture with the result that exhibitors appear to be very enthusiastic over returns.

Morris Fitzer, owner of the Empire Theatre, Syracuse, N. Y., found "Rags To Riches" such a profitable proposition that he has arranged with the Buffalo W-B Exchange to show the entire Warner program at his house during 1922-23.

"Down to the Sea in Ships" Sets Records

PROVIDENCE, R. I.—(Special)—A New Bedford (Mass.) made production, supervised by Elmer Clifton, is reviving interest in big cinematographic pictures in this city. On Monday this special entered its second week with the advance so great that it will not none if the picture is forced to remain over for a third week. Playing the Shubert-Majestic, a 3,700-seat theatre playing Shubert attractions, and considered one of the "toughest" stands in the country, this special, "Down to the Sea in Ships," is shattering records at high class prices. The difference between this picture and others that have been tried out here is that "Down to the Sea in Ships" is getting both the attendance and money with everybody leaving the house pleased and satisfied. The local press has loudly commended the picture.

No distribution arrangements have yet been made for this picture, which is owned and was financed by a New Bedford millionaire. Elsewhere in this issue appears an exclusive review of this splendid drawing card.

BOSTON—(Special) — Melodramatic productions are seemingly big draws and in demand among exhibitors, for the L. Lawrence Weber-Bobby North special, "The Curse of Drink," opened at the former legit house, the Globe Theatre, on Monday afternoon, grossing the best Monday business that house has done in a long time. The picture was cleverly exploited with the show folks taking considerable newspaper space. Indications are that this picture will outdraw, financially and otherwise, any other picture shown at that house.

ROCHESTER, N. Y.—"More to Be Pitied Than Scorned," the C. B. C. initial "Big Six" release, got a good break Monday at Fay's Theatre here, despite an unusually strong vaudeville which some believed would smother the value of the picture as a draw. However, after the first day's show the picture held them in and the house advertisements featured the picture.

BALTIMORE, MD.—"Chain Lightning," a Ben Wilson-Arrow picture topped the combination bill at Loew's Hippodrome this week. With the racing season here at its height the picture was given a fairly good play at the opening as a result of the 100 per cent. prominence given the film in all advertising.

FINLEYVILLE, PA. — (Special) — The Olympic Theatre recently played Arrow's "Ten Nights in a Barroom," released in this section by the Standard Film Exchange. This town has a population of 656 persons and 653 paid admissions were recorded at the theatre.

HARRISBURGH, ARK.—(Special)—Equity's "Where Is My Wandering Boy Tonight?" was shown to the biggest crowd that ever witnessed a show in this town when it topped the bill at Brown's Theatre here, according to Mrs. W. L. Brown, the owner.

INDIANAPOLIS, IND.—(Special)—The Arrow Jack Hoxie Westerns are playing to wonderful business in this territory, according to exhibitor reports. In fact, Westerns seem to be in big demand, particularly in the smaller towns.

"The Flying Dutchman," Chester Beecroft Film, To Be State Righted

Announcement was made this week by Chester Beecroft of 501 Fifth avenue, New York City, that "The Phanton Ship" or "The Flying Dutchman," having been finally completed and cut, will be distributed on the independent market. This is the production of which much has been heard in film circles during the past few months. Hopp Hadley's organization will handle the distribution on this picture.

Mr. Beecroft announced that a muscial score adapted from the opera, "The Flying Dutchman," founded on the same story by Capt. Marryat, has been completed. The opera was written by Richard Wagner. Mr. Beecroft characterizes his picture as "the most impressive and biggest sea story ever made."

"Shadows" Getting Big Dates

Evidences of the manner in which exhibitors are booking "Shadows," the second of the Preferred Pictures to be released through the Al Lichtman Corporation, have reached New York in the form of contracts from a number of important first-run exhibitors. The Rialto Theatre in Washington, will show the picture in two weeks. Out on the coast, a week engagement has been contracted for the big Kinema Theatre in Los Angeles. The Franklin in Oakland, Cal., has also closed for the picture.

In Cleveland, the first run will be vested in the Hippodrome; in Newark, N. J., in the Strand; in San Francisco in the Strand. The Strand in Hartford, Conn., will first show "Shadows" in that city. The Modern and Beacon theatres in Boston have both booked the picture and will show it simultaneously early in December. Circuit bookings are coming in en masse from various of the exchanges.

Ralph Ince Completes "Success"

Work of cutting "Success," the big special feature directed by Ralph Ince for Murray W. Garsson, Inc., will be begun next week. The production, adapted from the Broadway stage hit of the same name, has been over three months in the making. The original time schedule was abandoned and while the production cost is said by its producers to be practically double that estimated for the picture, the results are said to be worth it.

"Rags to Riches," Backed with Clever Exploitation, Scoring Big

"Rags to Riches," the Warner Brothers picture featuring Wesley Barry, is said to be blazing a trail of approval throughout the country, and manifestations of this fact are evidenced in the many telegrams being received at the Warner offices. The Warner Brothers transcontinental float advertising their seven forthcoming productions is said to have aided in putting over a big campaign for the Broadway-Strand, Detroit.

Two floats have been built by the Warner's to advertise their productions. One is en route to the coast, and the other is aiding exhibitors put over the picture in the east. Phil Gleichman, of the Broadway-Strand, wired the Warner offices as follows: "Opened Rags to Riches to absolute capacity all day long including supper show. Big opposition at other houses. Despite this fact remarkable business due to unusual picture and wonderful exploitation accessories plus aid your exchange furnished. Your coast to coast float a master stroke in publicity has served to enhance popularity of Warner Brothers product in Detroit."

M. Fitzer, manager of the Empire Theatre, Syracuse, wired: "Rags to Riches holds my box-office record for the Empire Theatre. I want to thank the Warner Brothers for their wonderful co-operation in sending a publicity man and their float to Syracuse to help exploit the picture. It's a knockout. Let's have more of them."

According to reports from the exchanges handling the Warner productions, many first run theatres throughout the country have contracted for the Barry picture. The story deals with a pampered youngster who longs for adventure and desires to be a regular boy. In the supporting cast are Niles Welch, Ruth Renick, Russell Simpson, Minna D. Redman, Richard Tucker and Eulalie Jensen.

"Rags to Riches" is a Harry Rapf production, and it was directed by Wallace Worsley. Will Nigh and Walter De Leon wrote the story.

Start "Poor Men's Wives"

LOS ANGELES — (Special) — Agnes Christine Johnston and Frank Dazey have started work on the story for B. P. Schulberg and Preferred Pictures. According to the report the story will be entitled "Poor Men's Wives," serving as a sequel to the first Al Lichtman release, "Rich Men's Wives." Gasnier, who made the latter picture, will in all probability direct this one.

PROVIDENCE, R. I (Special)—What developed into one of the best Election Week attractions booked at the Victory Theatre here by Manager Matt Rielly is the credit belonging to "More To Be Pitied Than Scorned," which helped register one of the biggest weeks this house has had, judging from the gross of the first four days' business.

Pittsburgh Has Many New Faces

PITTSBURGH—Several New York film men came to this city late last week looking over local conditions and visiting nearby cities to ascertain the possibilities of establishing an exchange here. These men are in communication with local business men, not interested in the film business, but returned on Monday to New York without having reached any definite decision as to their future plans.

Manager Bill Weiland, of Standard Film Exchange here, has quite a job on his hands. In addition to the Standard product he is also working on Second National pictures, which pictures that exchange took over last week.

C. A. Stoltz, of Vimy Film Corporation, is lining up new product for this territory.

The showing of Simeral's "Ten Nights In a Barroom" in this territory is creating considerable discussion.

Joe Lefko, of Federated Film Exchange and Al Lichtman Exchange, is experiencing the best season in the history of his exchange, with bookings on the second Lichtman special, "Shadows," coming in in record fashion.

Joe Young is now with H. C. Simeral concentrating on Arrow productions which this exchange is handling.

Quality Film Corporation will distribute twelve Amalgamated productions in this territory. The first release is "Madonna and Chains," which local rumor has it has been changed to "Woman and Chains."

New Features Handled By Second National

Five new pictures have been acquired by Second National Pictures Corporation. The first of these, "Wasted Lives," has been completed by the Mission Film Corporation and the second, "The Barefoot Trail," is now in production on the Coast. Second National has closed a contract with Mission Film Corporation to release the entire output of that firm.

Carstensen With Garsson

R. A. Carstensen, it was announced last week by Murray W. Garsson, has been named auditor for Murray W. Garsson, Inc. Mr. Carstensen is a veteran in every angle of the film business, his experience dating back to the old Reliance and Majestic companies and Triangle Film Corp. He has also been associated with Charles Miller, Hobart Henley, S. L. Rothapfel and others.

NEW STUNTS REVEALED IN "BEAUTIFUL AND DAMNED"

An unusual number of advertising accessories are said to have been devised for the Warner Brothers production of F. Scott Fitzgerald's novel, "The Beautiful and Damned," featuring Marie Prevost. The picture was directed by William A. Seiter, and it was adapted for the screen by Olga Printzlau.

An eight-page broadside press sheet containing novel ideas for exploitation and publicity purposes have been compiled by the Warner publicity department. In addition to the many angles of publicity linking the name of F. Scott Fitzgerald, conceded to be one of the most popular of present day authors, the lithographs and the advertising novelties are declared to be distinctly out of the beaten track.

The lithographs were especially drawn by Bennett Prival, a German poster artist, who is said to have injected into the work a process that has never been used in this country. The new technique used by Prival has the peculiarity of bringing out the colors of the posters with exceptional brilliancy under artificial light, while at the same time retaining their original beauty under normal daylight condition.

For exploitation purposes exhibitors will have at their disposal what is declared to be a unique telephone doll in striking colors, with regular billing matter and space on bottom for theatre name, suitable for use on all telephones. The other advertising accessories include a series of three window cut-outs of original design. To carry out the idea of the novel the exact reproduction of cover design on the book has been made into a door knob hanger, a sticker, and it has also been used to adorn the front page of a herald.

The complete cast in support of Miss Prevost includes Kenneth Harlan, Harry Myers, Louise Fazenda, Tully Marshall, Cleo Ridgeley, Walter Long, Parker McConnell, Emmett King, Kathleen Key, Charles McHugh, Clarence Burton and George Kuwa.

Will State Right "After Six Days"

The publicity accorded the recent engagement of "After Six Days" at English's Opera House in Indianapolis will be converted to the benefit of all buyers who acquire this feature version of the Old Testament for road show purposes. All of the material used in the lobby of the Indianapolis house, including enlargements of newspaper criticisms, oil paintings, banners, illustrated cards, poster cut outs, photographs, etc., will be duplicated intact and placed in sets at the disposal of each purchaser who desires to inaugurate the picture in his territory with an opening similar to the English showing. This method will save considerable time and expense on the part of the exchange and afford the use of a splendid lobby.

The same method will be pursued in giving the buyer the opportunity to use the stunts, newspaper advertisements and stories which proved of advantage in Indianapolis. In addition, a series of letters secured from leading public officials and people in all walks of life, commending the picture, will be turned over to each exchange, in order that these letters may pave the way for the securing of similar ones in each territory. It is believed that this is the first time that all of this material on a pre-release engagement has been made available for the use of the independent exchangeman. This policy will be carried out by Weiss Brothers' Art class Pictures Corporation in the disposal of "After Six Days."

Joe Brandt Lands Effective Buyers for "Big Six" Series

Actual sold territory on the C. B. C. Film Sales Corporation series of Six Box Office Winners, of which "More to Be Pitied" is already running big throughout the country, and the second "Only a Shopgirl" has just been completed, hit the ninety-three per cent mark this week, and negotiations are pending on the remainder that will close the territories one hundred per cent within the week.

Joe Brandt, this week put the finishing touch to a trip to several of the key cities, by personally completing negotiations on the entire six features that comprise the series with Superior Screen Service of Salt Lake City, and with Southern States Film of Atlanta and Dallas, for their respective territories.

Both these sales are important, as both these territorial holders bought the franchise to a large group of states. Superior will handle the features in Utah, Wyoming, Colorado, New Mexico and Southern Idaho.

In purchasing these features for his territory, which comprises North and South Carolina, Georgia, Florida, Alabama, Tennessee, Arkansas, Oklahoma and Texas, Oscar Oldknow, head of Southern States, told Joe Brandt that he had never received so many inquiries for a series of pictures as he had before he bought the C. B. C. Series. He told Mr. Brandt that because of the great number of inquiries the C. B. C. campaign in the Oldknow territories elicited, he is certain he will have his principal cities booked and ready to play the pictures immediately, even in the face of previous bookings.

Big Pictures Draw in South

ATLANTA—(Special)—R. M. Savini, of Savini Films, Inc., Atlanta, who has secured southeastern distribution rights to Amalgamated Exchanges of America output, is planning an intensive publicity campaign in behalf of the new releases, starting with "The Madonna in Chains."

Enterprise Distributing Corporation has arranged a nation-wide tie-up with music dealers on "Love's Old Sweet Song," the theme of their big winner, "Flesh and Blood," starring Lon Chaney. Through a coupon, to be distributed at the theatres presenting the picture, patrons may secure a copy of the song at some local music store. The song is a special edition, giving advertising on the production of "Flesh and Blood," and sells at popular price. This is the most gigantic tie-up ever attempted by a state's right exchange in the South.

Arthur C. Bromberg, who has recently launched "Progress Pictures Corporation," with offices in the Educational-Bromberg exchanges in New Orleans, Atlanta and Charlotte, held a sales conference the past week in Atlanta, attended by H. H. Everett, manager of the Charlotte office; R. I. Robinson, manager of the New Orleans office, and salesmen R. J. Ingram, Jr., F. H. Kraby and B. T. Burkhalter.

Dr. J. Edgar Banks, celebrated archaeologist and producer of the Sacred Films, will hereafter produce independently under the brand of Seminole Films, with studio at Eustis, Florida.

J. J. Rogers, of Enterprise Distributing Corporation sales staff, was winner of a beautiful leather bag offered in a recent sales drive on the Richard Talmadge productions, controlled in eleven States by Enterprise.

Harry Rapf Completes Cast For Warner Brothers' "Brass"; Newsy Bits From Studios on the Coast

LOS ANGELES—(Special)—Harry Rapf, the independent producer who has turned out "Rags to Riches" for Warner Brothers this season, announced this week that he had engaged the complete cast for his big screen version of Charles G. Norris' novel, "Brass," which Sidney Franklin will direct. The players engaged by Producer Rapf include the following: Marie Prevost, who is under contract to him and who recently completed work in another Warner special, F. Scott Fitzgerald's "Beautiful and Damned" and "Little Heroes of the Street;" Harry Meyers, Helen Ferguson, Irene Rich and Pat O'Malley. Julien Josephson adapted "Brass" for the screen. He is also writing the screen version of Sinclair Lewis' "Main Street."

Phil Goldstone, who is producing the Richard Talmadge pictures and a series of melodramatic productions, announced here this week that he will release a series of six pictures, starring Snowy Baker, the Australian. The first picture will be entitled "Pals," in which Baker's famous horse, Boomerang, plays an important role. Howard M. Mitchell will direct. He formerly was with Fox.

The second Phil Goldstone melodramatic picture to follow "Deserted At the Altar" is now in production. No title has as yet been selected, however. Phil Goldstone is supervising the production, the cast of which he is guarding as a secret.

The print of the first "Fatty" Karr comedy which Franklyn E. Backer, of East Coast Productions, will State right, is on its way East and should be in New York some time this week. It is entitled "Weight For Me," starring the heavy comedian whom Director Bruce Mitchell characterizes as "'Fatty' Arbuckle's successor."

"Robin Hood Junior," the first release of the Frankie Lee series, which Clarence Bricker is directing here, is well under way and will be ready some time late next month.

The third Ben Wilson picture for release through Arrow Film Corporation, has been completed and is entitled "Spawn of the Desert," starring William Fairbanks. Lewis King directed the picture under the personal supervision of Mr. Wilson.

Louis Gasnier has completed Gilbert Emery's screenized story, "The Hero," for B. P. Schulberg, of Preferred Pictures Corporation. This picture will follow "Thorns and Orange Blossoms," which is slated for a trade showing in New York this week, according to word sent to the local studio by Al Lichtman. In the cast are Barbara La Mar, Gaston Glass and John Sainpolis.

According to reports current in independent producing circles here, Bernie Fineman will shortly start production on another picture. A report received here by one of his associates from New York had it that he had purchased the screen rights to a popular story.

Sam and Jack Warner are busy at the Warner studios arranging for new productions which have not yet been announced, but the production of which brought Harry B. Warner, President of Warner Brothers, to the Coast for several weeks.

Edith Roberts, who worked in "Thorns and Orange Blossoms," is in New York now appearing in a new picture being made there and in which she will be given an important role.

Dorothy Phillips' Principal Contract Officially O. K.'d

As a consequence of a two-day conference held between Irving Lesser, eastern manager of Principal Pictures Corporation, and executives of Associated First National Exhibitors' Circuit this week, in New York, final arrangements were made for the starring and exploitation of Dorothy Phillips in the initial Principal production, "The World's a Stage," based on the latest story of Elinor Glyn. Under the agreement effected as a result of these conferences, Principal Pictures Corporation is authorized to utilize star and exploit the star's name, although announcement that the star's services were available by "arrangement with Associated First National," to whom Miss Phillips is under contract.

Not until after the Associated First National executives were made acquainted with the high class calibre of the production and story was the necessary permission for use and exploitation of the star's name secured. Those who have seen the picture are loud in their praise of it.

Goldstone Sale

Phil Goldstone, Inc., in a statement announced the sale of the first series of Richard Talmadge pictures for the Denver and Seattle territories to Arrow Photoplays, Inc., of Denver; Illinois and Indiana to Frank Zambreno, of Progress Exchange, and Ohio to Western Pictures Company.

Hopp Hadley Has New Boy Prodigy

Through a contract with Nordisk Films, Hopp Hadley has secured for his Producers Service Company a new and elaborately staged Charles Dickens picture starring a boy prodigy who, according to many in film circles, gives promise of causing something of a sensation because of his clever handling of strong emotional roles.

A new version of Charles Dickens' "Great Expectations" was selected by the producers to introduce the clever little artist to screen audiences because the role of little "Pip," around which the story revolves, was thought to give many opportunities for emotional acting by a child. A second picture of like elaborate handling in which the same boy-star appears will follow "Great Expectations" in a few weeks.

The new Dickens production is in six reels and took months to make because of the amount of work to put into the old Havisham mansion with its elegant furnishings showing the ravages of time called for by Dickens mystifying plot. According to Mr. Hadley, the hit of the new offering is the emotional acting of a slip of lad with raven black hair and two enormous black eyes out of which he can make the tears chase each other in rivulets as effectively as the most experienced star.

"Aside from the production; the acting, the mounting and the photography, all of which are excellent," said Mr. Hadley, "little 'Buddy' Martin in the role of Pip will attract wide attention because of the rare ability he shows as an actor of serious roles. Prodigies appear in musical circles at rare intervals, and that this little fellow is a prodigy in the realm of drama is my firm conviction.

"MORE TO BE PITIED" IS CLEANING UP EVERY WHERE—
WAIT TILL YOU SEE THE SECOND BOX OFFICE WINNER
"ONLY A SHOP GIRL"

Jossey Forms Another Progress Exchange For Arrow Pictures

Another Progress Exchange has been established. This one will be located in Cleveland with another to be followed shortly after the organization of that one, in Cincinnati. J. S. Jossey, for several years special representative of Arrow Film Corporation, this week resigned from that office to take over the personal management of the Progress Pictures Company of Ohio. The new company has been incorporated for $150,000. The exchange will be located in the Film Building, Cleveland. Mr. Jossey is president and E. C. Fielder, vice president and general manager. Mr. Fielder recently resigned from Associated Exhibitors to devote all his time to this new company which will handle features, serials and short subjects in that State.

The new exchange enters the market with the following Arrow Film Corporation product: "Streets of New York," "Night Life In Hollywood," "The Innocent Cheat," "The Splendid Lie," "Love, Hate and a Woman," three James Oliver Curwoods, "Chain Lightning," ten westerns produced by Ben Wilson, the William Fairbanks series of western features, "A Motion To Adjourn," "Back To Yellow Jacket," "One-Eighth Apache," "The Blue Fox," a serial; "The Cub Reporter" and a series of 12 special comedies featuring Eddie Lyons.

Arrow Film Corporation will not have to entertain any fear for lack of distribution, judging by the way in which Progress Exchanges are being formed all over the country. Arrow has affected permanent affiliation in virtually every territory. Some of the exchanges affiliated with the firm and which will handle Arrow productions include: the Progress Pictures Exchange in Boston, De Luxe Motion Pictures Exchanges in Philadelphia and Baltimore, Arrow Film Exchange in New York, which may change its name to Progress Pictures Exchange; Progress Pictures Corporation in Chicago, Indianapolis, Atlanta, Los Angeles and San Francisco. By the time Dr. W. E. Shallenberger returns from the West, whither he returned this week following a brief trip to New York, it is expected that Arrow will have tied up its product in this country 100 per cent.

Just when Graphic Film Corporation, of which Ivan Abramson is the head, will start production on the second feature is problematical, although several months ago it was stated that that firm would release at least eight pictures a year. The country is not yet 100 per cent. sold on the first release, "Wildness of Youth," starring Mary Anderson and an all-star cast.

Failure to obtain product is the reason attributed to the failure of Lou Rogers, formerly of Rialto Productions, Inc., to go through with his announced intentions of affecting a lineup of co-operative exchanges throughout the country. Several producers were approached with propositions, but none of them were signed insofar as is known.

It is reliably reported in well-informed circles that "Rich Men's Wives," the first Preferred Picture, proved a "clean-up" for Al Lichtman exchanges throughout the country. The gross rentals on this picture up to date exceeded the expectations of the most generous exchangemen. The second picture, "Shadows," has been released, while the third feature, "Thorns and Orange Blossoms," was shown to the trade this week. The fourth release, "The Hero," was completed several weeks ago, and a print of that picture is now said to be on its way to Al Lichtman's office.

David Segal, of Philadelphia, came to New York this week and joined his brother, Harry Segal, of Boston, and Herman Jans, of Jans Pictures, New York, in an effort to obtain Amalgamated Exchange franchises. All claim that they are entitled to the franchises, which, according to announcement, were granted to Metro Exchange in Philadelphia, Eastern Feature Films Corporation in Boston and Renown Pictures Exchange in New York.

Charles C. Burr, president of Affiliated Distributors, Inc., is having no trouble lining up local exchanges to handle the local distribution of his pictures. Affiliated is handling the distribution of the Whitman Bennett special, "Secrets of Paris," and this week Mr. Burr signed to distribute another well-known picture made by a Coast producer. He also has two other productions now being made, one by Edgar Lewis, as yet untitled and another one, "Luck," starring Johnny Hines.

The return of Joe Brandt, of C. B. C. Film Sales Corporation from a tour of the country this week brought forth the interesting statement from that live and enterprising firm executive that the independents throughout the country are exploiting their wares as they never did before. He made it known, too, that he is having no trouble getting the proper exchange connections to distribute his "Big Six" features, the second one of which, "Only A Shop Girl," is now being released.

Business in New England On the Boom

BOSTON—(Special)—At no other time in the history of the independent market has there been such a great demand for independent pictures in this section as there is at present. Moscow Films Exchange, of which Sam Moscow is the head, reports record-breaking business on his "Sure Fire Flint" and "Secrets of Paris." The latter is playing to one of the best weeks experienced by Edward Fay's theatre in Providence, R. I., where on Monday, opening day, it was necessary to turn away several thousand patrons who clamored to get in. This is the house which several weeks ago did a land office business on the Johnny Hines' special.

Virtually every important circuit in New England is booking the Al Lichtman productions in this section, according to reports given this department's representative this week.

Gus Meyers, exploitation director for Equity Pictures Corporation, spent several days visiting Sam Grand at his Federated Exchange here last week.

Bert Lubin is in Worcester, where the premier showing of "Quincy Adams Sawyer" will be held at the Bancroft Hotel within two weeks.

"Down To the Sea In Ships," the Elmer Clifton production, financed by New Bedford, Mass., capital, started its second week engagement at the Shubert-Majestic Theatre in Providence, R. I., Monday. This is the picture that played to 13,000 in a single week at Fall River, a record attendance for that town, which is but a few miles north of New Bedford.

Books "Shadows"

LOS ANGELES—(Special)—Sol Lesser has booked "Shadows," B. P. Schulberg's second Preferred Picture for a showing at the Kinema Theatre here.

Clever Prologue for "Notoriety"

L. Lawrence Weber, the prominent Broadway producer, and one of the country's leading legitimate showmen for the past generation, has brought his dramatic experience into play by arranging a realistic prologue for the independent feature which he and Bobby North are releasing, "Notoriety," directed by Will Nigh.

The prologue does not duplicate any scene in the picture, as this would be needless repetition. It plays up the vital importance of notoriety as the great human ambition and weakness of the day. It is symbolic in treatment, and consists of four short episodes, each five minutes in length. The prologue follows:

The first scene opens on a supper-table with four members of the family reading the evening paper after finishing their meal. The daughter reads aloud: "I see where that girl who left college to become a waitress is marrying a count." The stage grows dark and the scene described in the newspaper headline is reproduced on the stage, with the four members of the family now taking the roles called for in the marriage episode. A waitress is seen taking off her apron and slipping on a lavish gown and hat, just as a richly dressed count appears in a high hat and tuxedo to escort her to the wedding. The stage is dark again, and after the necessary interval, the family scene is repeated. This time the son of the family reads from the evening paper: "Millicent Van Nest Engaged to Football Star." The stage grows dark again and the scene referred to in the headline is enacted, with the son taking the part of the football hero, clad in the regalia of that sport. The society belle, who is the daughter in the family scene, is accompanied by her mother and father, and rushes down the landing of a grandstand to meet her gridiron hero.

The scene changes back again to the supper-table, and the father reads this time: "Broker Elopes With Private Secretary." The scene shifts and the episode in question is enacted, the father taking the part of the broker, and the daughter impersonating the secretary. He is making preparations to leave, and is seen packing his bag, while the toot of an automobile horn is heard without. The lights go out and the family scene opens up once more. The mother now reads: "Tenement Girl Swears Falsely to Society Crime." The mother reads further and the details of the story are those of the picture, "Notoriety."

She does not read very far, when she suddenly notices that her daughter is missing. "Where's Kate?" she asks anxiously. The father and son turn around and are also surprised. Kate is gone. The mother calls out for her, but there is no answer. A note is discovered on the table, left by the daughter. It reads: "I am tired of being ignored and unnoticed. I want to be famous. I want to be talked about. I want to be popular. Other girls gain notoriety by committing something sensational, and I want to do the same. When you hear from me again, it will be through the newspapers. I'll make everybody talk about me, and then I'll come back. I'll be somebody then."—Kate

The prologue ends in consternation on the faces of the family, and the last thing seen is the mother tearing the newspaper to bits. As above outlined, the prologue on "Notoriety" will carry the message home. It will make the audience realize that the picture they are about to see is based on actual events of daily life.

Picturesque scenes from initial Edward Dillon independent production, "Women Men Marry," starring E. K. Lincoln. Distributed on State Right basis by Truart Pictorial, Inc.

Jas. Kirkwood, Doris Kenyon, and All-Star Cast in New Edgar Film; Live News From Eastern Studios

As was exclusively published in this department two weeks ago, Edgar Lewis will make a series of high class productions for distribution through Affiliated Distributors, Inc., of which Charles C. Burr is president. Production on the first picture started late last week at the Glendale, L. I., studios. The company was out on location all this week with Edgar Lewis supervising the entire production, which is expected will take about seven weeks to produce.

The cast is one of the costliest engaged by an eastern producer for an independent picture. The cast is headed by James Kirkwood, one of the best liked leading men in the business. Co-starred with him will be Doris Kenyon, who created such a wonderful role opposite Johnny Hines in "Sure-Fire Flint." Edmund Breese, Robert Edeson and little Russell Griffen also will appear in this production.

Mrs. Rudolph Valentino (Jean Acker), who is co-starred in "Woman In Chains," the first Amalgamated picture, completed recently at the New Rochelle, N. Y., studios, has filed suit in court in Los Angeles, seeking the right to use the name of her former husband and star. Arthur Butler Graham, counsel for Valentino, in New York this week, said that he anticipated counsel for the star in Los Angeles will oppose the action.

Tuesday evening, Nov. 14, was an unusually busy one at the Glendale, L. I., studio for the first of the big sets in the next Johnny Hines special, "Luck," which Charley Burr will distribute. The set represented a village square with several hundred extras participating in the action that ensued. With Johnny Hines in this production also appear Polly Moran, Charles Murray and Flora Finch. This is the production that will be ready for release on January 1.

Charley Burr this week made an effort to sign Mary Carr, the "motherliest mother" of the screen, for one of his productions now being made, but the deal fell through, despite rumors that Mr. Burr had signed her. However, Mr. Burr, impressed by the splendid work of Russell Griffen in "Sure-Fire Flint," signed that boy star for two years with an option for his services for two additional years.

Will Nigh has completed the story for his second feature, which L. Lawrence Weber-Bobby North will distribute, and he is now completing his cast, which will be an all-star affair, headed by Maurine Powers, who was starred in Nigh's first feature, "Notoriety."

Production was started this week at the Estree studio in New York on the first of a series of two-reels that Aralma Film Company will make. This concern is financed, it is reported, by the Woman's Home Companion, a magazine, from whose stories the pictures will be adapted.

In all probability the title selected for the second Daniel Carson Goodman story, which that producer was to make for Equity Pictures Corporation, will have to be changed. The title selected was "Something for Nothing," but reports this week had it that that title had been used before.

Martin J. Heyl Productions, who are creating the screen version of "The Little Red Schoolhouse," for Arrow release, have thus far engaged the following players to appear therein: Martha Mansfield, E. K. Lincoln, Edmund Breese, Sheldon Lewis and Rose Coghlan. These players are at work now at the Tilford Cinema Studios under the direction of John Adolfi.

Production on the next Burton King special will not be started until probably the latter part of December or early in January, according to information unearthed this week.

Warner Brothers Expand Interests

BUFFALO—(Special) — Charles Goetz, manager of Warner Brothers' New York exchange, was here last week, applying the finishing touches to plans involving the perfection of the new Warner staff of the Buffalo office. With him came Martin Solomon, who joined the W.-B. Film Exchange, Inc., last week.

Fred M. Zimmerman, of Nu-Art Pictures Corporation, has received a letter from Herman Lorence, manager of the Bellevue Theatre in Niagara Falls, in which is described how that live wire exhibitor put over "Up and Down the Swanee River," a Burlingham Adventure Scenic, which Nu-Art is distributing in this territory. Mr. Lorence says:

"Just as the main title went off I had a singer with a deep bass voice sing 'Way Down Upon the Swanee River,' accompanied by the orchestra. As he finished the song the orchestra stopped and throughout the balance of the reel the organist took up the refrain, and take it from me, it stopped the show."

Nu-Art business is rushing. Mr. Zimmerman now has ready for distribution the following important subjects: "The Hands of Nara," "The Man from Beyond," "What's Wrong with the Women," "Sure Fire Flint," "The Country Flapper," Squirrel comedies, Eddie Lyons comedies, Burlingham adventures, "Determination," "Life's Greatest Question," "Flesh and Blood," "Big Stakes," Prizma color pictures, Canadian adventure pictures, Captain Kidd serial and others.

Sydney Samson announces that Grand & North are now ready to book Colonel William N. Selig's new serial, "The Jungle Goddess," which Syd is advertising as a fitting successor to "Miracles of the Jungle."

Bob Murphy, of Murphy & Filkins, despite the rush of business, beat it to the world series game in New York with his friend, Joe Daly, office manager of Hodkinson. All business and no play makes a dull boy, says Bob.

The Billy West comedy contingent has moved from the Glendale, L. I., studios to the Tilford studio in New York, where the second comedy is now being made under the supervision of Will Morrissey. The first release of the two-reel series was shown to the trade this week.

LOOK AT THIS LINEUP!
And wait till you see the lineup you'll have at the BOX OFFICE WHEN YOU PLAY
"ONLY A SHOP GIRL"
2nd. of the 6 BOX OFFICE WINNERS THE SENSATION OF THE YEAR

Al Lichtman Corp. Sets Records That Warrant Attention of Theatre Owners

By ROGER FERRI

IT seems as if every month in the year is an Al Lichtman month.

This comparatively young organization has attained a position in the motion picture business that is the envy of every one in it. This statement is made from actual knowledge and not mere observation.

Al Lichtman made exhibitors of this country a specific promise when he launched his enterprise in association with B. P. Schulberg. He said he was going to produce pictures that would make money for exhibitors. His first two productions, "Rich Men's Wives" and "Shadows" are ample evidence of the sincerity and truth of that statement.

Al Lichtman Corporation will make history for the trade in general, for the pace it is setting is so hot that rival companies have no other course left to them than to imitate it. And the trade in general would be richer and wiser if such a course were pursued.

It is not because Al Lichtman Corporation gave "Rich Men's Wives" to the exhibitors of this country that has "sold" this writer absolutely; and it is not the artistic wonder B. P. Schulberg and Tom Forman have submitted in the form of Lon Chaney's masterpiece, "Shadows," that has prompted us to look forward to a season of achievements for this organization.

It has been the very personnel of the organization from Al Lichtman and Ben P. Schulberg down to the office boy at the firm's present quarters, 576 Fifth avenue.

We have met most of the Al Lichtman exchangemen in the course of our hops about this American desert and without a single exception we found them all to be something more than mere film men; we found them to be showmen, gentlemen — men who had the interests of those upon who they were dependent at heart. We have interviewed, chatted intimately and joked with Al Lichtman. We have corresponded with Producer Schulberg and we have congratulated Tom Forman and Gasnier. We have talked with other executives of Al Lichtman Corporation.

We have watched them all from the time when the New York office was first thrown open. And we have watched them GROW. We have watched Al Lichtman Corporation in comparatively short time fight its way to the top of the ladder. We have analyzed their productions carefully and we have heard from exhibitors who have showed these productions. We have heard how these exhibitors were treated by exchangemen and we have heard how the first picture was exploited.

And there is only one reason why we took such pains to so carefully study this comparatively new, but magnificent organization and those whom it includes; because all the way from Al Lichtman down the line everybody is striving sincerely, energetically and industriously to make each succeeding Preferred picture a bigger and better box-office bet; because the interests of the exhibitor has always been foremost in mind.

Al Lichtman Corporation has earned its right to demand exhibitor patronage, if any firm ever has. It may not always succeed in giving exhibitors winners, but the fact that every facility at the command of the organization is being utilized in the best interest of the theatre owner is worthy of the patronage of any exhibitor who must have pictures to continue in business.

Just what sort of pictures the future Preferred Pictures will be remains to be seen, but surely none will dispute the fact that in both "Rich Men's Wives" and "Shadows" Lichtman has given the exhibitor two superlatively high class box-office specials. "Rich Men's Wives" has made money for everybody who has handled it insofar as this writer knows, and we will make the prediction that whatever "Rich Men's Wives" grossed "Shadows" will better by a worthwhile amount.

1922-23 will tell the story—and when it has been entirely written we expect to see Al Lichtman and his associates among the most proud leaders.

Al Lichtman Will Move To More Spacious Quarters

AL LICHTMAN has announced that on December first he will move his New York offices from 576 Fifth Avenue to 1650 Broadway, a new building recently completed by the Bethlehem Engineering Company and situated opposite the Capitol Theatre at Fifty-first street.

Expansion of activities and increase in personnel of the Al Lichtman Corporation which is handling the distribution of B. P. Schulberg's special productions for Preferred Pictures have necessitated the change.

Sixteen fifty Broadway, which is in the heart of the film district, is superior in point of location to the Fifth Avenue quarters and is modernly equipped as an ideal motion picture office. Large reception rooms, ample space for each department and private offices for executives and department heads in addition to an unusually spacious projection room are some of its features. The Lichtman organization will occupy the entire ninth floor representing the best location available and affording a maximum amount of light, air and space. The building runs all the way through from Broadway to Seventh Avenue.

Richard Hildreth, office manager for the Al Lichtman Corporation, has secured the services of Bernard Herzbrun, prominent architect, to supervise the arrangement of the space.

Lon Chaney Proves the Incomparable

EVERY now and then there comes to the screen a performance of rare excellence that raises the motion picture in the esteem of the exhibitor and his patrons. John Barrymore gave such a performance in "Dr. Jekyl and Mr. Hyde," Lon Chaney gave one in "The Miracle Man," and Lon Chaney has done it again in B. P. Schulberg's picture, "Shadows," for which the Al Lichtman Corporation is handling the distribution.

Schulberg and Lichtman are not alone in believing that Chaney has made a substantial contribution to screen art. Their opinion was confirmed by every trade paper critic as well as by the people of varied professions whoever viewed it at the private showing recently given the film at the Hotel Biltmore in New York. Not a single reviewer failed to characterize Chaney's work as marvelous or to add that his role of Yen Sin, the Chinese laundry-keeper, surpassed anything he had previously attempted.

Every exhibitor knows the value of Lon Chaney at the box-office. Chaney is great among great actors and yet the place he holds is so unique as not to be comparable with the work of any other artist in his profession. Most screen stars stand for a definite type of performance while Chaney is never the same except, perhaps, in the degree of sincerity and finish that he gives to the characterizations he undertakes. Like Chaplin, he has risen from an obscure music-hall entertainer to a supreme artist. As the cripple in "The Miracle Man," the sneaky Chink in Marshal Neilan's "Bits of Life," as Fagin in "Oliver Twist," Lon Chaney stood out from the ordinary rank and file of picture actors and made history for the motion picture.

When B. P. Schulberg was on the look-out for possible scenarios at Famous Players, he came across the remarkable story, "Ching, Ching, Chinaman," by Wilbur Daniel Steele, upon which "Shadows" is based. Ever since he has held the hope of producing it himself some day and immediately after establishing his affiliations with Al Lichtman, he obtained the rights to it. His confidence in the story, which was proclaimed the prize literary piece of a few years ago, warranted his early production of it as one of his first special releases through the Lichtman Corporation.

Showmanship

"We'll pay for our mistakes
If you'll pay for our successes!"

This, in substance, is the policy of Al Lichtman Corporation.

No fairer nor better proposition was made an exhibitor in this country.

That slogan is typical of the showman; it is a frank statement made straight from the shoulder.

But it's sincere showmanship.

Al Lichtman, B. P. Schulberg and the rest of the Preferred Pictures organization *are* showmen—and because they are they are appreciative of the fact that no concern nor individual can furnish one endless string of successes. It has never been done and it never will be done. Not in show business. And this enterprise we affectionately call industry is but a part of show business.

It is unfair for any exhibitor to expect to book fifty-two winners annually; now and then there must be a bloomer.

And it is only fair that exhibitors support successes to the extent that will justify the producer or distributor to bear the burden of the failures.

Flops are not without their reward, for only through failure can come the valuable experience that contributes materially to the making of successful pictures.

A good showman is a substantial, straight-forward, honest and shrewd business man.

And Al Lichtman is every bit that.

Sam Zierler, Ben Amsterdam, Bobby North Among Franchise Holders

IN a remarkably brief period Al Lichtman has perfected an organization of exchanges representative of the best material in the way of local distributing agencies. The exchanges are thirty in number and through these Preferred Pictures are distributed to every corner of these United States. These 30 Al Lichtman Exchanges are seemingly representative of the foremost distributors, for the history of each individual exchange is apparently a monument to the progress of the motion picture industry in the sections wherein they are located.

A careful study of Al Lichtman exchangemen made recently by the writer during a swing about the country developed the fact that they are leaders in the sections. Without exception, the managers represent men who have grown with the industry, men who have placed service to their clients before everything else; men who have striven to give the best available in the film market and to co-operate with their exhibitor clientele in properly selling the product to the fastidious public.

Al Lichtman may be proud of his producing organization, but he can be equally emphatic in his boasts concerning his distributing organization, for from any angle it compares favorably with any in the business. Included in the list of those pioneers who are in charge of the local destiny of Al Lichtman productions we find such reliable executives as Sam Zierler of Commonwealth Pictures' Corporation of New York City, the energetic and successful Ben Amsterdam of Philadelphia, the illustrious showman Bobby North and Syd Samson of Buffalo, the enterprising Louis Hyman of San Francisco, Herman Jans of New Jersey and others, all established and proved capable exchangemen.

AS one glances through the personnel of Al Lichtman franchise holders one is impressed by the calibre of this hard-working army, who in a comparatively short time have made Preferred Pictures a by-word that stands for the very best in production, character, box office value and entertainment quality. As one carefully recalls the past performances of each franchise holder he quickly grasps the fact that Al Lichtman chose a combination of alert showmen and shrewd business, who seemingly do not lose sight of the presence and importance of the theatre owner, catering and serving him intelligently and loyally.

NOWHERE in this country is there such faithful exhibitors's friend than Sam Zierler, who in addition to operating the Al Lichtman franchise in Greater New York, operates the most successful Commonwealth Pictures' Corporation at 729 Seventh avenue. Sam, as he is affectionately called by his thousands of exhibitor friends, is a capable judge of box office pictures; years of experience, some bitter and others rosy, have earned for him a reputation of which any exchangeman can truthfully be proud. With Sam Zierler distribution Preferred Pictures in the metropolitan zone, Al Lichtman's organization can look forward to 100 per cent. distribution on all product.

OWN in Philadelphia there is another popular exchangeman, Ben Amsterdam. Ben only three weeks ago observed the tenth anniversary of the founding of Masterpiece Film Attractions, Inc., which he owns together with Lou Korson. Amsterdam enjoys the intimate acquaintanceship of every theatre owner in Philadelphia, eastern Pennsylvania, southern New Jersey and Delaware and with him holding the reins exhibitors and Al Lichtman and Ben P. Schulberg alike can depend upon the best possible distribution and exploitation of their pictures. A high official in the Stanley organization in Philadelphia not so long ago, in Atlantic City, told this writer that "if every exchangeman in Philadelphia did business as Ben does there would be no question as to the nature of pictures this territory would see. Ben's word in his bond." Ben's word IS his bond. Exhibitors everywhere in his territory will substantiate that contention.

BOBBY NORTH, who together with Sam Grand of Boston, operates the Al Lichtman exchanges in Buffalo and Albany, is a showman of long standing. He possesses a splendid personality and knows show business from every angle. When Bobby was 12 years old he made his professional debut on the stage. Since that time he has experienced a series of successes in everything he has undertaken. In addition to the Al Lichtman Exchanges in Buffalo and Albany, which are presided over by popular Sydney Samson, Bobby operates the Apollo Exchange in New York in association with L. Lawrence Weber, a showman whose ability is recognized in the world of theatricals. Syd Samson, the manager, is a business man who does not satisfy himself with a luxurious office; in fact, he is seldom there. He spends most of his time among exhibitors, not only "selling" his product, but co-operating with them and in a hundred little ways assisting them in putting the pictures over. That's why exhibitors patronize the exchanges in such large numbers.

HERMAN JANS of the Al Lichtman northern New Jersey Exchange has been in the motion picture business for many years. He has been a producer, exhibitor and now he is a foremost distributor, his gross business on the first Preferred Picture, "Rich Men's Wives," proportionately exceeding that of any other exchange. His organization is a complete, effective and systematic army of experts.

J. FRED CUBBERLEY in charge of the Minneapolis exchange was for a long time associated with First National in that territory, but when Finkelstein & Rubin decided to concentrate on independent productions, he was put in charge of the new exchange from which the Preferred Pictures are being distributed. Despite the poor condition that has prevailed in that section. Mr. Cubberley has managed to obtain a splendid representation there.

THE exchange managers are as follows: Boston, New Haven and Portland, M. E. Morey; Greater New York, D. M. Sohmer; Northern New Jersey, M. Breskie; Buffalo and Albany, Syd Samson; Cleveland, M. A. Lebensburger; Cincinnati, Nat Lefkowitz; Detroit, J. C. Fishman; Pittsburgh, Joe Lefke; Denver, M. A. Klausner; Des Moines, Omaha and Kansas City, A. H. Blank Enterprises; Minneapolis, J. Fred Cubberley; Milwaukee, Harry Hollander; Philadelphia, Ben Amsterdam; Washington, J. Howard Beaver; St. Louis, Harry Weiss; Chicago, Joe L. Friedman; New Orleans, C. J. Briant; Atlanta, R. A. Davis; Dallas and Oklahoma City, E. C. Leeves; Seattle, Al Rosenberg; San Francisco, Louis Hyman, and Los Angeles, Elmr Bnjamin.

Al Lichtman Exchanges

NEW ENGLAND
Boston, 37 Piedmont street; New Haven, 134 Meadow street, and Portland, Me., 85 Market street.

GREATER NEW YORK
New York City, 729 Seventh avenue.

NORTHERN NEW JERSEY
New York City, 729 Seventh avenue.

NEW YORK STATE
Buffalo, 265 Franklin street, and Albany, 676 Broadway.

KENTUCKY, OHIO
Cleveland, 217 Sloan Building, and Cincinnati, Broadway and Pioneer street.

MICHIGAN
Detroit, Elizabeth and John R. street.

WESTERN VIRGINIA, WESTERN PENNSYLVANIA
Pittsburgh, 1018 Forbes avenue.

IOWA, KANSAS
Des Moines, 303 Second street.

NEBRASKA
Omaha, 2036 Farnum street.

WESTERN MISSOURI
Kansas City, Seventeenth and Main streets

COLORADO, WYOMING, UTAH, NEW MEXICO, SOUTHEAST IDAHO
Denver, 1525 Tremont street.

MINNEAPOLIS, NORTH AND SOUTH DAKOTA
Minneapolis, 499 Loeb Arcade Building.

WISCONSIN, UPPER MICHIGAN
Milwaukee, 604 Toy Building.

EASTERN PENNSYLVANIA, SOUTHERN NEW JERSEY
Philadelphia, 1329 Vine street

DELAWARE, DISTRICT OF COLUMBIA, VIRGINIA, MARYLAND
Washington, 916 G street, N.W.

EASTERN MISSOURI, SOUTHERN ILLINOIS
St. Louis, 3319 Locust avenue

NORTHERN ILLINOIS, INDIANA
Chicago, 810 South Wabash avenue, and Indianapolis, office not yet selected.

ELEVEN SOUTHERN STATES
New Orleans, 1401 Tulane avenue; Atlanta, 106 Walton street; Oklahoma City and Dallas, 308 Harwood street.

PACIFIC NORTHWEST
Seattle, 309 Virginia street, and Portland, office not yet selected.

PACIFIC COAST
San Francisco, 209 Golden Gate avenue, and Los Angeles, 915 South Olive street.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Heavy Ballyhoo Campaign in St. Louis Was Carried by Real Estate Operators

ANSWERING the question as to Why is an exploiteer? Amike Vogel, just before he blew out of St. Louis, put over a four-day ballyhoo for "The Old Homestead" at little cost to the Skouras Brothers, who were running the picture day and date at two of their houses.

He laid off the cost to a firm of realtors and got a bigger showing than the house could have worked at a profit.

A new residential section was being opened by the real estate firm, known as Pennsylvania Park. Amike convinced them that this was a great site for old homesteads and a great opportunity to tie up to the play and make it a joint affair. The gist of the scheme was to declare an Old Homesteam Day at the park when, presumably, the eager purchasers could be attracted in profitable numbers. Just how many came cannot be estimated with any degree of accuracy, but the sales were sufficiently heavy in voulme to more than repay all exploitation costs, and show a handsome profit. In addition, it clinched the name of the realtor in the public mind.

Very Simple

Old Homestead Day was just another of those celebrations with music and lunch and general jazz, familiar to every promotion scheme, but the food was such as you might get at the Old Homestead, the band was a rube band and the general entertainment was along the same general lines.

For four days before the event the downtown section was pervaded by a rube band of a dozen pieces. Rube bands do not have to be very good, and the worse they play, the better they are. And at the same time they attract more attention than would a regular band of twice their numbers. About 22 men are needed for good instrumentation in a band. A dozen men, mostly brass, can put over the rural idea. That in itself saved money.

The bannering on the truck was all for the real estate firm, but window cards were tacked to the sides for the two houses.

Pointed the Way

Every telegraph pole between the city and the development was placarded for the event, and 250,000 special heralds were gotten out for the house and the real estate venture, the real estate men paying the cost. These were mailed to an extensive mailing list and thrown out wherever the band stopped to play on its down town excursions.

Amike also used the street pictures scheme developed originally for "The Crossroads of New York," and "directed" a bunch of girls in an open-air production that never reached the screen, because the camera was grinding on the crowds, and these shots were made into a special reel for the run of the picture on the come-and-see-yourself idea.

It brought wonderful results at a cost to the house less than they spend on the average picture, for the real estate firm was taking pages to advertise the day and all the houses had to do was echo "me too."

That is the why of Amike and his ilk.

In Demand

Pete Smith blew into town along with the reels of "Robin Hood" and has been on the jump ever since. Election night he took a bunch of "Robin Hood" arrows, provided with burdock burrs, and threw them on the crowds parading Broadway, watching the returns.

That is, he started to throw them out, but all he had to do was to pass them along to the holiday makers. They did the rest and Doug was elected long before the returns came in from any of the other candidates.

A Hallowe'en Party Was Bain's Seller

Looking ahead, D. M. Bain, of the Howard-Wells Amusement Company, Wilmington, N. C., realized that the dates for the Hodkinson release, "The Headless Horseman," included Hallowe'en. He instantly saw the connection between the two and got busy on a Hallowe'en party. As he had the film booked for three days, he made it a three-day party.

Black and Yellow

Seven days in advance he used the mailing list for a yellow and black card: the Hallowe'en colors, announcing the party. This was decorated with black cats and witches and pumpkin heads, and started off with "Brrrrrrr — chills — shivers — hair-raising stunt—and the funniest show you ever saw" and it told the details of the big time.

Then he printed up 5,000 red and black cards entitling the school children to half-price admission for the matinees. This appealed so strongly to the school authorities that the teachers were instructed to see that each child was given a discount ticket to see this classic. It was the first time in the history of the Wilmington schools that advertising of any sort was permitted to be distributed in or around the building, and that fact made the stunt more important in the minds of the children. This crowded the matinees.

The lobby display was in black and orange, with jack-o-lanterns with flasher plugs inside, and it carried out the idea of a party, for the color scheme makes for rich effect.

Then to make it complete, Bain dug out a Kineto short on "Washington Irving" from the Great American Authors series and also ran a short on "My Adirondack Outing," both films fitting in the show as though they had been made expressly for it.

It was one of the cleanest campaigns Bain ever put over—and one of the most profitable, and at the same inexpensive.

A Paramount Release

AMIKE VOGEL SAVED SKOURAS BROTHERS HUNDREDS OF DOLLARS IN EXPLOITATION

He persuaded a development company to get behind Old Homestead Day at their residence development, and they paid most of the expense of ballyhooing the streets and supplemented the house advertising with large spaces of their own which told of the New Grand Central and the West End Lyric as well as about the property they were trying to dispose of. It had all St. Louis agog.

A Paramount Release

HERE IS A DIFFERENT FRONT ON BLOOD AND SAND

The Queen Theatre, Galveston, has a permanent one sheet box in the center of the lobby. Charles E. Sasseen mounted small cutouts on this and flanked them with red and yellow arches, which were repainted. Litho cutouts were worked in so skillfully as to suggest all hand painting

Got Fourteen Cars for Large Banners

Ollie Brownlee, of the Palace Theatre, Muskogee, Okla., is a modest sort of chap. He talked the local street car company into giving him fourteen 3 by 6 foot banners on "Blood and Sand" for as many cars, the banners being apportioned so that there were some on every line. The banners were put on several days in advance of the showing and held until the completion of the run.

He used an awning valance in red and yellow for the marquee and painted signs on eighteen prominent store windows. It cost him only $20 to put over the picture to a 40 per cent. increase.

Busy U. C. Stores

No chain of stores in the world probably owns a greater number of advantageous locations than the United Cigar Stores. They have put location into the class of scientific study.

Naturally the exploiteers are keen for a hook up, and Goldwyn reports a tieup with "Remembrance" in the States while recently Paramount hooked the Canadian stores to the "Old Homestead," telling that Josh's troubles will roll away if he will buy their pipes and smoke a specified brand.

It makes a good flash and at the same time it permits the store to get a timely appeal.

Cheering Bottsford

Will M. A. Bottsford, of the Paramount publicity, please note that Earl Settle has found a new use for his advertising mats. He made a lobby display from a three-column mat on "Nice People," and it made a mighty pretty lobby attractor when raised to life size. This opens up a new line for the ready made advertisements, for it would seem that a lot of these would work in well for enlargement if there is a house artist who really can draw.

Settle also stenciled the sidewalks with the title, painted windows and mirrors and persuaded the restaurants to brag that they catered to Nice People.

Lobby Miniature Is Harsh in Outline

Lobby miniatures are valuable, but they are best when dressed up. W. A. Doster, of the Strand Theatre, Montgomery, Ala., made a country railroad station for "The Fast Mail," but he set it flat upon the floor instead of using a platform, and the backing is too harsh in its outline. This latter could have been softened with bunting or green branches to form a sort of frame, and raising the display off the floor would have given it a certain importance it now lacks, as well as making it more visible when there was a crowd in the lobby.

Got Good Business

Even as it stands it brought in the business, for it is cleverly done, and got the attention when it was given a chance to show, but a little more planning would have increased the effect. It might not have sold any more tickets, but it would have helped the house to sustain the suggestion of elegance that is lacking on a floor set.

Remade An Old Front for "Blood and Sand"

Charles E. Sasseen, of the Queen Theatre, Galveston, is somewhat handicapped in his lobby work by the permanent structure made to contain two one-sheets on the front and one on either side.

For "Blood and Sand" he mounted cutouts of Valentino and Naldi, and Valentino as the bullfighter on top of the stand, and on either side he used arches, lettered red on yellow. These arches had been used before, but were worked up so that not even their maker would recognize them. Cutouts from the paper were blended in so cleverly that they suggested hand painting.

Mr. Sasseen used a yellow ground and red lettering, but a better effect can be gained by reversing the scheme. Yellow is the lighter color and would show up the lettering better against the red ground. Red on yellow is a standard billposting formula, but this is because they cannot make a yellow ink show up so well on the red paper. Where paint is used the yellow is better for the letters. Experiment in miniature and you will get the idea.

A Fake Detective Helped in a Pinch

Of course, detectives are supposed to help in pinches, but it was another sort of pinch that hit the Colorado Theatre, Denver. The "Sherlock Holmes" pictures, for local reasons, was put ahead of the schedule and there were but two days in which to get the fact over.

H. E. Talbot, the managing director, and Richmond Dorman, the Goldwynner, got busy, landing a faked New York dispatch from Holmes stating that he was following a clue to Denver. It was addressed to the Detective Bureau and the newspapers played it up, since the clue was supposed to concern the New Jersey Hall-Mills murder.

The following day a ballyhoo made his appearance on the street with a magnifying glass and tape measure. He would inspect cigar stubbs, burnt matches, automobiles or skyscrapers. When he attracted a crowd he would hand out cards for the picture and fade away, along with the crowd, only to break out in a fresh spot. He did so well on Saturday that he was sent out again on Monday and he was materially helpful in getting the title over.

A Fox Release

THIS LOBBY MINIATURE MIGHT BE BETTER FRAMED UP

Outside of that it is a very good display for "The Fast Mail," but the rectangular backing is a bit too harsh in outline. It was planned by W. D. Doster, of the Strand Theatre, Montgomery, Ala., for the Fox special

San Franciscians Were All Tagged

Fathers' Week was the main idea of the exploitation at the California Theatre, San Francisco and the management and Goldwynner Burke collaborated to get the "Remembrance" idea over in a large way.

Twenty girls, in the familiar usher costumes of the California, were sent out with flowers tagged for the week on one side and the show on the other. These were given to all men encountered on the street. At the same time the florists' windows blossomed out with cards for "Fathers' Remembrance Week" and the suggestion that Dad might like some flowers. The Call was also hooked to the week idea.

The phonograph stores were hooked to the old time songs and even restaurants were persuaded to feature certain items "for father."

This Was a Pipe

Oscar White decided on a munitions lobby for "The Dictator" at the Rex Theatre. No cannon were available, so he used the front wheels of an old wagon and three lengths of stovepipe. By the time he finished with it he had as good a cannon as most of those S. A. revolutions stock, and with a few old cannon balls and some guns borrowed from the high school, he got a lobby for $3.50 that ran his box office a third over the "book."

Plenty

Barry Burke, of the Palace Theatre, Ft. Worth, Texas, got 914 grandmothers on his special matinee on "Grandma's Boy." And switching an old stunt, he gave away handkerchiefs to the women patrons because he knew they would laugh until they cried.

A nearly two-page hook-up helped when the Mayor declared a "National Laugh Week," though the Mayor had a fierce nerve to declare a national holiday. Some Presidents would not like that a bit, but we imagine that Harding won't mind.

Two Plane Cutout Worked in Lobby

Roy C. Smart got a 75 per cent. increase on "Blood and Sand" with a clever lobby display in the Noble Theatre, Anniston, Ala.

He made a lattice which he set about three inches from the side wall. This was covered, top and sides, with red, yellow and black cloth. The wall was covered with crepe paper and the floor between the lattice and the wall was covered with white sand in which a cutout figure of Valentino was placed, the cutout being that from the six-sheet.

When the film came along, the display was taken down and the cutout, now supplied with a sword, was placed on top of the marquee.

Sanding the sidewalk in front of the house helped to get attention from the passers-by.

Getting Around

In some cities "Pink Gods" has not batted 100 per cent. because it has an "unhappy" ending. Lem Stewart suggested to Southern Enterprises managers that they co-star Anna Q. Nilsson and James Kirkwood so that Miss Nilsson's happiness should offset the ending.

It is a matter of record that where this has been done the satisfaction given by the picture has been greatly increased and the play has had the added advantage of three stars. Where Miss Daniels has been made the sole star disappointment has been expressed.

It is just a little touch of applied psychology that is making box office difference.

Taking a suggestion from the Hippodrome Theatre, Ft. Worth, Texas, Tom Clemmons, of the Tivoli Theatre, Beaumont, had the town all stirred up by announcing that Valentino would marry Mae Murray.

Following his recent tangles, the story made a tremendous sensation, when Clemmons came out with the statement that the marriage occurred in "The Delicious Little Devil."

Metro Exchange Was Home of the Stork

When the Metro Exchange, Philadelphia, booked "The Five-Dollar Baby" at Aldine an effective display was put in the window of the exchange, announcing the present coming of the film, and incidentally giving visiting managers a good idea.

A Metro Release

THE METRO DISPLAY

This seems to be a stuffed stork, a real blanket and a wax baby, but it can more conveniently be made a cutout where it is not possible to borrow a stork. It is clever enough to be generally copied, and will be particularly good for window work away from the theatre.

Choked Off

Thomas C. Grindley, of the Liberty theatre, Astoria, Ore., who displayed an unusual cleverness at making animated displays for his lobby, writes that he is temporarily off the job.

Gridley is the projectionist and did this work in odd moments. Now the union local has stopped him under the ruling that an operator cannot work outside the booth.

This rule was probably adopted to prevent the old custom of making a janitor-errand boy out of the operator, and from that angle it is a good one, but it is hard on Gridley, who promised to develop into a first class advertising man.

He writes that in spite of his five and a half years connection with the Liberty, he is looking for a chance where he can double in exploitation.

A Merry-Go-Round

For "When Romance Rides" Hugo Plath, of the Queen Theatre, Abilene, Texas, used a circular track on the circumference of which were mounted a number of horses, which ran around and around, emerging from one of the pillars supporting the display and disappearing into the other. The pillars supported a large horseshoe within which was an 11x22 from the story. It helped shoot the business up and it cost only $5.

Down in Arkansas they have some clay deposits not unlike that blue dirt in which diamonds are found in Africa. Knowing this, J. B. Robertson, of the Palace Theatre, Ft. Smith, had some brought in and placed it on display in the lobby, under guard, to exploit for "Pink Gods."

As a matter of fact, the clay does contain some minute stones, none of them large enough to be commercially valuable, and the stunt helped to explain the peculiar title.

A Fox Release

A CONDENSED LOBBY VERSION OF A TOX MIX AERIAL STUNT

G. M. Phillips, of the Strand Theatre, Atlanta, built this up from a cutout and it gave a real punch to the stunt idea. It is merely a profile rock and a waterfall backing but it is better than a 24-sheet for a lobby display idea

A Paramount Release

WHEN THEY TIRE OF SNOW TURN ON THE WATER SAYS WHITE

Oscar White, of the Rex Theatre, Sumter, S. C., had too many snow lobbies and they were wearing sour, for The "Valley of Silent Men" be built a brook at a cost of $4.10 and he beat out a revival meeting for cash business.

Well Watered Lobby Sold An Attraction

Oscar White, of the Rex Theatre, Sumter, S. C., is a crank on lobby displays. It is about all he can do in his town and he does it well and cheaply. He had a number of snow lobbies and was getting tired of them, so he figured a new one for "The Valley of Silent Men."

It does not show very clearly in the picture, but over on the right is a dark line beneath the trees. That is a brook. He built it himself out of stones and cement, with a hose at one end and a run-off into a drain in the alley at the other. The "real" water was a stunt to pull people down to the house, just to see it, so they went in, as long as they were there.

There was a joint revival meeting of the seven churches in town and ordinarily Mr. White would have been as lonesome as a hermit, but the brook got the crowd and business with a little better than normal in spite of a competition that breaks managerial hear's down South.

Made a Warm Berth for Sleeping Devil

B. B. Garner, of the Casino Theatre, Lakeland, Fla., used a novelty stunt on "While Satan Sleeps," and it helped to bring in an additional 50 per cent. in business.

A borrowed doll was dressed to represent a devil and put to bed in a box about two feet long by sixteen inches high. The interior was painted bright red and two concealed 60-watt red lamps lighted strips of crepe paper kept in motion by an electric fan. The sign read, "While Satan Sleeps thrilling things happen."

Where plenty of light is used, a black ground will show up the flames better, particularly if light yellow chiffon strips are used in place of crepe paper, but the general idea was a winner and built a big business at an outlay of a little less than $10.

Teased 'Em Out

Basing most of his newspaper campaign on the plan book teasers got a good business on "Pink Gods" for Thomas G. Coleman, of the Imperial Theatre, Gadsden, Ala. He also put out two boy perambulators who carried cards asking if the reader knew what pink gods were.

He persuaded the jewelers to make displays of diamonds to hook to the suggestion that they see diamond mining at the Imperial. And for his lobby he had pink compo board diamonds lettered in blue. Apart from the usual advertising space the cost was practically nothing, as the compo board was old material overpainted. He got a 20 per cent. increase.

Spare Parts Engine Sold Many Tickets

One of the best novelties in the way of window dressing that we have seen comes from Knoxville, where B. F. Brock, of the Strand Theatre, collaborated with the local Ford dealers to build an engine of spare parts for Ford cars and Fordson tractors. Even the cab is made of curtains, and the cylinders are auto horns. To make it more interesting the house and the agency each contributed $10 as a prize to the first person who correctly named the parts. Most automobilists knew the Ford parts, but the tractor spares tripped them up.

The display was made in the window of a millinery store, to get a better location, and was used to advertise "The Fast Mail."

Excepted the Cat

J. M. Edgar Hart, of the Palace Theatre, El Paso, Texas, did not insist upon the theatre cat wearing goggles to foretell the coming of Harold Lloyd in "Grandma's Boy," but everyone else around the house wore big horn rims minus glasses, and J. M. Edgar set the example to the rest.

He persuaded the street car company to donate their dashboards and used air brushed cards showing the glasses, with "Kum" on one lens and "Laugh" on the other. In the lobby he used painted glasses, one lens showing Harold and the other the grandmother, while the centre painting was a huge head of the star composed of the letters forming his name, the letters being faint or bold according to the color required. It was enlarged by the house artist from a small plan book cut.

The only thing that worried Mr. Hart was the fact that the theatre was too small to accommodate the crowds.

Won a Big Return for Twenty Dollars

Laying out $20 for a lobbby display brought $175 to Charles H. Amos, of the Strand Theatre, Spartanburg, S. C.

His picture was "The Delicious Little Devil," with Mae Murray and Valentino. He made a rectangular front board with a flattened oval opening. At the top was "Both were wrong" and on either side of the opening was a picture of one of the players. Under one was "To him she was an adventuress," and under the other, "To her he was a rounder." On the lower line were two cards each carrying the name of one player and the title of the play.

In the opening was a cutout of Miss Murray in a dancing pose, backed by blue curtains set three feet back. In between were a piano lamp and potted plants. Wherever jewels were indicated in the cutout paste jewels were attached.

A Fox Release

A LOCOMOTIVE CONSTRUCTED ENTIRELY OF FORD SPARE PARTS

This was worked in a window by W. F. Brock, of the Strand Theatre, Knoxville, Tenn., in conjunction with the local Ford agents. It was used to put over "The Fast Mail." It was so ingenious that it drew immense crowds and helped store, dealer and theatre

The Curse of Drink Was Kickless Booze

Gallagher, of the Haring and Blumenthal circuit in that section of New Jersey adjacent to New York, but not a part of it, has been putting over "The Curse of Drink" through the hook-up with something known as "Angel Drink."

A bar was fitted up in the lobby of each house when the film came along, and a very real looking barkeeper dispensed some sweet soft stuff. Maybe the angels like it, but West Hoboken used to be noted for its beer joints in the old days, and has not yet been weaned. Still, it put the picture over.

Another aid was running the cartoon series in one of the papers and offering small prizes for the best captions. Then the series was reprinted with the statement that "The Curse of Drink" was the official caption in each instance.

An Export and Import Release

THE BOTTLES ARE AS EMPTY AS THE CUSTOMERS

The real saloon handed out only "Angel Drink" at the Roosevelt Theatre, West Hoboken. A drink to each patron, and the curse of drink was having to lick up the soft stuff. The signs were used on the opposite side of the lobby, to balance

Triple Mirror Is a Clever Device

One of the distinctly novel lobby ideas to come to light lately is the triple mirror effect devised by A. B. Morrison, of Loew's Palace Theatre, Memphis, for "Pink Gods," but which can be adapted to any good title.

The big idea in the original display was to set off the pink diamonds worn by the living model and supplied by a local jeweler, who was given credit on the card which is set into the base of the display. Pink diamonds are also displayed on the shelf in front of the mirror, which is the usual dressing table glass with the central panel removed. This was backed by black velvet, with white valance. The model was replaced by a cutout in the dull hours. This was set into the cabinet invented by Mr. Morrison and which recently figured as Gloria Swanson's gilded cage. It seems to be capable of almost any use. Morrison will be housing a live lion in it next. It is the handiest piece of lobby furniture we have ever seen.

Patterning after Max Doolittle's Great Moment stunt, the Colonial theatre, Brockton, Mass., tied the Times to a "Happiest Recollection" contest, with tickets to "Remembrance" as the prizes and $35, split $20, $10 and $5 for the best stories submitted. It gave a lot of good human interest stuff, with a solid tie up for the house.

Hook-up Lines for "The Old Homestead"

A. R. Lynch worked a cooperative page on "The Old Homestead," and perhaps his lines will help others. A butcher asked, "Would they kill the fatted calf were you to go back to 'The Old Homestead?'" then told about his meats, while a dry cleaner suggested: "When you go back to 'The Old Homestead' you want your clothes looking trim and neat." An awning maker told that "'The Old Homestead' is already supplied with our awnings, now let us supply your car," and the gas company suggested the ideal fuel for the old home, while a shoe repairer imparted the information that Reuben could be found at that establishment having his shoes half soled before he returned to "The Old Homestead." These lines will suggest others to make a good hook-up.

Mr. Lynch used a cutout from the 24-sheet for his lobby, building up into a scene, and put out 2,000 heralds, getting a return of about 30 per cent. additional business.

One good window is worth two in poor location. Get the best.

Special for Klan a Successful Failure

Offering a special performance for Klansmen was the way Albert B. Hill, of the Imperial Theatre, Jacksonville, Fla., helped put over "One Clear Call." The special screening was played up, but the reporters were the only ones to come. They made more of a story about the lack of a crowd than they could have gotten had the Klan appeared. It was a stunt that would have worked either way.

But the Klan did come, for there was a preponderance of men at most of the performances the opening day.

Street riders were not used because of rain, but the lobby was done in white, with a huge crimson Klan emblem on the box office, and for the previous week Mr. Hill used a shadow box below the screen. The light was placed close to the centre of a white screen, back of which were cutout horsemen of appropriate size. The illumination did not extend to the full width of the opening, which gave the effect of riders emerging from obscurity and being swallowed up into the dusk of the far side. Not all of the patrons caught the symbolism, but they all got the effect of the device. Silhouettes for the below-the-screen box is something to commend itself to others.

A Paramount Release

A NOVEL DISPLAY IDEA ORIGINALLY USED ON PINK GODS

This is a stunt devised by A. B. Morrison, of Loew's Palace Theatre, Memphis. The central mirror of a three gladd frame is removed and a live model occupies the window, a cutout being set in her place when she is absent

Went to the Dogs

To put over the Century comedy, "Just Dogs," Joseph F. McCurdy, of the Randolph Theatre, Chicago, put out 40,000 postcards.

The card was good for one child under eleven at any matinee for the week and displayed a novel cartoon and good text for the story.

McCurdy arranged to send five addressers to the License Bureau to address the cards to all dog owners in the territory on the proposition that they would most likely be interested in a comedy about dogs.

It was a novel stunt, the more so because it was used to put over a short feature, but the comedy drew as much as the feature, because it was put over as well. Often a short subject can sell more than the feature if properly put over.

Made Real Ballyhoos to Sell New Yorkers

New York is the easiest town in the country to ballyhoo, but little of this work is done because it is figured by the large houses that the crowds will come anyway, and the little houses feel that it hardly pays.

It will, but if they don't know it, they don't do it. Harry D. Wilson came into town with Jackie Coogan in "Oliver Twist," and he put out three ballyhoo books and a stage coach.

A First National Release

THE "OLIVER TWIST" BOOKS

Right away you figure you can't get a stage coach. Perhaps you cannot, but there is nothing in the world to prevent you from dressing people in old-time costumes and sending out Nancy and Bill and Oliver in anything from a dray to a caleche. Almost any old-fashioned horse-drawn wagon will make for attention these days. It will work as hard as the stage coach did in New York.

In addition to this three perambulating books were put out. Each of the men was dressed in an old style hat and a stock. The rest did not matter. Old hats can be obtained from any city costumer, or at a pinch you can make them out of cardboard and paint them up or apply glue and put on the beaver from any mangy old fur cap.

Made of painted muslin over a light framework, these books weigh but fifteen pounds. Make one up and use it for other book titles when Jackie has gone. This example used cutouts from lithographs very effectively, but even straight lettering will get attention.

A First National Release

A TYPICAL WINDOW FOR ADVERTISING "EAST IS WEST"

The Des Moines Theatre planned this with a local firm, tying up the title to a display of Chinese porcelains and fabrics. All it lacks is a cutout of Constance Talmadge in her oriental dress, with a real robe in place of her poster costume.

A First National Release

YOU DO NOT HAVE TO HAVE A STAGE COACH FOR THIS

It was worked in New York for the run of Jackie Coogan in "Oliver Twist" at the Strand, but if you cannot get a stage coach, dress up the people and use any sort of an old time rig. A victoria or barouche will be almost as good for this stunt.

Yeggs Helped

Burglars are not on the payroll of the Goldwyn corporation, but a couple of them helped a lot down in Reading, Pa., lately.

"Sherlock Holmes" was billed at the Hippodrome, and a couple of days before the show the store next the theatre was broken into. A couple of hours after the theft became known a hundred rush window cards warned the thieves that "Sherlock Holmes" was coming to town. The afternoon papers carried teasers along the same lines. Some people even called up police headquarters to ask if there really was a Sherlock Holmes as they had always supposed he was a fiction character. Naturally it did not hurt business any.

The Horse Pulled

J. B. Carroll, of the Imperial Theatre, Asheville, used a live horse as part of his rural display for "The Old Homestead." The horse was stabled at one side of the lobby, with a farmhouse porch on the other, dressed with a churn, tubs and other equipment. The box office was hidden by a corncrib made of logs, through the cracks in which ears of corn showed plainly. The horse did not look very strong, but he pulled a lot of extra business for a four-day run, which is a long time in Asheville, where two days will exhaust the town on the average picture.

Second Time

The miniature home used by the Hippodrome Theatre, Ft. Worth, Texas, for "Miss Lulu Bett," and illustrated at that time, was provided with a fence and otherwise dressed up for "The Old Homestead" at the Palace, a sister house.

Dig out the old house you used on "A Man's Home" and transform that. It does not pay to throw away any old stunt. It can always be worked over in the long run.

Exploitation is real advertising only when it suits the picture. Don't figure that any scheme will fit any picture. Match it.

Halftone Screen for Masquerader Display

Whether or not this display from the Rivoli Theatre, Portland, Ore., is a success or failure depends upon the point of view. If the idea was to sell on the halftones, then it is a failure, but if the halftone is merely used as a better—and more expensive—background to the silhouette, then it is successful, but not, we think, in proportion to its cost. In the original, lightly printed in a deep grey, the plate shows where the photographs were pasted down and where the painting was done, but in this reduction the effect is better than in the original newspaper copy. It gives an odd background for the essential advertisement, but we have seen as good in smaller space with no more than a solid back, done in line cut instead of halftone, and the line cut came up better, because there was more ink to get the color. For that matter it looks better still against a white ground, and has just as much sale value and about the same attention value. We are inclined to think that money was thrown away on this display, though it is an undeniably attractive idea when well carried out. But if the same effect can be gained in a three eights or even seven and a half, as against four elevens, we think this advertisement somewhat wasteful. The big question in advertising is not so much "How will it look?" as "How much will it sell?" and the selling is done on the head and not on the background. Unless there is some local reason, there seems to be a

A First National Release

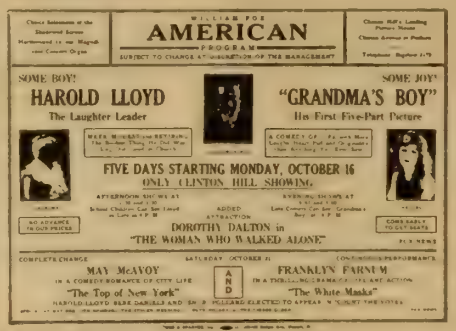
AN EXPENSIVE BACKGROUND

waste here of about twenty column inches in space, not to mention the cost of the cut.

—P. T. A.—

Program Display Is Good Ad. Layout, too

This program display advertisement from Fox's American Theatre, Newark, N. J., was laid out by George Miller, the publicity man. That it is a program display explains the use of the three fine screen cuts, but with line work instead of the fine half tone, the same idea would make a capital display for the new Lloyd comedy in newspaper work. The copy is well done, and offers some good points. It will be noted that on one side is "Some Boy, Harold Lloyd, the laughter leader," and on the opposite side "Some joy, Grandma's Boy, his first five-part picture." This does not sound very thrilling, but it gets you none the less and has a ticket selling value of goodly proportions. It gives you the suggestion of the best comedian in his best play. The panels are straight selling talk, and below are the times of afternoon and evening showings. Under the matinee is added "School Children can see Lloyds as late as 4 P. M." and under the night shows late comers are told they can



A Pathe Release

A GOOD LLOYD LAYOUT

see the big feature as late as ten P. M. Newark uses the vicious two feature idea, and the better of the two is run last, so that late business can be cared for. This display is rather full of type, but it is all so readably put that it will get over where fewer words in poorer display would fail. Newark newspaper work is not always good, because they try to sell the two features, but Mr. Miller has the good sense to put most of his money on the best bet. The only thing we do not like is the line in the signature reading "Program subject to change at the discretion of the management." That is a bit raw. The management is the servant; not the dictator. "Subject to change where unavoidable" would read better and provide as good an alibi. When a manager offers a bill, he should deliver the goods if possible and not announce he is going to do as he darned well pleases, even though he may not mean it to be read in that light.

—P. T. A.—

Going Back

Having taken the exploitation idea from the theatrical press agent and developed it to a point undreamed of by the old line agents, the picture exploiteer is now paying his debt by returning to the spoken drama the ideas so developed. One of the new New York productions used the lost key stunt the other day to put over its title of "East Side, West Side." Five keys were "lost," in the eastern side of one department store and five others in the "western side" of another, and the press agent took more space to tell of the stunt than advertising managers would have believed possible before the picture advertisers came along.

—P. T. A.—

Auto Raced Train to Sell "Fast Mail"

One of the stunts which helped H. G. Griffin, of the Pheil Theatre, St. Petersburg, Fla., to get $200 for a $10 investment was a train and auto race.

The title was "The Fast Mail," and above the lobby he constructed a trestle over which a three-car electric train was run, a locomotive and not an electric dummy being used. The track was oval and the train ran behind the backing so that it showed only when going in one direction. The structure was masked in with rock profile.

Below this was an endless belt with an auto, the belt being geared to a higher rate of speed than the train, so it won the race, as in the play.

The stunt held the interest of the crowd and sold the play to a handsome increase.

—P. T. A.—

Cut and Line Work Is Nicely Combined

Generally when half tone and line work is done in combination the half tone clouds the line cut and spoils the whole, but the Fox Terminal Theatre, Newark, brought out a combination for "The Fast Mail" that could not be wrecked. This is a four elevens with a half tone five inches wide. Even if the half tone goes under, it will not mud to the point of obscuring the outline of the engine nor can it hide the figures on the cow-catcher. The four punch line cuts cannot be hurt, no matter what happens to the half tone, because they are held away from it. In any event there will be enough of that half tone left to stand for an attractor, for the light background and the dark engine have distinct values which cannot be wholly lost. It is not what might be called a pretty advertisement, but it possesses a great sales value than a merely nice advertisement, and it will sell many more tickets; which is the chief function of any advertisement. Even that reverse title is not as bad as it might be, though a mortise and type would have been better, particularly as the lines are so close together. Apart from this the display is exceptionally good in its planning. From every angle it is a large improvement over the customary Newark work, partly because it can all be given to a single feature instead of being split.

A Fox Release

THE TERMINAL AD.

P. T. A.

Faulty Art Work Hurts a Display

This 115 lines by three from Loew's Columbia, Washington, seems to be based on a press book cut, and a pretty poor one, at that. Most of the Paramount art work is so well done that it does not pay to call in a local artist, but this woodeny

sketching is not at all in the usual Paramount style and it does not sell. Miss Joy's armpit comes too close to her shoulder blade to be anatomically correct, and Meighan's head is all wet. He might have used a tailor's dummy to pose for him, while the facial expression of Miss Joy is idiotic in the extreme. Probably the average reader will not analyze the cut, but he will know that he does not like it and the unfavorable impression will be transferred to the title. It will not hurt so much on a second week, for by that time the public will know about the picture, but we have seen the same sketch used for first runs, and we think it would be better to junk the cut and use all type, rather than kill down the impression with this inartistic and meaningless cut. The text is all that could be desired and the advertising man has even split the eight point into two columns to make for easier reading. He has done his work well, but he is a poor cut picker. A poor cut is worse than none at all, and this is a pretty poor cut.

—P. T. A.—

A Paramount Release

A FAULTY DRAWING

Art Display Held to Proper Limits

Here is a display from the California Theatre, Los Angeles, which might well serve as a model. It advertises Jack Holt and Dorothy Dalton, so you see them. It announces "On the High Seas," so you see a bit of water. Then the artist calls it a day and leaves room for Tom Reed in which he can put the special attractions and other details. Three months ago he would have put in a couple of full rigged ships and perhaps half a dozen thumbnail scene sketches, and thumbnail scene sketches are not worth the paper they spoil so far as selling or effect go. Keeping it down to right proportions gives an open display more pleasant to the eye, and makes for a generally better advertisement. The use of the half tone is not always safe in Los Angeles, but it got over here, and the copy is well laid and well written. The California has improved its advertising wonderfully in the last few months and is setting the pace for the other houses. Some day the Los Angeles pages may look like big town stuff. Meanwhile, the California gets the cream of the transient trade because it makes the best appeal.

—P. T. A.—

SPECIAL ADVANCE SHOWING—STARTING TODAY
TWO FAMOUS STARS IN THEIR SUPREME TRIUMPH
California THEATRE
The First Original Screen Story by
EDWARD SHELDON
Famous American Playwright
Jack Holt and Dorothy Dalton
Supported by MITCHELL LEWIS
"On The High Seas"
SPECIAL ATTRACTIONS
THE MUSICAL SENSATION OF LOS ANGELES!
ELINOR'S SUPERB ORCHESTRA—FIFTY MUSICIANS
OFFERING THREE SPLENDID CONCERTS EVERY DAY

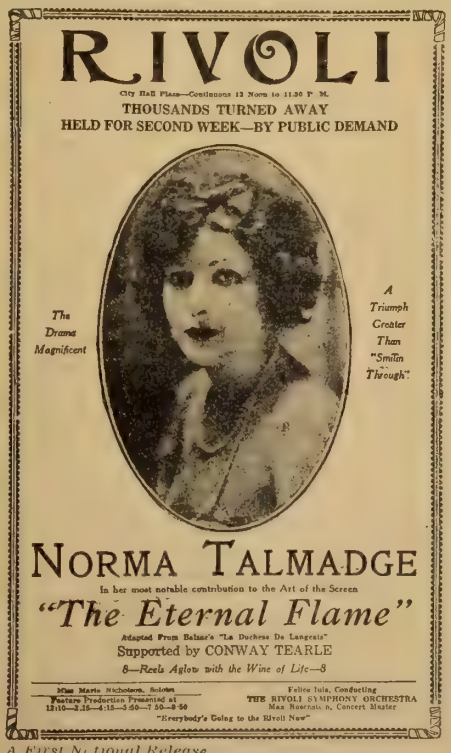
A Paramount Release

PROPER PROPORTIONS

Halftone Worked; Result Was Good

When you take a chance and win, you win. If you lose you get the blame. The Rivoli Theatre, Baltimore, took a chance on a half tone of Norma Talmadge for "The Eternal Flame" and won. Had it lost, the result would have been atrocious, but half tones are a reasonably safe bet in the Baltimore papers, and the odds were reasonably in favor of the house. As it stands it is an unusual display and helped to sell the idea of something better than usual. The photograph is the soft focus type, and it printed very nicely. Since it announces the second week of the play, it is not necessary to urge the feature on the reader but merely to announce the continuance, which accounts for a seeming lack of selling talk. The compositor, entering into the spirit of the display, has given a very nice job for the lines, and the effect is really artistic. At the same time it is a selling advertisement, since all it has to sell is the prolongation of the engagement. A similar style the first week might have failed to get a hold over. Now and then this sort of thing can be done to advantage, but it will not pay to use such a half tone unless you are practically assured that a good impression can be had, for badly done this would be very poor indeed. You know what your own printer can do for you. Think well before you decide upon a similar form.

—P. T. A.—


RIVOLI
City Hall Plaza—Continuous 12 Noon to 11:30 P. M.
THOUSANDS TURNED AWAY
HELD FOR SECOND WEEK—BY PUBLIC DEMAND
The Drama Magnificent
A Triumph Greater Than "Smilin Through"
NORMA TALMADGE
In her most notable contribution to the Art of the Screen
"The Eternal Flame"
Adapted From Balzac's "La Duchess De Langeais"
Supported by CONWAY TEARLE
8—Reels Aglow with the Wine of Life—8
Miss Marie Nicholson, Soloist
Feltes Iula, Conducting
Feature Production Presented at
12:10—2:15—4:15—5:50—7:50—9:50
THE RIVOLI SYMPHONY ORCHESTRA
Max Rosenzweig, Concert Master
"Everybody's Going to the Rivoli Now"

A First National Release

AN ODDITY FOR STYLE

Makes Pictures Sell Where Talk Is Weak

Apparently this space from the Rivoli Theatre, Baltimore, is based on a larger cut, reduced in size. The captions under the vignettes are so small as to be almost undecipherable, though the central panel gets a sufficient display and that is what gets over. Most of the selling talk suggests that the press agent does not believe in the show himself, for he fails to be convincing. One bank reads: "Thomas H. Ince has done it again! Eclipsed every success in 'Skin Deep'—a remarkable drama of dual lives, dual loves. Packed with the Ince punch." That is too general, and it does not do the play justice. You can write stuff like that for any play without having seen it—and perhaps write it better for not having seen the production. It is not going to win the hard boiled and it does not strongly convince even the Ince fans. The other appeal reads, "Drama to grip you; thrills that get a gasp, romance, remarkable portrayals and a plot amazing in conception." A little talk about that amazing plot or about the nature of the thrills that get a gasp would have infinitely more sales value. It is too late in the day to sell even Ince on glittering generalities, and a little definite talk is worth much stuff like this. The play deserves a better handling than this.

—P. T. A.—

"Everybody's Going To The Rivoli Now"
Swift
Strange
Startling
RIVOLI
City Hall Plaza Continuous 12 Noon to 11:30 P. M.
Thomas H. Ince presents
"SKIN DEEP"
with
MILTON SILLS
FLORENCE VIDOR
MARCIA MANON
Drama to grip you; thrills that get a gasp; mystery, romance, remarkable portrayals and a plot amazing in conception.
Thos. H. Ince has done it again! Eclipsed every success in "Skin Deep"—a remarkable drama of dual lives, dual loves. "Packed with the Ince punch."
Mack Sennett Presents
His Latest Laugh Success
"ON PATROL"
With Billy Bevan and Mildred June
Feltes Iula, Conducting
The Rivoli Symphony Orchestra
Max Rosenzweig
Concert Master
Marie Nicholson, Soloist
RIVOLI NEWS

A First National Release

MOSTLY CUT

Searching for something different got a nice lobby for M. F. Estes, of the Beacham Theatre, Orlando, Fla.

For "A Fool There Was" he enclosed his entire lobby in a compo board structure painted in five-inch strips of white and on this placed his cutouts. It was a novelty, and it got a lot of attention. The idea is particularly good for any play dealing with the Catholic church as white and gold are the Papal colors.

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

Sincere exhibitors are sending these tips to help you book your show. Their reports are printed without fear or favor. If a picture is good, bad or ordinary, you will find it out here. Turn about is fair play; let these exhibitors guide your bookings, and in turn let's hear from you.

American Releasing

GREAT ALONE. Here is a picture that you can boost. A very high type of Canadian Northwest. Advertising, general. Patronage, everybody. Attendance, good. J. S. Wadsworth, Republic Theatre, Great Falls, South Carolina.

Associated Exhibitors

UP IN THE AIR ABOUT MARY. Fair picture to good business. Good ad. matter on this that pulled. Advertising, regular. Patronage, family. Attendance, good. R. J. Relf, Star Theatre, Decorah, Iowa.

F. B. O.

COLLEEN OF THE PINES. Just an ordinary "movie." Poorly constructed. Very improbable. Did not please generally. Advertising, quarter page, two newspapers, house organ, ones, threes, sixes. Patronage, general. Attendance, extra fine. S. H. Blair, Majestic Theatre, Belleville, Kansas.

GLORY OF CLEMENTINA. Very draggy and tiresome. In my opinion it's time to shelve Pauline Frederick as a star. Advertising, regular. Patronage. average. Attendance, fair. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

GOOD WOMEN. I'd say, can this one. Before the last reel they will either break the screen or look for the manager with murder in their hearts. I escaped through the back door. Attendance, poor. Royal Theatre, Reading, Pennsylvania.

HOUND OF THE BASKERVILLES. A good picture, and I did a nice business with it. Some complained that picture was not like the book they read. Advertising, newspaper, slide and outdoor. Patronage, mixed. Attendance, good. J. Solomon, Bijou Theatre, Clarksburg, West Virginia.

SON OF THE WOLF. Fine scenery, a real hunk of cheese for me. Patronage, general. Attendance, very good; one night. S. H. Blair, Majestic Theatre, Belleville, Kansas.

First National

BOB HAMPTON OF PLACER. My prints bad on this one; but the picture is great. With proper advertising it will be a winner anywhere. Advertising, double billboards, handbills and mailing list. Patronage, small town. Attendance, extra good. Majestic Theatre, Greenfield, Tennessee.

CHILD THOU GAVEST ME. One of the best pictures we have shown and our patrons told us so. The acting of Baby Richard Headrick is wonderful. Boost it to the limit. Advertising, lobby display, newspapers, street frames. Patronage, rural. Attendance, good. Smith & Correll, Portland Theatre, Casselton, North Dakota.

DANGEROUS BUSINESS. Connie gets by fine in this one. Some thought it her best, but they always like her here in any kind of a picture. Advertising, regular. Patronage, mixed. Attendance, fair. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

DEVIL'S GARDEN. Very poor; too sordid for small towns. Exchange sent this as a substitute for "Dinty" and as a consequence our business fell off about fifty per cent, and we lost money. Full of disgusting situations with an attempt to neutralize the whole thing by some Biblical references at the end. Advertising, posters, press and slide. Patronage, small town. Attendance, very poor. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

GOLDEN SNARE. A true Curwood story. A picture for any audience. Exceptionally good cast. Advertising, posters and photos. Patronage, small town. Attendance, very good. Dr. J. E. Guibord, National Theatre, Grand Mere, Quebec, Canada.

HURRICANE'S GAL. Good, and draws well. Advertising, newspapers, posters. Patronage, small town. Attendance, good. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

KINDRED OF THE DUST. An average picture. Broke all house records, as film was partly made here by another company. Advertising, usual. Patronage, small town. Attendance, record breaking. Marsden and Noble, Noble Theatre, Marshfield, Oregon.

MARRIED LIFE. Fine comedy drama. Print poor. Held up second night. If your machines are in good shape, don't be afraid to book it. Advertising, ones and threes. Patronage, small town. Attendance, good. R. P. Cecil, Dixie Theatre, Wynona, Oklahoma.

PECK'S BAD BOY. Fell flat on this, but no fault of picture. Think it much better than "The Kid" but it did not draw for some reason. Many had seen it elsewhere. Paid a big price and did not do enough to pay for film. We are off all this high priced stuff. Advertising, good. Patronage, village and country. Attendance, poor. Lindrud & Guettinger, Cochrane Theatre, Cochrane, Wisconsin.

POLLY OF THE FOLLIES. For me a very poor picture. You couldn't give me this kind. Advertising, six, three, ones. Patronage, resort. Attendance, fair. J. H. Holeman, Auditorium Theatre, Dawson Springs, Kentucky.

POLLY OF STORM COUNTRY. Very good production. Fine photographic work. Should please average patrons. Advertising, regular. Patronage, small town. Attendance, good. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

SILENT CALL. Extra good feature that will not fail to please every person with brains and understanding. Should exploit this one for you have nothing to work on only a smashing good picture. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

SKY PILOT. Absolutely A. I. It will live up to all the favorable reports of the past in these columns; so I said it was the best in months. Patronage, mixed. Attendance, good. R. S. Moore, Gem Theatre, Snyder, Oklahoma.

SONNY. Some were disappointed at the ending but nearly everyone liked it. Not as good as "Tol'able David." Advertising, twenty-four sheet, photos, trailer, newspaper. Attendance, good. J. Kenrick, Strand Theatre, Ithaca, New York.

STAR DUST. Exhibitors, if you want a good heart-interest picture, be sure to book this one. Excellent cast supports Hope Hampton here. Advertising, one sheet, two threes, slides. Patronage, mixed. Attendance, good. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

Fox

CONNECTICUT YANKEE. Again we paid the piper—we did the work, they got the pay. This is a good picture and a good cast; but they're using their heads when they stay at home on a forty cent picture. The small towns can't stand the drag. This is a Class A picture, our classification. Advertising, extra. Patronage, country (that's where they were). Attendance, missing. R. K. Russell, Lyric Theatre, Cushing, Iowa.

CRUSADER. A hundred per cent. picture. William Russell has come back into his own. All my patrons were pleased with this picture. If Fox would only give William Russell pictures like this he would soon be in the limelight again. Advertising, two ones, one three, 11x14, newspaper. Patronage, select. Attendance, fair. Chas. F. Johnson, Plaza Theatre, Punta Gorda, Florida.

DEVIL WITHIN. Fine picture. Advertising, three threes, six ones. Attendance, fair. Vincent J. Votalats, Myrtle Theatre, Thornton, Rhode Island.

JACKIE. As good as any of her previous successes. Shirley Mason well liked here. Advertising, regular. Patronage, middle class. Attendance, good. John Cleve, Jr., Enterprise Theatre, Glenalum, West Virginia.

MAID OF THE WEST. Very good for a small town, but people here won't turn out on Wednesday night. Hardly anybody at all. Patronage, all classes. Attendance, as above. A. E. Rogers, Temple Theatre, Dexter, New York.

ROUGH SHOD. A good Buck Jones picture with all the action anyone could want. Advertising, posters. Patronage, rural. Attendance, poor. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

ROUGH SHOD. A well acted and snappy Western; one you can't go wrong on. Good enough for any audience. My patrons were well pleased. Advertising, photos, ones, threes. Patronage, general. Attendance, good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

STRANGE IDOLS. A nice little picture, as good as many of their Specials. Liked here better than the average program picture. Advertising, regular. Patronage, small town. Attendance, good. E. L. Wharton, Orpheum Theatre, Glasgow, Montana.

QUEEN OF SHEBA. It is a very elaborate picture but my patrons simply don't like such stuff. The first night showing simply killed the business. No good for small towns. If you want to take my advice, stay away from this one. Advertising, strong. Patronage, mixed. Attendance, poor. Frank Fera, Victory Theatre, Rossiter, Pennsylvania.

WHAT LOVE WILL DO. Fair program picture. Patrons satisfied; pleased about ninety per cent. Advertising, ones, threes, slide. Patronage, small town. Attendance, fair. C. C. Johnson, A-Muse-U Theatre, Melville, Louisiana.

Goldwyn

COME ON OVER. Story with Colleen Moore. By Rupert Hughes. Gave good satisfaction. Advertising, newspaper display and teaser ads., slides and display in front of theatre. Also sent out a thousand letters to Irish patrons. Patronage, mostly Irish. Attendance, fair. Big Ben Theatre, Ilion, New York.

DUST FLOWER. Picture well liked here and away better than average program offering. Advertising, usual. Patronage, health seekers and tourists. Attendance, good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

GRAND LARCENY. One of those messy domestic pictures of the friend and the wife and the wronged husband. Well acted and well mounted, but not the kind of a story that is liked. Elliot Dexter, a great actor, in the kind of a story he should stay away from. You are just as well off not running it. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

MADE IN HEAVEN. Excellent production, fine photography, film in A1 condition. Not a single misframe, no punch marks. A picture that should be played in every small house. Fellows, you need not be afraid to book this one and go after it strong. The title did not sound good to me and I didn't do the proper pushing. Advertising, ones, threes, slides. Patronage, small town. Attendance, fair. C. C. Johnson, A-Muse-U Theatre, Melville, Louisiana.

POOR RELATION. This can be classed as a good picture. Will Rogers good but has had more opportunity for his humor in others. Advertising, one sheets. Patronage, industrials. Attendance, good. Howard James, Union Theatre, Voluntown, Connecticut.

WET GOLD. A real good submarine picture, good photography, good story, well directed. Advertising, one sheets. Patronage, small town. Attendance, fair. P. S. Nielsen, Rex Theatre, La Moure, North Dakota.

YELLOW MEN AND GOLD. Fine adventure picture. Helen Chadwick charming; Richard Dix gaining popularity. Advertising, usual. Patronage, mixed. Attendance, fair. E. W. Collins, Liberty Theatre, Jonesboro, Arkansas.

Hodkinson

FRENCH HEELS. A good picture for a program offering, but the sissy fight in the end killed it for my Saturday night crowd. Advertising, regular. Patronage, mixed. Attendance, fair. Orpheum Theatre, Harrisburg, Illinois.

Between Ourselves

A get-together place where we can talk things over

Unless you are using Straight From the Shoulder's special service, you aren't getting the fullest good from this department.

The special service means that when you write in and ask for all the tips we have on any picture, you get by return mail a typed report of all the tips that have been published and also any tips that have come in and haven't got into type yet.

And if you want reports on any picture that hasn't been tipped yet, send the ask-us and we'll let the whole crowd know the next week—and certainly somebody will tell you what you want to know.

Don't hesitate to make this department YOUR tip exchange. Get all the help you need. It's part of Straight From the Shoulder's purpose to serve you fully.

VAN.

Metro

A WOMAN'S HATE. A fair picture. Photography very poor. Using fifty ampere, D. C., I couldn't see the last reel even with opera glasses. Your patrons sure will pick on this (if print is in same condition). Regular advertising. Patronage, very best. Attendance, fair. Jno W. Creamer, Strand Theatre, Chillicothe, Missouri.

I CAN EXPLAIN. Exceeded my expectations. Lots of good laughs. Audiences took kindly to it. Advertising, regular. Patronage, average. Attendance, good. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

FORGET-ME-NOT. Good picture; one that is true to life. You can't go wrong on this one. Advertising, twenty-fours, sixes, threes, ones. Patronage, resort. Attendance, good. J. H. Holeman, Auditorium Theatre, Dawson Springs, Kentucky.

PEACOCK ALLEY. Worthy of being rated as a Special, but why do they send me poor film? Metro didn't keep this print in good shape at all for me. Advertising, two newspapers, forty window cards, photos, one sheet, slide and trailer. Patronage, high class mostly. Attendance, fair. Chas. Martin, Family Theatre, Mt. Morris, New York.

PEACOCK ALLEY. A good picture for the women, and fair for others. Contains some great sets. Advertising, twenty-four sheet, trailer, newspaper, photos. Patronage, first class. Attendance, fair. J. Kenrick, Strand Theatre, Ithaca, New York.

TURN TO THE RIGHT. Extra good attraction that will please any audience. You cannot say too much for it. Patronage, small town. Attendance, good. L. M. Zug, Rialto Theatre, Jerome, Idaho.

Paramount

ACROSS THE CONTINENT. One of the best Reid pictures, people said, played in this theatre for a good many months. Advertising, window cards, ones, photos, etc. Patronage, small town. Attendance, good. F. M. Knight, Opera House, Blenheim, Ontario, Canada.

BLOOD AND SAND. Went over big, but have seen better productions. If you have many Valentino fans it will go all right but don't pay too much, it's not worth it. Advertising, everything from a sand pile to an ox cart. Patronage, general. Attendance, extra good, three days. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

CALL OF THE NORTH. A very good program picture that satisfied a good crowd. Paramount needs more pictures of this type on their list and less of those dressed up Society dramas that have only a half per cent. kick. Advertising, posters and press. Patronage, small town. Attendance, good. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

FOOL'S PARADISE. An exceptionally fine picture. Drew well at increased admissions. DeMille is a real director. Advertising, more than average. Patronage, small town. Attendance, good. A. LaValla, Community Theatre, Bethel, Connecticut.

FOOL'S PARADISE. A fool's paradise was right. The snow and ice scene was beautiful. The best picture we had played for some time. Played two nights. Advertising, posters, slide, heralds. Patronage, mixed. Attendance, good. D. D. Purcell, Muse-U Theatre, Cortez, Colorado.

FOREVER. Good feature, only we thought it was too long drawn out and would have been better if it was shorter. Pictures of this style do not please the majority, for us. Advertising; regular. Patronage, mixed. Attendance, fair. Fred S. Widener, Opera House, Belvidere, New Jersey.

GOOD PROVIDER. If they liked "Humoresque" they will flock in to see this one. Good, true to life story. Some real comedy situations that got a big laugh. Chas. H. Ryan, Garfield Theatre, Madison Street, Chicago, Illinois.

IF YOU BELIEVE IT, IT'S SO. Entertaining and well liked, although a trifle too long and somewhat draggy in places. Taken as a whole it is good. Advertising, lobby and newspaper. Patronage, mixed. Attendance, average. L. A. Hoover, Gem Theatre, Durango, Colorado.

IS MATRIMONY A FAILURE? This one sold as a special, but did not think much of it; very weak; will go over as a program. Advertising: lobby and six sheets. Patronage: small town. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

IS MATRIMONY A FAILURE? Here is a comedy drama that every theatre should play. Play it and hear 'em laugh. Patronage: small town. Attendance: good. Clarence W. Langacher, New Glarus Theatre, New Glarus, Wisconsin.

JUCKLINS. Very good picture, but did not draw; but no fault of picture. Advertising: heralds, photos and sheets. Patronage: town. Attendance: fair. Harry C. Waffle, Lyric Theatre, McIntosh, South Dakota.

JUST AROUND THE CORNER. A good attraction. Clarence W. Langacher, New Glarus Theatre, New Glarus, Wisconsin.

LITTLE MINISTER. If you have a select and appreciative patronage this one will appeal. But if you cater to an action-loving crowd, you might better use something that moves a little faster. Advertising: posters and press. Patronage: town. Attendance: good. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

MAN FROM HOME. A splendid picture in every way. When this one fails to register big, something is the matter. Just the kind of picture to help business and restore confidence. We, us and company liked it very much. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

MANSLAUGHTER. Wish there were more pictures like this. One of Thomas Meighan's best. Advertising, big. Patronage, mixed. Attendance, good. Daniel Bus, Star Theatre, Tonawanda, New York.

MAN UNCONQUERABLE. Good feature. Lots of thrilling parts all the way through. Pleased all. Advertising: regular. Patronage: mixed. Attendance: good. F. S. Widenor, Opera House, Belvidere, New Jersey.

MORAN OF LADY LETTY. Fine drawing picture for me; one that pleased. Give us more like it. Advertising, ones, sixes, photos, dodgers, newspapers. Patronage, country town. Attendance, good. H. P. Harvey, Palace Theatre, Dixon, California.

NICE PEOPLE. A nice picture for nice people; a drawing card. Scenario, acting, photography and direction great. Advertising: posters and papers. Patronage: small town. Attendance: good. J. Carbonell, Monroe Theatre, Key West, Florida.

OLD HOMESTEAD. Enclosed editorial (a local paper gave it a big amount of space, too long to reproduce here) on "Old Homestead," an American picture for American people. We want more of them. Turn away business tells the story. Greatest picture Paramount has made. Capacity at all shows. Advertising: like a show. Patronage: masses. Attendance: great. Jack Hoeffler, Orpheum Theatre, Quincy, Illinois.

ONE GLORIOUS DAY. Very poor show for my patrons. Not one good comment. Advertising: regular. Patronage: small town. Attendance: fair. L. Hables, Reel Joy Theatre, King City, California.

OVER THE BORDER. Dandy picture (I played it in hot weather) and two stars that won't fail to pull them in. Advertising, lobby, newspapers, billboards. C. R. McCown, Strand Theatre, Nashville, Tennessee.

PAYING THE PIPER. Very good picture, but had a rainy night and crowd small. H. R. Workman, Coliseum Theatre, Marseilles, Illinois.

PINK GODS. Good picture with a good cast. A little too long though. Advertising, usual. Patronage, small town. Attendance, good. Marsden & Noble, Noble Theatre, Marshfield, Oregon.

RENT FREE. Just a fair Reid. Have seen better; have seen worse. Advertising, usual. Patronage, small town. Attendance, fair. W. Ray Erne, Rialto Theatre, Charlotte, Mich.

ROOKIE'S RETURN. A very old Paramount but print in good condition and gave excellent satisfaction. Advertising, one six, and ones. Patronage, small town. Attendance, fair. S. Pace, Jettie Theatre, Texline, Texas.

SATURDAY NIGHT. A splendid picture with a very pleasing moral. Not up to DeMille's standard, but it will please. Advertising: ones, threes, sixes, photos, heralds. Patronage: neighborhood. Attendance: fair. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

SHEIK. Will please the younger generation while the older ones will not care for it; at least that was my experience. Advertising: small town. Attendance: good. Clarence W. Langacher, New Glarus Theatre, New Glarus, Wisconsin.

UNDER THE LASH. A powerful dramatic picture, but not calculated to please

Tell Them This

When you report, make your tips tell the folks whether the picture is worth boosting or if they ought to soft-pedal on exploitation; tell them any special ways you used to pull them in; tell them if the picture held and pleased as well as whether it drew. Give all the help you can—every bit of it will be useful.

Gloria Swanson followers as it is a distinct departure for her. Cast, staging and characterizations are remarkably fine. I liked it but many patrons did not. Patronage: high class. Attendance: fair. E. W. Collins, Jonesboro, Arkansas.

THE WHISTLE. A fine picture. Rather sad and no gun play as an unusual role for Hart, but it pleased. Advertising: usual. Patronage: rural. Attendance: very good. H. G. Frisbee, Community Theatre, Meredith, New York.

WIFE TRAP. I can't see where they get that noise about the court room scene more sensational than "Madame X." It hasn't got a look-in. Advertising: one sheets, programs, lobby. Patronage: best. Attendance: fair. R. S. Moore, Gem Theatre, Snyder, Oklahoma.

WOMAN OF NO IMPORTANCE. An English picture that pleased probably 75%. Cast not up to standard; rather unpleasant theme. Patronage: average: Attendance: good. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

Pathé

LURE OF EGYPT. The folks were all pleased and so was the box office, and they did not charge me a farm for it. Advertising, usual. Patronage, mixed. Attendance, good. R. S. Moore, Gem Theatre, Snyder, Oklahoma.

Selznick

HANDCUFFS OR KISSES? This was as good a picture as you could get at the price paid. Hammerstein is doing fairly well for us, being a new star to our patrons. Advertising, regular. Attendance, poor, R. K. Russell, Lyric Theatre, Cushing, Iowa.

LONE WOLF. A knockout underworld story, exciting from beginning to end. Print rather dark. Photography poor. Advertising: six, three, one, slide. Patronage: all classes. Attendance: good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

A MAN'S HOME. A fair program picture with a moral. Pleased about 90% of the audience. Advertising, slide, threes and ones. Patronage, small town. Attendance, fair. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

A MAN'S HOME. This is good, but not a Super-special by any means. Buy it if price is right and don't overdo the advertising. Advertising, usual. Patronage, small town. Attendance, fair. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

SHADOWS OF THE SEA. Excellent program picture; was well received. Melodramatic, with lots of action. Advertising, regular. Patronage, average. Attendance, good. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

UNDER OATH. And still another Hammerstein that will please a hundred per cent. Excellent cast; excellent acting. No exhibitor should overlook these Hammerstein pictures. Advertising, ones, threes, sixes, photos, slide. Patronage, neighborhood. Attendance, good. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

United Artists

LITTLE LORD FAUNTLEROY. A very fine production of a most interesting story. Pleased all who saw it. Advertising, large campaign. Patronage, mixed. Attendance, ordinary. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

THE NUT. Will please any Fairbanks lovers. It is purely a comedy farce. Don't pay too much for it, or raise your prices. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

WAY DOWN EAST. Very fine picture that pleased in this town 100 per cent. Advertising, two sixes, two threes, ten ones, window cards, newspaper slide. Patronage, smalltown. Attendance, very good. L. E. Silverman, Columbia Theatre, Skamokawa, Washington.

Universal

ACROSS THE DEAD LINE. Very good little program picture. Frank Mayo is always welcomed by my patrons; they would like to see him again in a picture like the above. Advertising, usual. Patronage, mixed. Attendance, fair. Frank Fera, Victory Theatre, Rossiter, Pennsylvania.

DANGEROUS LITTLE DEMON. Nearly everybody went out of their way to tell me how fine it was so when they do that she must be there with the goods. This was the first Marie Prevost and Larry Semon; I had enough paid admissions to make it the best Thursday night in months, and I introduced both stars to a multitude. Attendance, good. R. S. Moore, Gem Theatre, Snyder, Oklahoma.

THE FOX. A good Western with some real action. Advertising, regular. Patronage, mixed. Attendance, good. John Cleva, Jr., Enterprise Theatre, Glenalum, West Virginia.

GALLOPING KID. Another good Hoot Gibson and if your patrons like this class of pictures you can't go wrong on booking and boosting this one. Advertising; ones, three and mailing list. Patronage, small town. Attendance, fair. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

HUMAN HEARTS. A good heart interest story that will please the older people. You may hear kicks from your younger ones. Advertising: a third more. Patronage: mixed. Attendance: fair. Wm. H. Mayhew, Broadway Theatre, Cisco, Texas.

NO WOMAN KNOWS. The poorest picture I have run. No one came and I was glad. J. S. Wadsworth, Republic Theatre, Great Falls, South Carolina.

SECOND HAND ROSE. Gladys Walton is a popular star but this is not one of her best pictures. Advertising, newspaper, card and screen. Patronage, family. Attendance, good. Arthur G. Pearson, Melrose Auditorium, Melrose, Massachusetts.

THE STORM. Jammed the house to its utmost capacity and turned hundreds away. Everyone satisfied. Great picture. Advertising, lobby, heralds, advertising wagon, newspaper. Patronage, average. Attendance, capacity. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

PROJECTION

By F. H. RICHARDSON

Editor Travels

It became both my duty and pleasure to attend the fall meeting of the Society of Motion Picture Engineers, held in Rochester, N. Y., October 9 to 12, so loading my friend daughter, two suitcases and a gladstone bag into Nancy Hanks, the Go-Devil, I set forth. The route lay through Liberty, Binghamton, Owego and Ithaca, all in the Empire State.

The first night we stopped in Liberty and, having satisfied the inner man, visited the one and only moving picture show the village boasts. One of its owners presided at the box office. He informed me that the company would soon erect a new theatre to take the place of the present one. This sounded good until I had viewed the "show." After that—well, I dunno!

Due almost wholly to lack of screen illumination the picture was so dim that its details often could not be made out at all, and only during the projection of scenes having light photography could the picture be viewed with anything like satisfaction from midway of the house.

Added to this trouble was a brilliant piano light to the left of the screen—a light of five times the power required to enable the pianist to read the notes. It literally bored into the eyes of the audience.

This set up a terrific eyestrain for those with eyes sensitive to such an outrage; also, by reflex action in the eye, it pretty well killed what little there was to be seen of the picture.

In answer to a question I found that 25 amperes were being used. The condenser was very dirty. Correcting the above-mentioned troubles will result materially to this theatre's benefit.

Ithaca

Just how one enters Ithaca from Owego in winter I'm sure I don't know. A sign at the top of a long hill ("hill" is right) warns: "Put your machine into low. Don't depend on your brakes." But once you negotiate the slope you find yourself in a beautiful little city, the business part of which lies between high hills.

After supper we visited the Crescent Theatre and viewed an excellently projected photoplay in a very pretty and well-lighted auditorium. The picture brilliancy and intelligent auditorium lighting combined to eliminate all eye strain. After the show I found brother R. F. Dunis. I think the name is spelled right. I sometimes have difficulty in deciphering my own writing when it is done in semi-darkness.

One clever stunt impressed me in the Crescent projection room. The motor generator set is of the horizontal type. It set up considerable vibration in the projection room floor, on which it rested.

This in turn caused an annoying hum. Projectionist Dunis hit upon the following plan, which was in the nature of an experiment, but worked out 100 per cent. perfect. He secured a heavy wire cable, cut two holes in the ceiling of the room, passed the cable up over the ceiling joists and attached its ends to the yoke at either end of the motor generator, which now hangs suspended about two inches from the floor and runs almost noiselessly, communicating no vibration to the walls, ceiling or floor.

It runs in my mind that Dunis said he passed the cable over two heavy coil springs, such as are used in freight car trucks, which same rest on the joist. Of this I am not sure, however. Anyhow the trick works, and is decidedly ingenious.

All possible danger from breakage of the support may be removed by placing four blocks of hard rubber under the frame, just low enough so they do not touch it. Should the motor generator from any cause fall no damage would result. Power's 6B projectors are used.

Rochester

In Rochester I experienced a new sensation. When I had finally decided to attend the S. M. P. E. meeting I wrote the Rochester projectionist local offering to address them on projection, if they cared to arrange a meeting. I had requested an early reply, but up to the time of our departure for Rochester no word had come, so I concluded the local was not interested. Imagine my surprise when, at the opening session of the S. M. P. E. a letter was read by its secretary from the Rochester projectionists' local, extending an invitation to the society to attend a lecture to be given by F. H. Richardson at midnight that night, in the Victoria Theatre.

It later transpired that the local had experienced some difficulty in securing a theatre in which to hold the meeting, and when that detail was finally arranged the local wired an acceptance of my offer, but the message arrived after I had departed for Rochester. The joke was on me.

In company with some members of the society I, after some inquiry, located the Victoria, where a goodly number of projectionists were gathered, to whom I talked for an hour or more, and trust I accomplished at least some good.

While in Rochester I, in company with other members of the society, went through the new Eastman Theatre, of which we have all heard so much. What I have to say concerning the same is both very pleasant, and extremely unpleasant—pleasant because there is much to praise; unpleasant because sharp criticism is necessary, hence must be made. In conversation with several other members of the society I found my own view to be supported by their own impressions of what they saw.

We were all impressed by the imposing beauty of the facade of the theatre, by its immense oval-shape lobby and by the truly splendid auditorium. These have all been described and re-described many times, and nothing I might say could add to what has already been said.

It seems to me that a more impressively simple, and at the same time simply beautiful facade, lobby and auditorium could hardly be conceived. They all three appear to me to be entirely beyond just criticism. I wish to offer my congratulations to Mr. Eastman, heartily and sincerely, for the marvelously beautiful theatre he has caused to be erected. It is more of a temple of amusement than a theatre. It richly deserves all and more than has ever been said in its praise.

Lighting Good, Except—

The theatre auditorium lighting was excellent, except—and the "except" is a very serious matter, for across the front of the orchestra platform, or dais, was a row of ten music racks, set exactly side-on to the audience. The sides of the music box of these racks were not to exceed three inches high, and the white sheet music was therefore in more or less full view of a very large percentage of the audience.

This means ten spots of white light, and my own eyes bore ample testimony to the fact that, while it was true that comparatively low power lamps were used, these spots were GLARE SPOTS—they were decidedly objectionable. Others said the same thing.

It must be carefully borne in mind that what is an objectionable glare spot for one may not be objectionably so to another. Eyes vary widely in this respect. These spots did not exactly hurt my eyes, but they nevertheless were uncomfortable, and detracted from the beauty of what I saw on the screen. With a less brilliant picture the result would have been very bad indeed.

But this is not all, for at the rear of the platform were SIXTEEN music racks facing the screen, with nothing to prevent their light from reaching the screen, and that it DID REACH IT I CAN PERSONALLY BEAR TESTIMONY.

The front racks should have been set at an angle to the audience. Maybe the musician did not want it that way, but the audience DOES, and it is the audience who pays the musician's salary and supports the whole theatre. A musician who is willing to set up discomfort to two or three thousand people in order to be entirely comfortable himself, is not fit to play in a theatre at all.

In addition to turning the music rack at an angle, its sides should be raised several inches—ten or twelve, I would say, with the interior of the side shields painted a non-gloss black. The side next the audience may be decorated with artificial flowers, or otherwise.

The racks next the screen present a more difficult problem, but one which CAN be worked out. I was told that some one—the

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in sucessful use by hundreds of progressive projectionists.

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house electrician, I think it was—was "going to fix these faults." I hope he does.

The projection room location is such that the angle of projection is 24 degrees and 41 minutes, which is two degrees and forty-one minutes greater than the maximum projection angle approved by the S. M. P. E. It is sufficient to give an appreciable distortion on a vertical screen. It is the old policy of architects, who know nothing of projection and apparently care less, selecting a projection room location wherever there is space which has little or no value for any other purpose.

Due to the long distance of projection in the Eastman Theatre, which operates to minimize the effect of a too-heavy projection angle, coupled with the extreme unpleasantness of being compelled to criticise anything at all in so beautiful a house builded by a man for whom I have great admiration, I would let the too-great angle pass without comment, since the injury to the screen image is not serious, were it not for faults in the projection room itself.

But surely, in a theatre which, it is the proud boast, cost five millions of dollars, we may, in the very nature of things, expect to find a well appointed projection room of ample dimensions. At least we may certainly expect to find a room with something more than just barely sufficient space in which to do the work. But such, I am sorry to say, is not the case.

Imagine, if you can, a five-million-dollar theatre with a projection room six (6) feet from front to back wall at one end and a bit less than nine (9) at the other. Though, as I remember it, there is an offset in the rear wall at the wide end which makes about three or four feet of that end quite a bit deeper.

You could set the Eastman projection room down in the projection room of the Capitol Theatre, New York City, and still have pretty nearly as much room left as the Eastman men have to work in.

I am informed that J. E. Robin, projection engineer, New York City, who equipped the room, had plans drawn up for a really good room, but apparently the architect discarded them and substituted what I saw.

In the matter of equipment the room is very complete. Nothing to be desired there. There is a separate rheostat room and rewinding room and a huge motor generator. Simplex projectors are used.

I met L. M. Townsend, chief projectionist, who impressed me as an able, energetic projectionist. Had a long and pleasant chat with him.

In conversation with one of the other men I was a bit amused at his assertion that he was "an operator" and "didn't want to be nothin' but an operator!" I asked him what the angle of projection was. He did not know, so promptly I conceded his right to be dubbed "an operator."

Now, gentlemen, mind you, it is decidedly unpleasant to be compelled to criticise anything at all in such a magnificent theatre—a most unpleasant task indeed. But what is one to do? The Eastman has been set up as a model for others to follow, and certainly others should NOT follow it; projection room location and size—particularly its size—nor the orchestra lighting which I saw. Those two things are most emphatically NOT models, though the rest of the theatre just as emphatically is, and the projection room equipment is. I forgot to say the theatre has two well equipped screening rooms.

The projection room staff is composed of L. M. Townsend, chief; Frank Britt, G. Harry Brophy, Cal. Bomkessel, William H. Levine and Lewis Levine. I don't know which one is "an operator."

(Continued next week)

WARNING

Do not let anyone sell you a subscription to MOVING PICTURE WORLD or any other paper, offering either a special bulletin service of projection helps or Richardson's new Fourth Edition Handbook of Projection as a premium.

Such a proposition has never been authorized by the publishers of MOVING PICTURE WORLD and anyone making such false representation is liable to arrest.

From Reno, Nevada

W. J. Neff, P. O. Box 366, Reno, Nevada, writes:

F. H. Richardson:

Dear Sir and Brother—Received my copy of the "Blue Book of Projection" some time ago and have gone through it very carefully. I certainly want to congratulate you on the excellence of the work.

I have been in the game ever since the days when the first little gray covered edition made its appearance (1910 Ed.), hence am in position to appreciate the progress which has been made in projection, credit for which is very largely due to the Projection Department and the Handbook. Anyone having examined the new book cannot help but admit that to be master of the specialized business of motion picture projection requires considerable study and knowledge.

Your method of handling the indexing is to be highly commended; also the questions have been incorporated very nicely indeed.

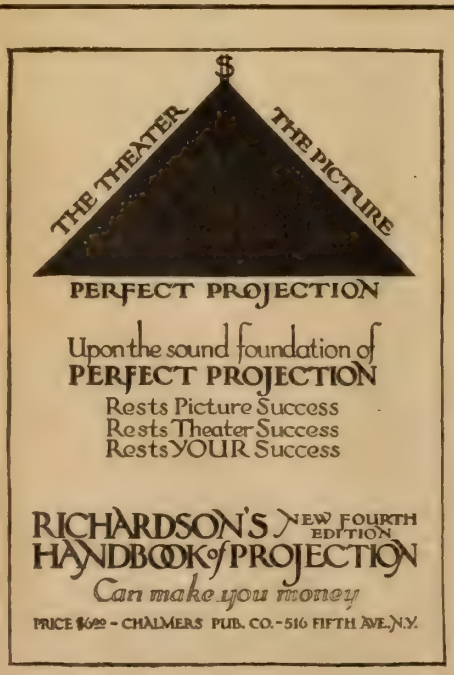
The book will undoubtedly have a very large sale, which same it certainly deserves. Why not adopt the idea or suggestion made by a brother some time ago and publish it in other languages?

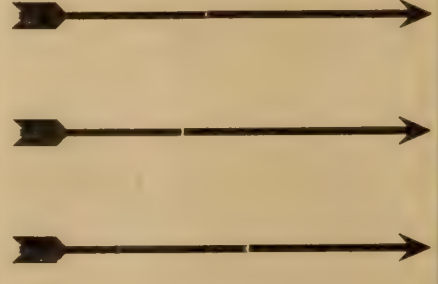
The Reason

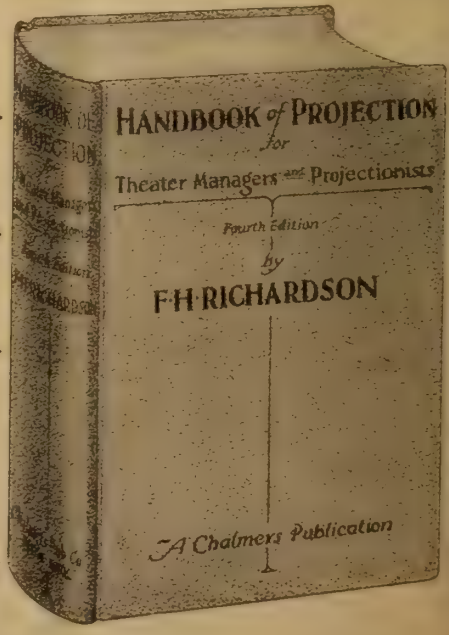
The reason why the handbook is not published in other languages is that it would be next to impossible to get such a work translated correctly, and then too the cost would be so great that the limited number of theatres a work in any other one language would serve would almost certainly make the venture a losing one from the financial viewpoint.

Moreover, different lands have different equipment and different methods. The translation proposition has been carefully gone over, not once, but many times.

Incidentally the Fourth Edition really should be the Fifth Edition, and would be were I to call the little vest pocket edition published in the spring of 1907 my "first edition." I did and do not think a vest pocket book was entitled to the dignity of being called a "First Edition," although many, many thousands of them were sold, it being the very first work on motion picture projection ever published, so far as I have been able to find out.







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A FEATURE of the Hawaii, the new half-million-dollar picture theatre of Honolulu is the great Robert Morton organ which was installed at a cost of over $42,000. The American Photo Player Company were six months in building the organ and three months were occupied in assemblying it in the specially built chambers of the theatre.

Erected by Expert

Gail Seward, one of the American Photo Player Company's most expert workmen, was sent to Honolulu to do this work.

The organ is a four-manualed instrument, and contains 72 stops. Each stop represents a different tone or pitch; all of these are distributed among the various rows of keys or manuals.

The heavy tones are all played with the feet. It can easily be realized what possibilities there are for the blending of innumerable tonal colors, together with the faintest whisper of music swelling to the glorious power of the full organ, which no other instrument in the world can imitate.

The pipes and effects are enclosed in two concrete weather and airproof chambers, situated on either side of the proscenium arch.

Facing the auditorium but covered with beautifully designed grill work are wooden shutters which are controlled by balanced pedals at the console, which is situated in the center of the orchestral pit.

These pedals are worked by the organist and are termed expression pedals, and have the effect of making the music increase or decrease at will. Besides the regular type of stops, there are to be found on the Hawaii instrument two sets of cathedral chimes, xylophones, orchestral bells, drums and cymbal.

In addition to the regular touch on the various keyboards, an innovation is a second touch, by which various stops can be played in conjunction with those on the ordinary touch, by the organist pressing the keys a little harder and releasing another set of springs.

The console is set on a platform which can be raised or lowered at will by means of hydraulic power, the organist simply pressing a button at the keyboard.

The Projection Room

The Hawaii projection room contains three motor-driven Simplex projectors, a stereopticon and a flood light.

The theatre is entirely independent of public service current, as it has its own generating plant and electric storage system.

The plumbing equipment is wonderfully up to date and complete, and from the drinking fountain in the waiting rooms to the shower baths in the dressing rooms, no expense has been spared. The cost of the theatre plumbing runs well into five figures.

The Hawaii is operated by the Consolidated Amusement Company, of which J. H. McGoon is the general manager and Benjamin F. Simpson the house manager. Percy Burraston is the organist who presides at the great Robert Morton organ.

PERCY S. BURRASTON
At the console of the new Robert-Morton organ installed in the Hawaii Theatre, Honolulu, T. H.

Albany Will Have New Film Building

A building which will be entirely occupied by film exchanges, with projection rooms and similar features, will be built in Albany, N. Y., and available for occupancy not later than May 1, 1923. The building will be located in Broadway adjacent to "Film Row."

Fireproof construction will prevail throughout. The building will cost upwards of $250,000 and will be at least six or seven stories in height. Two to three exchanges will be located to a floor.

The building will be the first of its kind, outside of New York City, in this State. Those who are behind the venture believe that there is ample room for such a building in Albany, and that the industry itself will appreciate the advantages which will come from centralization. The entire film business of Albany, and the surrounding territory, which includes at least 350 theatres, will be transacted in the one building, with projection rooms available at any time.

More Than One Dozen Albany Exchanges

At the present time there are over a dozen exchanges in Albany. Some of these are located in Orange street, others along Broadway, and still others three or four blocks distant. With the exception of Paramount, which owns its own building, these exchanges now occupy quarters in buildings that, while they charge high rentals, are not particularly fitted for the purposes they are now given to.

The exchanges in Albany include the Universal, First National, Pathe, Paramount, Inter-Church Film Corporation, Fox, Grand & North, F. B. O. of America, Select, Merit, American Releasing Corporation, Vitagraph and Educational, with Goldwyn now about to open an exchange, probably on the third floor of the building now occupied by Universal and Grand & North.

Claremont Expands

Due to the expansion of its business, the Claremont Film Laboratories, Inc., of 430 Claremont Parkway, New York City, has been reorganized under the name, Claremont Laboratories, Inc., and its capital increased.

The new corporation has taken over the

entire business of the former corporation and has assumed all its obligations. No change has been made in the personnel of the corporation or its officers.

An exclusive feature of the Debrie is the slide fitted with ground glass which can be brought into position in the aperture without opening camera, enabling accurate focusing at any time.

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Hallberg Resigns from the U. T. E. to Engage in Research and Exploitation

J. H. HALLBERG resigned, on November 1, as consulting engineer of the United Theatre Equipment Corporation, to devote his entire energies to the manufacture, improvement and exploitation of the Hallberg products, and to act as consulting technical engineer for moving picture theatre owners, inventors and manufacturers.

Mr. Hallberg is a pioneer inventor and manufacturer of picture theatre and electrical apparatus, having entered the field in 1907.

More than five thousand exhibitors in the United States and many others abroad are today using apparatus bearing his name.

J. H. HALLBERG
A Pioneer in the Picture Theatre Equipment field.

Father of a Great Line

A list of the Hallberg apparatus includes motor generators A-C to D-C, the Hallberg A-C economizer, Mazda lamp regulator, the Hallberg continuous feed arc control, the Hallberg electric film speed indicator and recorder, the Hallberg portable featherweight electric light plant and projector, the Hallberg direct connected gasoline and kerosine electric light plants, the Hallberg D-C motor generator charger for six-volt radio batteries, the Hallberg featherweight 200-watt electric generating plant, radio storage batteries, and Hallberg electric instruments for all voltages for D-C or A-C or any frequency for switchboard or wall mounting, also portable volt meters, watt meters and frequency meters.

Mr. Hallberg maintains a research laboratory for making comparative efficiency tests for inventors, investors and manufacturers.

In his long connection with and high position in the business end of the motion picture industry, an extended personal knowledge of the comparative values of different types of electrical apparatus renders his advice to inventors and prospective investors particularly valuable.

Developing Radio Apparatus

To his line of motion picture apparatus, Mr. Hallberg has recently added a high class line of receiving radio apparatus adapted to theatres, commercial institutions and the home, one type of which may be operated direct from any 110-volt lighting circuit and without batteries or aerials.

Mr. Hallberg retains, until further notice, his offices at 25 West 45th street, New York City, and from which an extensive sales campaign for Hallberg products will be conducted.

Invites Correspondence

All users of Hallberg economizers, motor generators and other specialties are cordially invited by Mr. Hallberg to correspond with him or to call for any information which may be of value in operating or improving operation of Hallberg equipment.

A service engineering department is maintained and Mr. Hallberg personally takes a keen interest in the continued satisfactory operation of his apparatus after its installation and will be glad to offer advice to old or prospective users of his machines.

In the consulting engineering department, motion picture theatre owners, inventors, prospective investors and manufacturers are met for the purpose of discussing proposed installations, inventions and the merit of various types of old and new apparatus.

Mr. Hallberg states that he is open to the agency for exclusive and specially meritorious apparatus and that he will be glad to hear from established distributors and dealers concerning the sale of the Hallberg product.

Every Exhibitor His Own Lighting Artist

The exhibitor who wishes to produce his own color effects, on either inside or outside lights, will be interested in the Perma-Color-Lite products, for which the Behrend Motion Picture Supply House, 729 Seventh avenue, New York City, are the distributors for New York, New Jersey, Massachusetts and Pennsylvania.

The Perma line is put up in containers of gallon, quart, pint, eight-ounce and four-ounce capacity, so that any number of bulbs desired may be dipped and colored at one time and without waste; or the exhibitor may carry in stock sufficient material to take care of his needs far in advance.

The Line in Detail

The line of Perma products consists of Color-Lite, for use on inside bulbs; Opalite, which is waterproof and weather-proof, for use outside, and Frostine, which gives a translucent light, is permanent for inside use.

Color-Lite is a transparent coating for electric lamps and gives a smooth, hard, even, natural glass finish, and, being waterproof, will keep indefinitely.

A hard enamel surface with a high polish is produced with Opalite and this finish is waterproof and permanent for outdoor use. It will not peel and can be washed away when soiled.

Frostine produces a hard, solvent, rough surface, gives a translucent light and a beautiful colored frosted effect. It is permanent for indoor use and can be washed away when dirty. For those desiring to use frosted lamps, same as supplied by the lamp manufacturers, Permafrost, which is an etching acid, is offered by the Behrend Motion Picture Supply House.

A complete line of the Perma products is always carried in stock by the Behrend Motion Picture Supply House, who will send, on application, a price list of the entire line and full information in regard to its use.

LOUISVILLE, KY.—James Carrigan, operating Aristo Theatre, is considering site for erection of new theatre, to cost $1,500,000.

Dependable, because every print takes all the quality that is in the negative and carries it through to the screen.

EASTMAN POSITIVE FILM

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent margin.

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ST. LOUIS, MO.

Power's Projector Performance Wins Commendation From Secretary Denby

IN our issue of June 3, we mentioned that Chief Electrician's Mate Elwood R. Murphy would be in charge of the projection on board the U. S. Transport Henderson, which carried Secretary Denby and party to Japan. The Henderson left on May 20 and in addition to Secretary Denby, the party included the class of 1881 of the United States Naval Academy, which visited Japan at the invitation of the Japanese Government.

WHY THE PROJECTION WAS GOOD
Chief Electrician's Mate Elwood R. Murphy explaining the merits of the Power's Projector to Secretary Denby.

The trip proved a pleasant one and everyone apparently had a fine time, as well they might under the circumstances, but E. R. Murphy evidently had a particularly good time. He has written a letter to M. D. O'Brien, traveling representative of the Nicholas Power Co., in which he says:

Murphy's Letter

I enjoyed the cruise very much and became personally acquainted with the secretary.

The day before our arrival in San Francisco, his orderly came down with the message that I was wanted in the cabin. I obeyed the request, and much to my pleasure, received from the navy chief a congratulatory speech for the projection and the selection of so many good programs.

In addition he presented me with a beautiful pair of gold cuff buttons as a token of appreciation and remembrance from him and Mrs. Denby. The projector I used was a Power's, which you probably will remember, as it was one from the school and had just passed through the exchange after being repaired at the Power's factory. It worked splendidly and gave a good show every night at sea the entire trip. I asked the secretary to stand for a picture with me, and the result you can see for yourself.

A Power's Booster

Mr. Murphy, who is in charge of motion picture projectors for the navy on the Pacific Coast and whose present address is United States Ship Vestal, San Pedro, Cal., is an enthusiastic believer in Power's projectors.

This episode of Mr. Murphy's career is interesting as evidence of the wide-spread use of motion pictures and their indispensability.

It is also an indication of the democratic spirit of Secretary Denby and shows that he knows good projection when he sees it, and is willing to give a projectionist and the projector the credit they deserve.

Each day audiences and exhibitors are learning to better appreciate the importance of good projection and more and more credit will be given to the men and machines away up at the top and rear of the house. Better projection pays and is an asset under any and all circumstances.

Schenectady State to Open Shortly

The State Theatre, Schenectady, N. Y., latest in the chain of Strand houses and costing approximately $400,000, will be opened to the public during the week of November 26.

Edwin O. Weinberg will act as manager until the Troy Strand is opened, when he will become manager of that house, according to present plans. Mr. Weinberg was formerly manager of a Troy theatre, later of the Elmwood and Mark Strand in Buffalo, and likewise served in a similar capacity at the Strand in Syracuse during the illness of Manager Weill.

The State will seat 2,500 persons on the ground floor and 1,000 in the balcony. The house is of stadium-like construction, with a wide cross-over in the centre. There are eleven loge boxes and two proscenium boxes.

Management Changes

MT. PLEASANT, IA.—Earl Hoaglin has sold his moving picture house, the Auditorium, to D. E. Arries and M. L. Dickson.

BETHANY, MO.—Lloyd Maple, of Fairfax, has taken over management of Rigney Theatre.

BRECKENRIDGE, TEXAS.—Ray Stinnett has purchased National Theatre.

WACO, TEXAS.—Royal Amusement Company, recently organized by the three Witt brothers, has taken over and will operate Royal Theatre.

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Do your patrons get their money's worth?

ARE you sending your patrons home with the feeling that their evening has been well and profitably spent? Are they happy and smiling—or do you send them away with eye-strain?

Selecting the program is only part of the job of displaying pictures. Putting it on the screen is the other equally important part and depends on the light and light control.

Poor projection of an interesting picture annoys an audience—good projection of a less interesting picture will hold them. How much more important than elaborate decorations is proper light for projection? A well displayed picture will make them forget the surroundings, but no decorations will compensate for eye-strain caused by poor lighting.

The most intense light that can be selected is that of the direct current arc. And the most improved type of apparatus to convert the usual alternating current into direct is the Wagner White-Light Converter. It gives a brilliant white light which is also steady, easily controlled and perfectly dissolving at change over.

Installing a Wagner White-Light Converter is assuring clear cut pictures, freedom from flicker and from its consequent eye strain.

How the Wagner White-Light Converter performs this is described interestingly in a book entitled *"Light For Motion Picture Projection"* which you can get simply by filling in the coupon and forwarding it to us. Light is the important accessory in your business even though it is a minor item in the total expense of the theatre. The many advantages and conveniences connected with the Converter are explained in plain language with just enough of the technical to answer any questions that arise. Shall we send you a copy?

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Kurtz Becomes Sales Manager of the Bartola Musical Instrument Company

R. G. Kurtz, who has just been appointed general sales manager of the Bartola Musical Instrument Company in Chicago, has enjoyed a long and varied experience in the musical branch of the motion picture industry.

Starting in early life as a pianist for various traveling shows, at the age of twenty he became musical director for B. C. Whitney's musical successes. While acting in this capacity Mr. Kurtz composed many popular song hits.

With the rise of the motion picture industry Mr. Kurtz transferred his allegiance to that business and claims to be one of the original drum and piano slammers of the early motion picture days.

Busy Days

He relates how, while manager of one of the first Indianapolis motion picture theatres, his duties consisted of handling the paper in front of the theatre, relieving the projectionist during the supper show, assisting with the clean-up work in the morning, and for the remaining ten hours of the day pounding the piano loud enough to pull the people in off the street.

While so engaged Mr. Kurtz was attracted to the pipe organ for motion picture houses and was one of the first motion picture theatre pipe organists in Chicago.

Upon the organization of the Bartola Musical Instrument Company he became identified with that concern and was Bartola's first demonstrator, and, later, had charge of the company's school of players.

During the absence of salesmen, Mr. Kurtz closed several deals for the sale of instruments and, having acquired a taste for that end of the business, he stuck to it, and for the last eight years has been in the sales department of the Bartola Company.

The rapid growth of the Bartola Company, which has recently made a considerable addition to its factory, necessitated the adding to the sales force and Mr. Kurtz was accordingly selected to take over the entire sales management and succeeds Dan Barton, who now finds it necessary to delegate many of the details of the business to his subordinates.

K. G. KURTZ
The Bartola Musical Instrument Company's New Sales Manager.

Mr. Kurtz, who is well known to the motion picture exhibitors, has the reputation of having attended every exhibitor convention.

His headquarters will be in the newly appointed sales office and demonstration room of the Bartola Musical Instrument Company, at 314 Mallers Building, Chicago.

New Incorporations

Albany, November 11.—Companies incorporating in the motion picture business in New York State during the past week were low in number and in capitalization, $25,000 being the total capitalization represented by the five companies filing papers in the Secretary of State's office at Albany.

These companies were: William Steiner Productions, Inc., $500, with William and Otto Steiner, and William Devery, New York City; Tyndal Stero-Kinema Corporation, $5,000, Mary Scott, Jr., Fannie Nathel, Gussie Kirschner, Brooklyn; Tom Hamlin, Inc., $5,000, T. J. Hamlin, M. D. Weber, Mildred Gelb, New York; Welcome Amusement Corporation, $10,000, Charles Somberg, S. G. Casale, New York; Max Kaminsky, Brooklyn; Theatre Amusement Corporation, $5,000, T. J. Gillen, J. H. Quinn, New York; S. R. Byrne, Jersey City.

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YOUNG MARRIED MAN, 28, desires position, preferably California, as managing director high-class motion picture theatre; former newspaperman; previous experience supervising management of refined theatres; capable executive; artistic temperament; creative genius; can originate distinctive features in advertising, publicity; references and recommendations highest character. Box 286, Moving Picture World, New York City.

FIRST-CLASS PROJECTIONIST, with fifteen years' experience, at liberty. Capable of handling any equipment and produce artistic projection. Fred C. Shivers, Lexington, Neb.

PHOTOGRAPHER, seven years' experience commercial and studio work, wishes position with movie concern at anything. Have one year's experience with movie camera. Salary no object. Sol. Fromberg, 129 East 116th St., New York City.

ORGANIST of exceptional education and long experience desires change to Eastern States. Organ and salary must be worthy of high-class man. Two weeks' notice. Address Organist, care Moving Picture World, New York.

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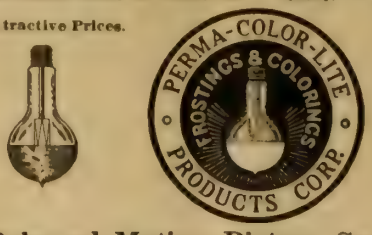

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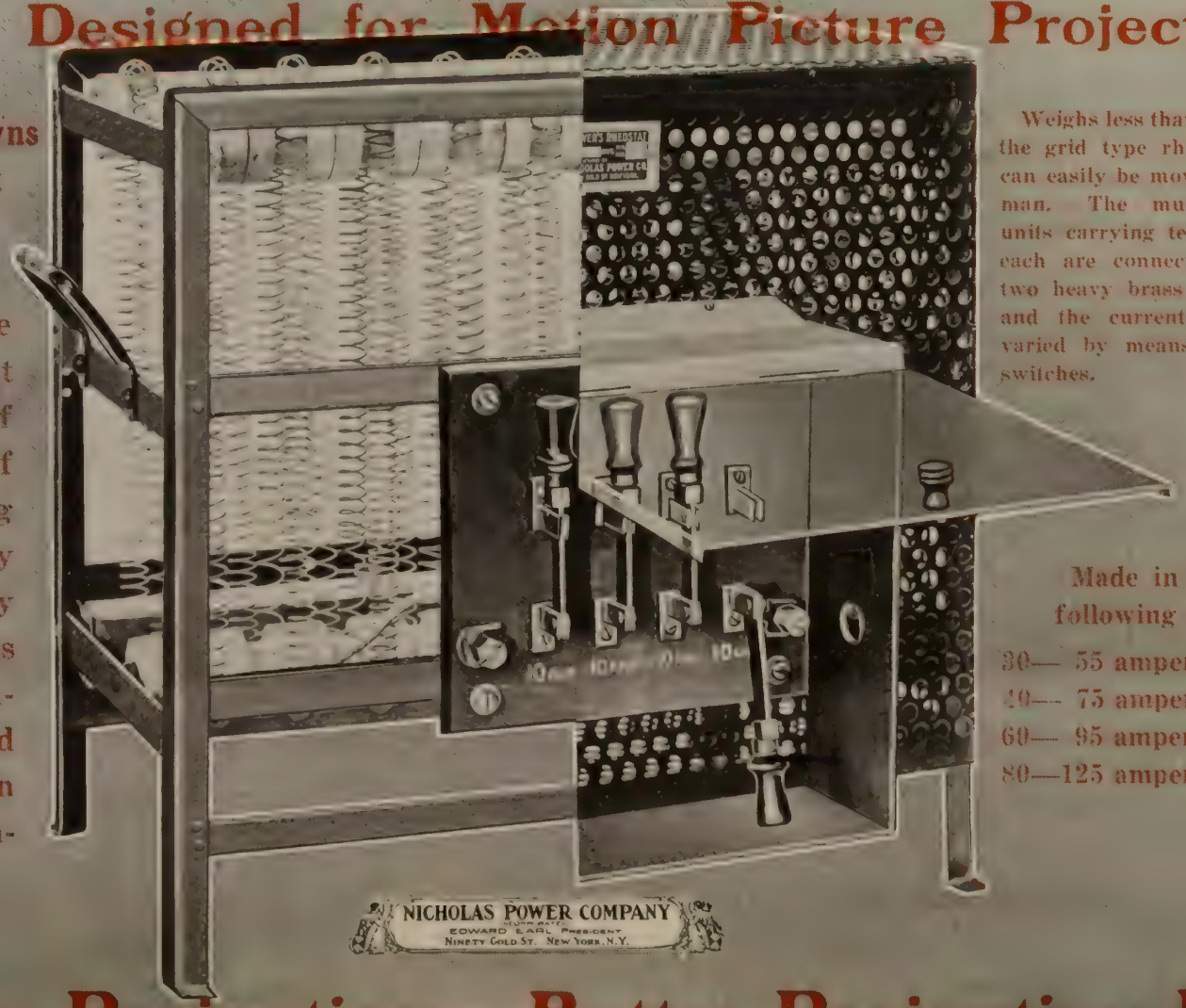

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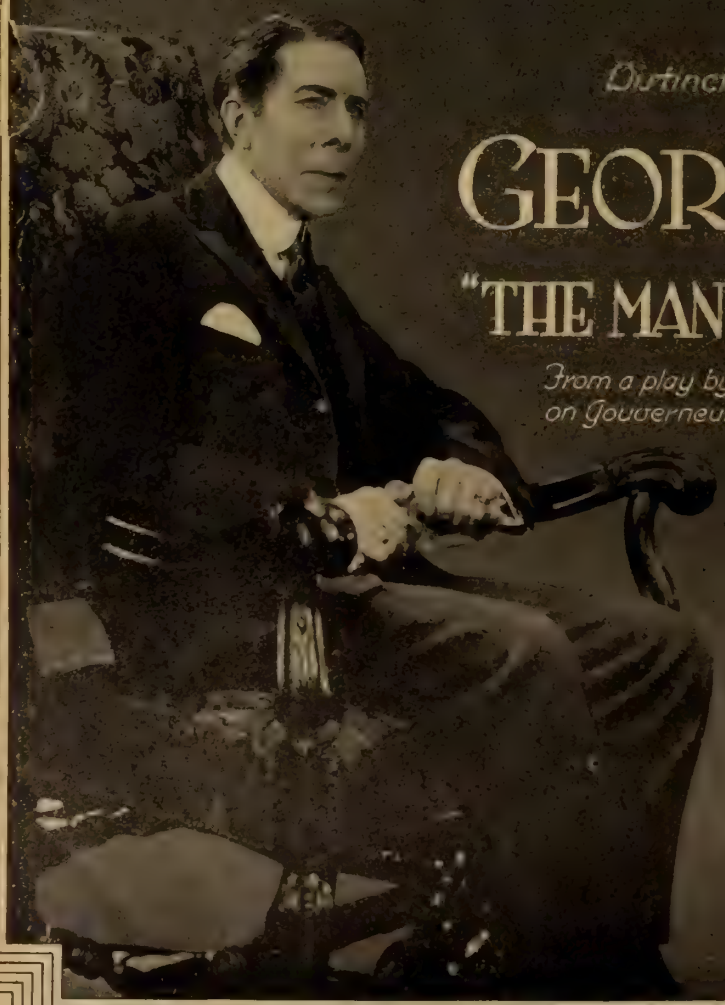

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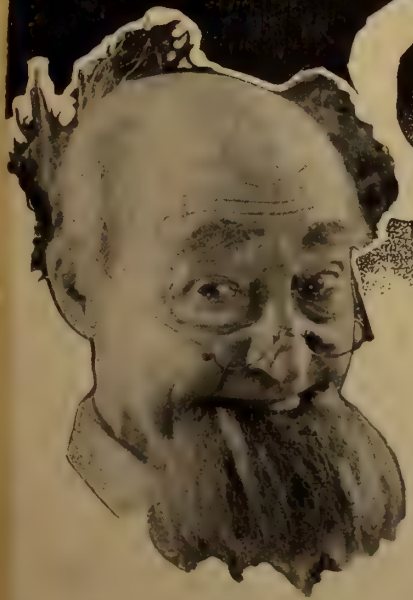

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"BREAKING HOME TIES" is an inspiring drama of hearts and the home, rivaling in its widespread appeal the strength of "Humoresque."

Its cast is nothing short of perfect to portray the various roles:

LEE KOHLMAR	RICHARD FARRELL
BETTY HOWE	REBECCA WEINTRAUB
JANE THOMAS	ARTHUR ASHLEY
MAUDE HILL	HENRY B. SCHAFFER

Inspired by the opening words of the heart song of centuries, "Eili, Eili," the most poignant melody ever conceived of hearts, life and love.

Written, directed and produced by FRANK N. SELTZER and GEORGE K. ROLANDS.

Recommended with enthusiastic confidence for all ages and classes of people, for it deals with life as we live it and concerns the things we all know.

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

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PHYSICAL DISTRIBUTORS
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"TILL WE MEET AGAIN"

A SHOWMAN'S PICTURE

ALREADY BOOKED FOR

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Marcus Loew's Best Houses in Greater New York

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The Foremost Fox Theatres in Greater New York

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"TILL WE MEET AGAIN"

A William Christy Cabanne Production

with

MAE MARSH

Norman Kerry **Martha Mansfield**
Walter Miller **J. Barney Sherry**
Julia Swayne Gordon and Others

Presented by
DEPENDABLE PICTURES CORP.
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"STRAND" THEATRES BOOK

(NEW YORK – BROOKLYN – ALBANY – SCHENECTADY – TROY)

THREE OF A KIND :— AND

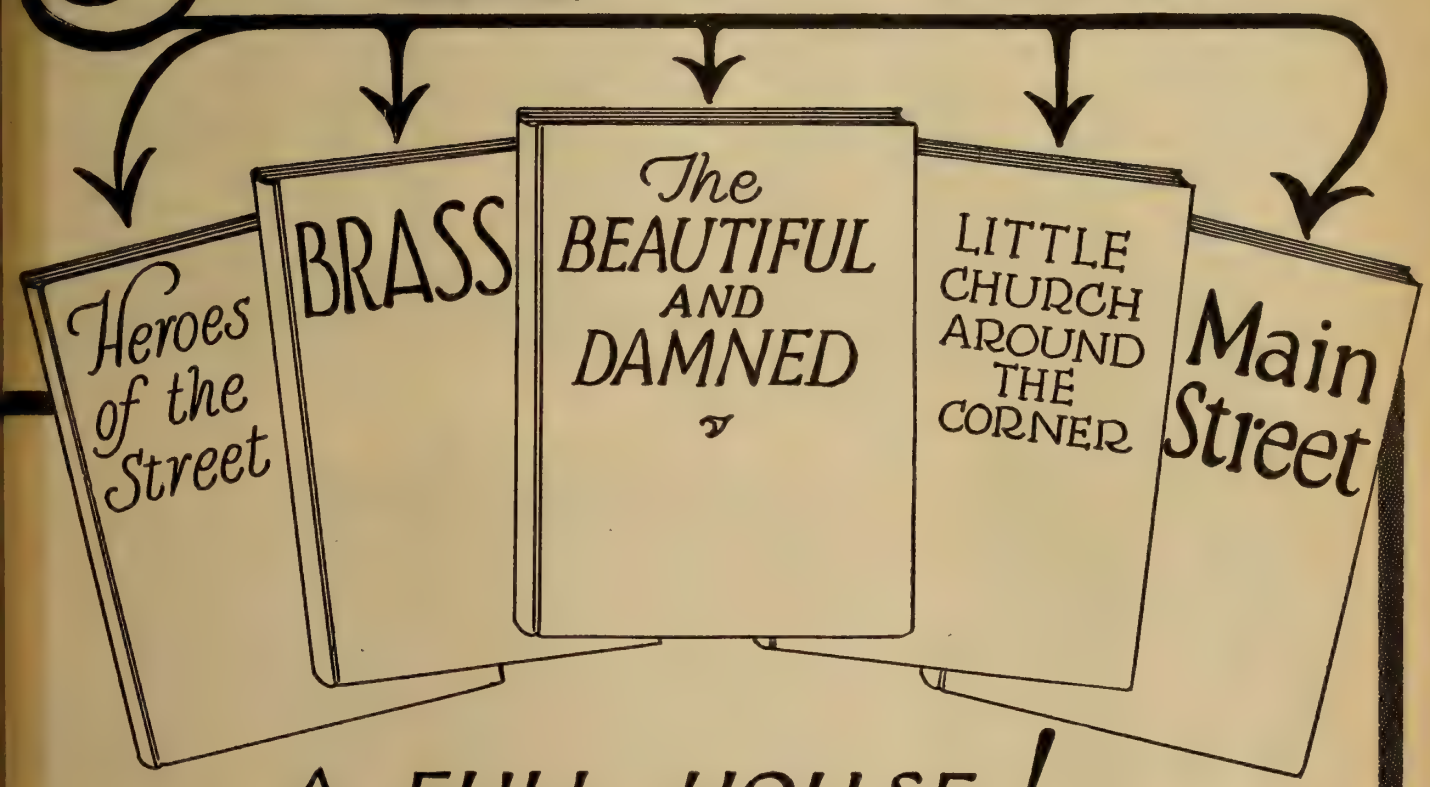
A National Institution like the Mark Strand Theatre, does not book Five Independent Productions without a very good reason.

HERE IT IS

A Word to the

There's an Exchange near

5 WARNER BROS. CLASSICS OF THE SCREEN



A FULL HOUSE!

"Because they are real box-office attractions — extraordinary stories, remarkably cast and produced. These are pictures the industry needs."

Joseph Plunkett

Wise-Book Now!

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CLASSICS OF THE SCREEN

Have You Seen the Wonderfu

Exploitation Prepared for

in

"If I Were Queen"

F.B.O.'s success and the success of thousands of showmen WITH OUR ATTRACTIONS has been due in a great measure to the vigorous and compelling exploitation with which we support our productions. Puny, weak-kneed press agentry has no place in the F. B. O. creed. Instead, we place our faith in strong, full-blooded showmanship with practical ideas and stunts—EXPLOITATION THAT GOES RIGHT OUT INTO YOUR COMMUNITY AND SELLS YOUR SHOW FOR YOU!

SUCH a campaign has been created for Ethel Clayton's first great attraction for this organization—a campaign that does full justice in its strength and novelty to the positively stunning magnificence of "If I Were Queen"!

A score of great ideas in the press sheet—novelties in keeping with the dignity and charm of the production—posters, ads, slides—EVERYTHING for the showman WHO KNOWS HOW TO PLAY A BIG BET FOR BIG MONEY!

Book it NOW! Start the Ballyhoo and give it plenty of gas!

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OF AMERICA, Inc.

Main Offices—F. B. O. Building—723-7th Ave., N. Y. C.

EXCHANGES EVERYWHERE

2nd Big Week at the Cameo Theatre, New York

A young wife hunted around the world to the edge of the desert by a sinister pursuer. A young husband with a "double." A crime —and then fight. Thus ends the celebration of five years of happy wedded life.

A husband "dead"—yet still living; a tortured witness of a new love that enters his wife's life. And the great, silent, sultry desert cloaking all with its brooding and mystery. A story of passion and deprivation; of love and conquest; of heart hunger and fulfillment.

PYRAMID PICTURES INC.

presents

WHEN THE DESERT CALLS

A Ray C. Smallwood Production

From the story by Donald Mc Gibney

featuring

VIOLET HEMING

with star cast including

SHELDON LEWIS *and* ROBERT FRAZER

American RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

New York Journal: Will strike a responsive chord in your heart.

The Evening Post: An effective picture of identities revealed in an unusual manner.

New York Telegram: One of the most fascinating love stories ever screened. A romance starting in a cabaret and ending in the desert.

Moving Picture World: By far the most salable picture Pyramid has produced.

ESTELLE TAYLOR.

"Another home run!"
Moving Picture World.

B. P. SCHULBERG PRESENTS
A GASNIER PRODUCTION.

"THORNS AND ORANGE BLOSSOMS"

BASED ON BERTHA M. CLAY'S IMMORTAL ROMANCE
Adapted by HOPE LORING Edited by EVE UNSELL.
Photographed by KARL STRUSS

Produced by
PREFERRED PICTURES-INC.
B. P. Schulberg - Pres. J. G. Bachmann - Treas.

Distributed by
AL-LICHTMAN CORPORATION
576 FIFTH AVENUE NEW YORK CITY

"Should prove a winner in downtown houses."
Motion Picture News.

EDITH ROBERTS KENNETH HARLAN

Breaks House Records!

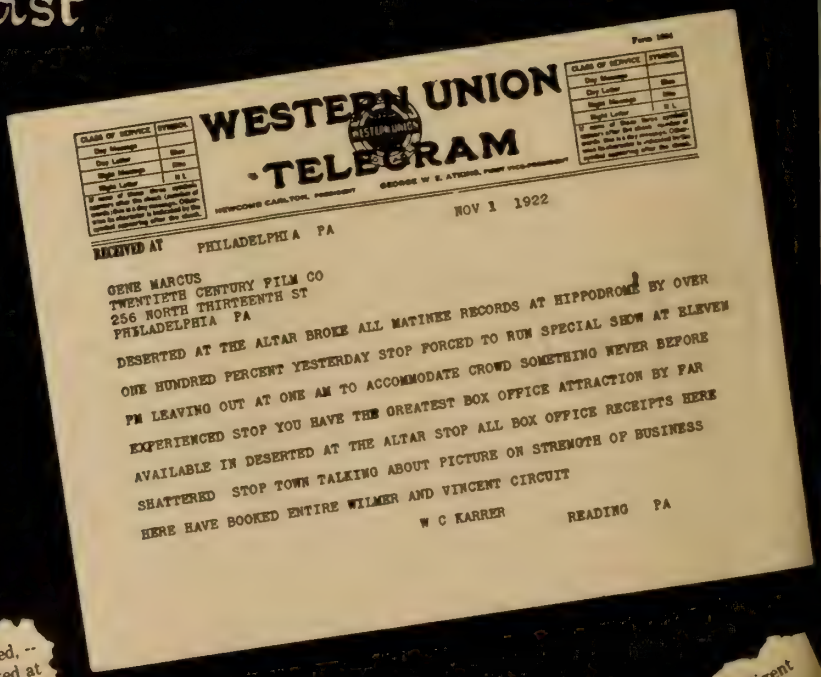
Phil Goldstone presents

The famous stage success

"Deserted at the Altar"

With an all star cast

Tully Marshall
Bessie Love
William Scott
Barbara Tennant
Wade Boteler
Frankie Lee
Eulalie Jensen
Queenie, the Dog



WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, VICE-PRESIDENT

CLASS OF SERVICE: Day Message / Day Letter / Night Message / Night Letter

NOV 1 1922

RECEIVED AT PHILADELPHIA PA

GENE MARCUS
TWENTIETH CENTURY FILM CO
256 NORTH THIRTEENTH ST
PHILADELPHIA PA

DESERTED AT THE ALTAR BROKE ALL MATINEE RECORDS AT HIPPODROME BY OVER ONE HUNDRED PERCENT YESTERDAY STOP FORCED TO RUN SPECIAL SHOW AT ELEVEN PM LEAVING OUT AT ONE AM TO ACCOMMODATE CROWD SOMETHING NEVER BEFORE EXPERIENCED STOP YOU HAVE THE GREATEST BOX OFFICE ATTRACTION BY FAR AVAILABLE IN DESERTED AT THE ALTAR STOP ALL BOX OFFICE RECEIPTS HERE SHATTERED STOP TOWN TALKING ABOUT PICTURE ON STRENGTH OF BUSINESS HERE HAVE BOOKED ENTIRE WILMER AND VINCENT CIRCUIT

W C KARRER READING PA

Harrison's Report --- Extremely well acted, -- far exceeds one's expectations. -- Deserted at the Altar -- should appeal to all.

New York News --- It's a better picture than you expect to see.

Reeland Reviews --- Fast moving intelligent action --- your people are going to like it.

New York Globe and Commercial Advertiser: The charm which Deserted at the Altar possesses is unquestionably due to the simple, yet forceful way the story has been handled.

Variety —"Deserted at the Altar" furnishes a lot of action and a corking mob scene is staged just before the finish.

New York Morning Telegraph — Deserted at the Altar should be a big money maker throughout the country.

Trade Review — "Deserted at the Altar" is a remarkably creditable production. The atmosphere throughout is of the small town and is faithfully portrayed.

Moving Picture World: Scenically "Deserted at the Altar" is a beauty, the director having been unusually careful in the selection of his locations which are beautiful to look at.

For Territorial Rights
Phil Goldstone
6060 Sunset-blvd.
LOS-ANGELES.CAL

The Effect of "NOTORIETY"

SUPREME FILM COMPANY

OF CALIFORNIA, Inc.

L. Lawrence Weber & Bobby North,
1600 Broadway,
New York.

November 14, 1922.

Attention: Mr. Sam Sax,
National Sales Manager.

Gentlemen:-

I had the opportunity today of reviewing NOTORIETY upon arrival of the first print shipped us.

All that has been said of this picture by yourselves and the excellent reviews that have appeared do but partial justice to the excellency of the production. As a picture, critically and commercially it should set records everywhere.

I am happy to find myself in position to distribute so excellent a picture.

Yours very truly,
SUPREME FILM COMPANY OF CALIFORNIA, Inc.

GWM:MN

PRESIDENT.

A Production That Has No Equal in the Independent Field

Will Nigh's Photodrama

"NOTORIETY"

A colossal, convincing, seven reel screen creation

State-Right Buyers: Write or Wire

L. LAWRENCE WEBER & BOBBY NORTH
1600 Broadway New York City

Foreign Rights Controlled by Apollo Trading Corp., 1600 Broadway, New York City

Everybody who is anybody
will be there

SUPPER DANCE

T. O. C. C.

Saturday Night, December 2
Hotel Astor Gold Room

Tickets $10 per person

"Her Best Picture!"

Chicago Evening Post

HERE'S WHAT THE CHICAGO NEWSPAPER CRITICS HAVE TO SAY:

An Intriguing Vehicle

"Our most beautiful lady has an intriguing vehicle in 'White Shoulders.' She also has a good supporting cast and a good director. The action is all good. The story has several splendid scenes, well photographed, with good sets and scenes."—Chicago Tribune.

Expresses Deep Feeling

"Quite as interesting as a picture as a story—and the story was very interesting. The direction is clever. The story is quite unusual. Katherine MacDonald's impressive beauty would alone fit her for the part, but she also brings to it an expression of deep feeling. I've never seen her act a better part. And certainly she has never looked more beautiful. The rest of the cast is well chosen. One of the best pictures Miss MacDonald has played in."—Chicago Evening Post.

Exceedingly Good

"A good story and Miss MacDonald is exceedingly good. One would almost think the author had her in mind so well does the character fit her. There are many dramatic scenes."—Chicago Herald-Examiner.

B. P. SCHULBERG
presents
THE IDOL OF AMERICAN BEAUTY CRITICS

KATHERINE MacDONALD

in George Kibbe Turner's Sat. Eve. Post serial

"WHITE SHOULDERS"

Produced by Preferred Pictures, Inc.

Directed by Tom Forman and adapted by Lois Zellner

A First National Attraction

Her mother placed her on the auction block of marriage—and her brother went to prison for avenging a slur on her name.

FIRST NATIONAL PICTURES

"Get this One or Close up!"

That's what The Film Daily says. But we want you to read it, because if we said it, you'd accuse the press agent of robbing Webster's of superlatives.

THE Film DAILY

, Dear God, Don't Let Jackie Grow Up

ogan in
TWIST"
Asso. First Nat'l Prod.
.....Frank Lloyd
.....Charles Dickens
EN.....Harry Weil and Frank Lloyd
Martin.....Glenn McWilliams and Robt.
AS A WHOLE.....Charming, delightful, thoroughly
Dickens. They will just "love" Jackie
STORY.....There may be one or two who don't
know their Dickens. You can forget them
DIRECTION.....Deserves a medal for this one.
Kept it within bounds, refused to allow Jackie
to clown, and the various types almost stepped
out of the book, they are so real
PHOTOGRAPHY .....
LIGHTINGS .....Beautiful
STAR.....Excellent
He hasn't had such a chance since he
made his debut in "The Kid." What a trouper
he is!
SUPPORT.....Excellent. George Siegmann prob-
ably best as Bill Sikes. Lon Cha
at times as Fagin. Several other
names, all good
EXTERIORS .....
INTERIORS .....ery good
DETAIL .....Satisfactory
CHARACTER OF STORY.....Well handled
every house
LENGTH OF PRODUCTION.....7,7
Some day Jackie Coogan is going to grow
is going to lose his delightful whimsical exp
He is going to wear long pants. He is going to be an
proud of.

ordinary human being. But let's hope that day is in the "Never Never Land." Let's hope that he never finds the elixir of youth unless he can drink sufficient to keep him what he is today—the most beloved, the most delightful, the most wonderful child that ever stepped before a camera. It is going to be a tough day for moving pictures when Jackie ceases to be Jackie and becomes Jack.

Somehow or other you can't escape Jackie in "Oliver Twist." You don't want to. Frank Lloyd has made a masterpiece. He has opened the book and one by one dropped from the delightful old melodrama—because that is what it is—all of the characters that have helped to keep Dickens' name foremost all these years. They're there, from Fagin at times too theatrically portrayed by [illegible] to the least of them including the melancholy Sowerberry. There is Bill Sikes, Dodger, Nancy and all the rest of them. They look as if they were alive.

It seems almost [illegible] detail scene [illegible] remembered bits [illegible] almost too [illegible] splendid entertainment. [illegible] money into [illegible] pictures. [illegible] Jackie—pensive [illegible] come. [illegible] with his [illegible] warm the cockels [illegible] harder boiled you are the harder [illegible] This is a picture that the entire industry can well be proud of.

SOL LESSER presents

Jackie Coogan

in Charles Dickens' immortal masterpiece

Oliver Twist

If You Pass This By—Close Up

Box Office Analysis for the Exhibitor

They're asking a lot of money for "Oliver Twist" but it's worth it. You may be frightened and think it is a hold-up but you needn't be. You cannot afford to let the other fellow get it.

Every once in a while—only too seldom—there comes a picture like this and the exhibitor who hasn't a business brain sufficient to run a "Tiffany" when it comes along deserves all the kicks that he usually tries to pass to someone else.

You have so much to work with here that it seems a waste of time and energy to have to tell you about it. Every woman who visits your theater will just "love" Jackie and best of all, it will bring into your house hundreds of people who are Dickens fans and who usually do not attend picture theaters.

In addition you have besides Jackie and Dickens, the name of Frank Lloyd, a director of unusual importance and a list of stars and capable actors rarely matched in any one production. Lon Chaney has a tremendous following. Every one remembers George Siegmann from his Griffith connection. Gladys Brockwell starred; Lewis Sargent as well, and there are many others.

All you need to know is this—get it.

Directed by Frank Lloyd

FIRST NATIONAL PICTURES

A First National Picture

Moving Picture WORLD

Founded 1907
by J. P. Chalmers

Vol. 59, No. 5
Dec. 2, 1922

To Be or Not to Be

The Friars' dinner to Kenesaw Landis, Augustus Thomas and Will Hays brought forth the interesting suggestion from Thomas, dean of the theatre, that stage and screen producers should combine forces to produce the "Hamlet" of John Barrymore in films. The suggestion, put forward as a means of "sanctifying" the screen, has brought varied comment from film producers and distributors. Jim Whoozis, of the Bul-Bul Company, stole a march on his fellows, though, and produced the picture at a cost of $200,000. *We will now listen in on a sales conference of the Bul-Bul Company's branch managers, special representatives, expense account hounds and hotel lobby decorations:*

The Grand Annual Sales Conference

Jim Whoozis has the floor. "Boys," he says, "we got a tough baby to sell in this here 'Hamlet.' Gus Thomas kidded me into making it with a lot of talk about art and now the only suggestion he's got to help is that I put it in the Smithsonian Institute for an extended run.

"It's a lame duck but we got to sell it—you and me, mostly you. If you don't the Post Office will be returning your expense accounts marked 'Party No Longer at This Address.' And there won't be any other address, either.

"The entire board of directors put its entire brain to work on this problem and you can't say we aint helping you. We got a great big new idea to fool the exhibitors. We won't mention this guy Shakespeare's name at all, 'cause that would be sure death, and we aint going to say it's a 'classic' 'cause then they think you mean a school and church feature.

An Unprecedented Exploitation Campaign

"All the year I been feeding that exploitation department of ours and wondering whether it wouldn't be better I played the money on the races and forgot the bookmaker's name. But I got to say, boys, them fellers is going to save the ship on this 'Hamlet.' They been exploiting me so long they're getting good.

"We got the greatest tie-ups arranged for this picture you ever saw. All the one-arm joints in the country are going to feature 'Ham Omelettes a la Hamlet,' only I hope that don't put no ideas in the audiences' heads.

"The manufacturer of 'Hamlet' cigars is going to send one to every exhibitor in the country and if the cigars are as bad as I hope, you ought to be able to put the picture over before they wake up.

"One of the experts in the exploitation department knows a fellow who once played poker with a printer who worked in Marion, Ohio, and he's going to see if he can't get the President to write a message or something or other.

And a Final Word

"Boys, I expect the worst and I aint going to be disappointed this time.

"However, the national quota on the Bul-Bul Company's special super-extraordinary production of 'Hamlet' is ONE MILLION FIVE HUNDRED THOUSAND DOLLARS. Try and get it.

"And don't forget—no Shakespeare and no classic. Don't tip them exhibitors off—they're getting wise enough. The story is by Spencer Emerson Geraghty, entire idea conceived and directed by Thomas Neilan, sets by Inter-Urban, grave-yard effect by permission of General Film, and production supervised and regretted by Jim Whoozis.

"Just a parting word—if you play up the murders and the grave-yard and John Barrymore enough they may think it's another one of them Sherlock Holmes adventures. Try that out."

The Statement to the Press

Following the sales conference a statement was issued to the trade papers as follows, and worse:

"The seventy-three high-powered sales wizards of the Bul-Bul Company assembled in New York yesterday received what they unanimously and with one mind proclaimed the greatest news of their lives in the stupendous announcement that after four months of arduous and expensive labors the Bul-Bul Company had completed the massive, monster and monstrous production of the greatest melodrama of all time, 'Hamlet,' from the story by Emerson Spencer Geraghty.

"President Whoozis, of the Bul-Bul Company, led the cheering that greeted this announcement and lasted for over eighteen minutes until finally the whirlwind sales force was dry for the first time since the opening of the convention.

"Enthusiasm reached a feverish pitch when President Whoozis announced the unprecedented exploitation——."

You finish it.

Robert E. Welsh

EDITOR'S NOTE—There isn't a trade paper reader or a film man anywhere who hasn't heard of Harry Reichenbach or Reichenbach campaigns on motion pictures. Many of his exploits and stunts have found their way into print, but next week—for the first time—Moving Picture World will publish a complete "Start to Finish" recital of a Reichenbach campaign. "The Dangerous Age" is a title that offers the exhibitor an unusual opportunity for exploitation. Moving Picture World sent Roger Ferri to Paterson, N. J., to trail the campaign on this big Louis B. Mayer-First National special, so that it would present a concise, carefully prepared and analyzed showman's step to step account that would open the exploitation possibilities of the production to all its readers.

G. B. Howard Dies

Noted Author Found Dead in His Apartment in Hollywood

George Bronson Howard, noted American novelist, war correspondent and playwright, and for the past six months a member of the scenario staff at Universal City, was found dead from gas in his apartment, in Hollywood, Tuesday morning. There was no indication that he premeditated suicide. He had been suffering, however, from wounds received in the British Ambulance Service during the World War.

Howard had a varied and adventurous career. Born in Howard County, Md., in 1884, he first became known as a war correspondent for the London Daily Chronicle in the Russo-Japanese War. After that war, he returned to the United States and worked for various American newspapers, including the New York Herald and the Baltimore American. Later he turned to fiction, and at times was on the writing staff of such magazines as Sunset, Popular, Smart Set, and the Green Book. He served as dramatic critic for the New York Morning Telegraph, and was also well known as a playwright.

Universal officials in New York were greatly shocked at the report of George Bronson Howard's death.

Hits at Movies

Drastic Bill Introduced to Prevent Children Attending Picture Shows.

A bill prohibiting children less than twelve years of age from attending a theatre or motion picture show unless accompanied by a parent, guardian or other adult person, unless the picture, exhibition or other entertainment is given under the auspices of a recognized educational or religious agency, or is designed especially for the amusement or instruction of children and has been approved in writing by the superintendent of schools, superintendent of county department of public welfare or a clergyman of some local church, will be included in the proposed changes in the Kansas Children's Code laws, to be presented at the next meeting of the Legislature by the code commission.

Joins Distinctive

Distinctive Pictures' Corporation announces that Howard Estabrook will join the organization as general assistant to Arthur S. Friend, president, and Henry M. Hobart, vice-president and production manager, resigning from Film Booking Offices of America as head of the sales promotion and educational departments. In his new capacity Mr. Estabrook will be closely affiliated with the extensive production plans of Distinctive, which include several new units in addition to the George Arliss pictures.

Mr. Estabrook entered the motion picture industry in 1914 with George Kleine.

Moving Picture WORLD

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Member National Publishers Association.

Outline Their Policy

Independent New York Exhibitors to Oppose Circuits

The Associated Booking Corporation places itself squarely on record as an organization founded solely to assist independent exhibitors in securing a share of the first-run attractions that are being offered, which up to the present time have been denied them, regardless of price, regardless of their situation or regardless of their investments, solely because of the collective buying power of the circuits. It is because of this collective buying power that the A. B. C. is being formed.

The statement says, in part:

"It is only those producers whose interests are closely allied with the various circuits whose power is in danger of being lessened that are giving the A. B. C. the unfair fight that it expected and is getting under the very thin cloak of not selling combinations. Unfortunately those circuits, being also producers, can through their organizations influence some of the producers to do their bidding. But in the eyes of the industry, the A. B. C. knows that there is absolutely no difference between this body of independent exhibitors and the organizations of stockholders and partnership theatres controlled by the present circuits.

"The A. B. C. wishes to state that it is not asking any favors of any exhibitor circuits, of any producers who do not wish to deal with them, that they do not wish to control prices or to drive anyone out of business, but are simply a protective association of New York exhibitors who are tired of being told that they cannot get first-run pictures because they are too small individually and that they will not be allowed to have them if they are too big collectively."

After Film Thieves

The Motion Picture Producers and Distributors Association has signed a contract with the William J. Burns Detective Agency whereby its interests will be protected by that agency the world over. The action is looked on as the beginning of a determined offensive against film thieves.

Levenson Foresees End of Censorship

ACCORDING to Joseph Levenson, secretary of the New York State Motion Picture Commission, that body will make absolutely no attempt to perpetuate its existence. In fact, according to Mr. Levenson's own words, "it would be very objectionable to many people, if the Commission sought to perpetuate itself. The matter rests with the State Legislature and public opinion. If public opinion wants the Commission wiped out, it will be wiped out. As Governor-elect Smith has announced that he is opposed to the censorship of motion pictures, it appears certain that he will get his way, as the Senate is Democratic, and the Assembly very close. There is nothing that the Commission can do about it."

Apparently, Secretary Levenson has fully made up his mind that censorship of motion pictures in New York State will soon become a thing of the past. Probably one of the first bills that will be introduced in the Legislature next January will call for the abolishment of the Commission, thus sounding the knell of censorship.

Changes Asked For

Wants Simpler Regulations for Re-Entry of Films

The Treasury Department, Washington, D. C., has been asked to simplify its regulations governing the re-entry into the United States of American goods returned from abroad without the payment of duty so as to facilitate such admissions of motion picture films. It was learned that Jack S. Connolly, representing the Motion Picture Producers and Distributors of America, Inc., conferred with Ernest W. Camp, chief of the Division of Customs of the Treasury Department, and placed the views of the film interests before him.

A system of registering the films when exported has been suggested, it is understood. The Department has agreed to give prompt attention to the request of the industry.

Newsy Briefs

Adolph Zukor, of New York, president of the Famous Players-Lasky Corporation; S. R. Kent, general manager of distribution, and E. E. Shauer were the representatives of the Famous Players-Lasky Corporation who were elected directors of the Famous Players Canadian Corporation, Ltd., at the annual general meeting of the latter company held at Toronto, Ontario, November 9. Mr. Kent is a new director of the Canadian organization, having been chosen to replace W. C. Pitfield, of Montreal.

Answer to the suit brought by Charles H. Duell, Frank F. Newman, J. Boyce Smith and George W. Newgass for $60,000 against Thomas H. Ince, the motion picture producer, has been filed in the N. Y. Supreme Court by the latter.

In Ince's answer, he says he amply recompensed the complainants for certain services by paying them $5,000.

Arthur Leslie, the dean of motion picture press agents, is writing a series of articles for Movie Weekly, describing how he helped many screen stars on the road to fame.

Lloyd on Way Home

Pathe Comedian Ready for Another Year of Work After Vacation.

Declaring that "work hard and play hard" is about the best motto a man can live up to, Harold Lloyd waved a cheerful farewell to Broadway's bright lights on Sunday and started back to Los Angeles for another year of comedy-making at the Hal Roach Studies.

The finishing touch to Lloyd's "busy" two weeks' New York vacation was a dinner in his honor given by Mr. and Mrs. Elmer Pearson at the Ritz Carlton. Other invited guests were: Mr. and Mrs. Charles E. Merrill, Edmund C. Lynch, Bernard Benson, Miss Charlotte Terhaune, Gaylord Lloyd, Mr. and Mrs. Lewis Innerarity, Mr. and Mrs. Harley M. Walker, Mr. and Mrs. E. A. Eschmann, Peter Treleven, John Humm, and Mr. and Mrs. Joseph Reddy.

Mr. Lloyd said on leaving for the West that he had made up his mind to devote this trip exclusively to "play," and had stuck to it.

The comedian said he had seen pretty nearly everything and liked everything he saw—only he "liked some things better than others," but declined to particularize, as he was "no professor and might be wrong."

Loses Fight

In spite of an intensive campaign by the Buffalo exhibitors against Daylight Saving, citizens of Buffalo voted to retain the ordinance. Exhibitors fought the ordinance because they claimed that it hurt business in the summer, declaring that in many cases it cut into box office receipts for a 50 per cent. decrease. John L. Kelly, secretary to Mayor Frank X. Schwab, directed the campaign for the exhibitors. All the newspapers in Buffalo came out in favor of retaining daylight saving.

Gaining in Favor

J. G. Von Herberg Says American Films Are Popular Abroad

Back from Europe where he created a sensation by crashing into the front pages of American newspapers through his purchase of the 50,000 acre hunting ground of the late Francis Joseph, Austrian Emperor, at Ischl, in the Tyrol, John G. Von Herberg, millionaire First National franchise holder and motion picture theatre owner of Seattle, Wash., denied that he had bought this property for the purpose of producing abroad.

In company with Bruce Johnson, First National's foreign representative who is establishing offices for the organization and arranging for the distribution of its product abroad, Mr. Von Herberg visited London, Paris, other European capitals and the Tyrol. It was the natural beauty and grandeur of the hunting estate and its possibilities as a vacation ground that prompted Mr. Von Herberg to purchase this historic tract, he declares.

During his tour abroad Mr. Von Herberg declares he had adequate opportunity of watching the effect produced by American pictures on foreign audiences.

"For a long time," Mr. Von Herberg asserted, "the charge has been made that American films were made only for commercial possibilities. This feeling is undergoing a rapid change."

Wins Sunday Fight

(By Wire to Moving Picture World)

Toledo, Nov. 22.

A jury in Mayor Harry R. Rodabauch Court at Findlay, Ohio, on November 21, acquitted C. E. Gilmore, picture theatre manager, of a charge of violating the state Sunday amusement law by keeping his theatre open on Sunday. The verdict was returned after three hours' deliberation. One woman, Mrs. M. C. Dye, was a member of the jury, acting as foreman.

Gilmore's attorneys based their argument largely upon a contention that the state law prohibiting theatrical performances on Sunday does not include motion picture shows. The charges were filed by the Rev. W. E. Hill and John N. Doty, attorney, acting in behalf of the local ministerial association.

Sunday motion picture theatres have been closed at Findlay since 1917. An effort to reopen them met with indictments and fines in Common Pleas Court for all local managers two years ago.

Regional News and Gossip

Conducted by SUMNER SMITH

There's a Moving Picture World representative in every exchange center—at your service. Just a part of the all-round service of The Complete Trade Paper—Regional in News Value; National in Service. If our representative in any territory can help you in any way call on us.

Burned Hand Spoiled Code's Plans for Clean-up in '96

It was back in 1896 that W. F. Code first became interested in motion pictures. There were at that time two projection machines on the Pacific coast, both owned by Miles Brothers of San Francisco. Having traveled rather extensively in Pacific waters, Code figured he had a good chance to clean up by taking one of these machines to Australia.

His partner, Monte Findlay, a circus man from New Zealand, with whom he had shared many thrilling adventures, shared his belief. So the Australian rights were secured for the Edison Universal machine. Plans were enthusiastically being completed when Findlay, who was to operate the machine, burned his hand while learning. The burn proved a severe one, taking weeks to heal. Findlay's enthusiasm petered out.

"There's nothing in it!" he declared. "I'm through."

So the stuff was off. Code drifted to Alaska in 1900. Mining took the place of motion pictures in his thoughts. But the seed had been sown. When news arrived in Nome that a traveling operator with a Universal machine and eight reels of film, was touring Alaska giving shows during 1907, Code felt his old interest revive. He bought the outfit, intending to go into the "movies" as a side line.

Tremendous interest was occasioned by the advent of moving pictures into Nome. Code rented Eagle Hall, which cost $300 a night and seated 1,500 people. He played to capacity at $1.50 a seat, giving never over four single reels. The eight reels could not last forever, however. He purchased service from Pathe at from $100 to $175 a single reel, the top prices being paid for colored pictures. Illustrated songs or an amateur performer completed the program.

But often, after taking over $1,200 in at the door, net profits were only $60 from one evening's show! The early days in the states are famous for their cheap prices and admissions. How many would have survived the overhead Code was staggering under? But the fascination of the game made it worth the price.

In 1908 Code sent to Portland for a new Edison Underwriters Machine which he purchased from Morton and Company. He still laughs over the arrival of that machine.

"Evidently Alaska seemed a long ways off. They knocked down that machine to the last screw, packing each separate part in vaseline. Then shipped it without any book of instructions for reassembling!"

Having no alternative, Code figured it out for himself. He also booked service from Morton & Co. for a time. During 1909 he built the Alaska Dream, with a seating capacity of 300. His overhead being greatly reduced, he was able to charge 25 cent admissions and realize a nice profit. For eight or nine years the Alaska Dream played to capacity, and it is still doing a nice business.

It was not long before the moving picture interests superseded Code's mining interests. He opened up houses along the Yukon River, steadily increasing his holdings. At the present time he owns houses in Nome, Dime Creek, Candle, (the terminus of the annual dog races, from Candle to Nome), Keewalik, St. Michaels and Marshall.

Fuel conditions in Nome, where coal is now $47.50 a ton and timber scarce, have made conditions in that locality poorer for motion pictures, which, however, must offer the newest and best in order to succeed; whereas, in the mining towns which are doing capacity business, the feature length picture is decidedly not popular. Many short reels, even of rather ancient vintage, go over big in the mining communities. This is true all over Alaska, the big centers demanding the best.

About a year and a half ago, Code purchased the Paramount Theatre in Seattle, a suburban house in the Phinney district. He made the investment to put in his winters in Seattle. The investment proved so profitable and the location so excellent, that today Code is increasing the seating capacity of his house to 700, to take care of his patronage. He gives four changes a week, and says he has not dared to use exploitation because he could not handle the crowds it would bring him. The extension is being built on the back of the house, which will not necessitate the loss of a single day's business. The present back wall will merely be knocked out when the addition is complete.

"Then," says Code, "I'll hand 'em some exploitation that will fill her up to the doors!"

Mr. Code is the kind of fellow who can keep you entertained for hours with unusual anecdotes and yarns of Alaska in the early stages of the game.

Four years ago, he met Findlay, his partner in the original Australian venture.

"Burned your hand since, Monty?" he inquired laconically.

L. H. Marks' Patron Kicked Because "No Kille Today"

One of the sights of San Francisco, and one frequently visited by tourists in search of local color, is the Acme Theatre, proclaimed by its owners to be the most cosmopolitan theatre in the world. Located at 1249 Stockton street, just on the edge of Chinatown, with the French quarter on one side, the Italian district on another, and the Mexican, Filipino, Spanish and Portuguese quarters around the corner, it quite lives up to its reputation.

"If I am not the oldest exhibitor in the city," said I. H. Marks, senior member of the firm of I. H. Marks & Son, which conducts the Acme, "I, at least, hold some records that no one else can hope to claim. The Acme Theatre was opened in the fall of 1909, and is, therefore, 13 years old. I have been on the job every day since then, have the original location, the original building, the original music, operated under the original policy, show some of the productions I showed when I first opened, have the same operator, Helmer Erricson, and would be showing at the same old price of 5 cents but for the war. We now charge 10 cents. Only a few days ago I booked a picture I showed 11 years ago and some pictures have been shown a dozen times.

"I exaggerated it a little about the music. For the first five years we had an old automatic piano which played two tunes. One of these was 'Annie Rooney' and the other wasn't. Now we offer a repertoire of a dozen selections. Our policy is to give a short show, using short subjects full of action. The more lurid the poster the better, and once when I varied the show a Chinese patron looked the lobby display over and said: 'Wasser malla, you no kille today?'"

The moving picture business was not Mr. Marks' first venture in the amusement field. He traveled with Wilson's European Circus for a time and was also with Capt. Jack Crawford's Wild West Show. While traveling with a comic opera company in the Southwest, he became stranded and secured a job in a hardware store at Santa Fe, New Mexico, later traveling through that territory selling Colt revolvers. Prior to opening the theatre in San Francisco he was with the Pacific Hardware & Steel Co.

San Francisco Showmen Enlist Public's Aid in Fight Against Rentals

San Francisco theatre owners are commencing to protest vigorously against the continual increase in rentals and are taking their case to the public to show why it is impossible for them to reduce admission prices. Article after article is appearing in the daily press on a subject which has heretofore been kept from the public, and it is announced that a campaign of publicity is to be continued until prices are brought down to a reasonable figure.

It is pointed out that the expenses of some of the local theatres amount to from $10,000 to $15,000 a week, without considering film rentals, and that as much more is demanded for some of the late feature films.

Theatre owners in the suburban city of Oakland are said to have adopted a plan which has made that city rather unpopular with distributors, but which has enabled exhibitors to remain in the business. Exhibitors meet frequently, decide on the maximum price that can be paid for certain productions, and if distributors hold out for more, the pictures are not played there. This attitude has resulted in at least one producer making plans to enter the exhibiting field there, the Fox Film Corporation having a large house in course of construction.

At Last Dallas Exhibitors Have Chance to Make Money

With the Melba, heretofore dubbed along Film Row as a "white elephant," re-opened under the management of P. G. Cameron and enjoying, according to all reports, quite a play; with the Capitol, Dallas' newest theatre, nearing completion; and with the re-opening of the Jefferson, under the management of Ray Stinnett, a review this week of the forty odd theatres in the hub of the Southwest indicates that the long delayed period of near prosperity is near at hand at last.

Dallas picture theatres passed through a tough summer, admittedly—a losing summer, if the exhibitors' words may be taken—but it would seem that the coming winter will not be one of discontent. Theatres are gauged largely by what the exchange men say of business — the independent exchange men, that is.

The writer not so long ago met a pioneer exchange man on the streets. In 1919, or the early part of 1920, this man's exchange was worth a cool hundred thousand—he was offered that, in fact, to step down. In the summer of 1921 he could, perhaps, get a few hundred dollars for his films on hand, and certainly they weren't worth much more, under conditions existing then in this territory. It is doubtful if he could find a buyer in the summer of '21.

But it's different now. He's riding around in a new car; and, while this doesn't necessarily indicate a condition of prosperity, it means that he found a few winners, concentrated on them and is making money.

Cotton—upon which Texas lives and dies—is a short crop over the state, but 3,000,000 bales will be made. Nevertheless, the staple is skyrocketing, with a record price of 26 3/4 cents having been paid at present writing. There is every indication that the price will go to 30 cents. This more than makes up for the short crop. In fine, with the strikes over, there is every indication of a return to normalcy, insofar as Texas and the Southwest is concerned.

The reopening last week of the Jefferson Theatre in Dallas, which was leased from Southern Enterprises by Ray Stinnett, brings back to the hub of the Southwest an exhibitor and showman who pioneered in the game here. Stinnett established the theatre in 1915 and 1920 sold it to Southern Enterprises, who closed it about a year ago. Stinnett, upon leaving the Jefferson in 1920, went to Breckenridge, a town of 1,000, opened a house there and literally made a small fortune when the town jumped to 100,000 overnight, with oil gushers coming in every day. A score of men bucked him at the game in Breckenridge, but he sat tight and today owns every theatre in Breckenridge—seven—with the town down to a rather normal gait and 20,000 population. At the time of leasing the Jefferson, Mr. Stinnett also leased from the Southern Enterprises two houses in Abilene, Texas.

The Queen, Marshall, Texas, recently owned by F. A. Alexander and sold to William Roth, has gone under new management, with a half interest sold to Claude Dorough, well known Marshall exhibitor, who will jointly manage the theatre with Mr. Roth.

Judge Royall R. Watkins, in a Dallas court, last week made a ruling from the bench that "a moving picture house in a district is not injurious to the health or morals of a community," in granting A. J. Urbish a writ of injunction restraining the City of Dallas from preventing him from constructing a theatre in Oak Lawn, a prosperous suburb. This action was interpreted as being an attack on the city's interpretation of the "ill effects" of a theatre, rather than an attack on the validity of the city's building code.

Despite the fact that the writ comes after months of litigation, in which thousands of persons have either been interested or took part, the matter is not closed, for the City of Dallas has taken an appeal and hopes to win out in a higher court.

The American Motion Picture Company, of Fort Worth, with a capital stock of $3,000, has been incorporated at the Texas State Capitol by F. M. Elliott, W. S. Stegall, F. B. Kirby and F. X. Schuler.

R. J. Stinnett, veteran exhibitor of Breckenridge, and John Victor, his partner, who recently purchased the Queen and Mission Theatres, of Abilene, Texas, adopted a unique method of introducing themselves to the citizens of Abilene last week when they leased the theatres from Southern Enterprises. Taking a half page in the Abilene Reporter, Messrs. Stinnett and Victor filled this space with letters from prominent ministers, Chamber of Commerce officials and bankers, highly commending the morale of the Breckenridge theatres managed by the exhibitors.

A new theatre opened in Fort Worth, Texas, this week. A. L. Mitchell, well known exhibitor, took over the theatre formerly known as the Strand, 1206 Main street, and has renamed it the Utopia.

According to P. G. Cameron, owner and lessee of the Melba Theatre, Dallas, Pantages vaudeville will not be inaugurated at the Melba until next season. Announcement had been made that Pan time would be installed this season, but this plan was changed due to the fact that a certain southwestern house failed to link up with the circuit projected. On a picture policy, however, Mr. Cameron has made quite a success and succeeded this week in obtaining a pre-release showing of Mary Pickford in "Tess of the Storm Country," simultaneously with the pre-release showing in New York City.

The new Dallas Film Exchange Building, in which at least 50 per cent. of film exchanges in Dallas will be housed, was formally opened last week. The building is as nearly fireproof as possible, no wood being used in this structure. It has four stories and a basement, and a sprinkler system is being installed. The building was constructed especially for Dallas film exchanges and cost about $250,000.

During a performance recently at the Lometa Theatre in Lometa, Texas, films caught fire and in a few seconds the whole frame of the building was in flames. The house was crowded to capacity but everyone got out. A few were slightly injured from being knocked down and others from having to jump from the windows. The Hart Hotel and a residence adjoining the theatre building were also burned, entailing a total loss of $8,000.

Pathe Release

GRANDMA'S BOY LOOKS AT HIS PROTOTYPE

Three hundred and fifty grandmas, each with a boy, were recently entertained at a special matinee given by George Gravenstein, of the Carman Theatre, Philadelphia, to witness Harold Lloyd.

Page Mr. Hotaling

Here we are searching for the senior exhibitor in the United States and no mention yet of Arthur D. Hotaling, who was with Lubin in Philadelphia from 1896 to 1915. That's all wrong. Let's hear from you, Mr. Hotaling.

Recently we paged I. W. Rodgers, of Poplar Bluff, Mo., and he has just sent us an intensely interesting history of himself which will appear soon. Then, too, we are fortunate in having the biographies of George E. Williams, of Buffalo, N. Y.; John C. Green, Guelph, Canada; Eugene H. Roth, San Francisco; Fred Wehrenberg, St. Louis, and others. They will be published in the order in which they were received.

One of the largest film contracts ever made in Dallas covering the city alone was signed recently by the Dallas office of the Fox Film Corporation with W. D. Neville, owner of the Washington Theatre, for the entire Fox output for this season.

The Dallas Amusement Company, with a capital stock of $50,000, has been granted a charter at Austin, Texas. The incorporators are John T. Jones, W. O. Huggins and C. A. Rasbury.

A number of important theatre changes have occurred in Denison, Texas. The Star and Rialto Theatres, sold about a year ago by L. M. Rideout to the Southern Enterprises, have been repurchased by Mr. Rideout. The amount involved is not stated.

In this connection it is noted that the Southern Enterprises are letting a number of their theatres go in small towns. Two years ago, when a scramble was on for theatre sites, during a fight between Southern Enterprises and the Hulsey interests, both interests invaded many towns of 10,000, 15,000 and 20,000 population and attention was even paid to towns of 3,500 population. Since that time Southern Enterprises and Hulsey interests, after amalgamating, have gradually let these houses go, concentrating their efforts on Dallas, Houston, San Antonio, Fort Worth, El Paso and other large Texas cities.

A. E. Fair, general manager, Dallas, for Southern Enterprises, has announced the appointment of George D. Watters as his personal representative. Mr. Watters formerly was manager of the Capitol Theatre in Dallas, which burned a year ago.

Schlichter, Goldberg, Rome to Lead in Baltimore Fight

A committee of three, including Chairman Louis Schlichter, manager of the Bridge Theatre; Thomas D. Goldberg, proprietor of the Wizard and several other theatres, and J. Louis Rome, manager of the Rialto and several other theatres, has been appointed by the Exhibitors' League of Maryland to decide what action will be taken by league members to influence people to vote against the passage of the Daylight Saving Ordinance at the next election in Baltimore, Md.

The Gem Theatre, 617 Duncan Place, Baltimore, which is under the management of Joseph Robbins, was purchased by Louis Greenberg for $23,500; $1,000 cash and the balance subject to a mortgage, when the playhouse was sold at public auction by E. T. Newell & Company, auctioneers.

S. Kleinman has purchased the Brodie Theatre, 1118 Light street, from Joseph Brodie. This playhouse has been under the management of Samuel Scherr for some time, who had a lease on the property. Mr. Kleinman is redecorating the theatre. J. R. Fields has been appointed house manager. One hundred more seats have been added in the space made by moving the front forward about twenty-five feet.

The new Everett Theatre was opened to the public at Middletown, Del., November 9. The construction cost $60,000. The opening performance was crowded. It is the only picture theatre in the city.

Frederick C. Schanberger, president of the James L. Kernan Company, operating the Maryland and other theatres in Baltimore, attended the opening of the Keith Palace Theatre in Cleveland.

The Opera House at Havre de Grace, Md., which was destroyed by fire some time ago, will be rebuilt by Enock M. Smith, building commissioner of that city.

The Central Theatre Company, incorporated under the laws of the State of Maryland in 1920, has acquired the properties at 615-21 East Fayette street. The purchase price was $10,000. There are four lots, each subject to a ground rent of $30 per annum. The directors in the Central Theatre Company are J. Louis Rome, manager of several Baltimore theatres; Grace L. Boehl, B. Francis Rome, Samuel H. Rome, and Abraham S. Rome. The capital stock of the company consists of 1,000 shares, par value $100 each, and 1,500 common without par value. If the city does not acquire the property for widening Fayette street, it is the purpose to erect a picture theatre. This site is very near the present Rivoli Theatre.

Charlotte Exhibitors See No Menace in the Alhambra

The Alhambra, the fifth first run house in Charlotte, N. C., opened five weeks ago, has slumped. Not to say it isn't doing business, but folks were looking for some good old "cut-throat" opposition in Charlotte when, soon after the Universal house, the Strand, opened with pictures, Southern Enterprises threw out the stock in their Alhambra and started off the picture policy with "The Prisoner of Zenda" for a solid week's run and an exposition campaign that woke the old town up.

The other managers were immediately on their toes. The Broadway, Dick Craver's First National house, brought in Ralph DeBruler, showman wizard of the South, who formerly handled Atlanta's million dollar "Howard," as manager; Ray Beall, of the Imperial, while under the same management as the Alhambra seemed a little upset, and Manager Dardine of the Strand signed a larger contract with the newspapers for space.

But it was a false alarm, the Alhambra having gone back to second runs and the older 1921 output of the different producers, which so far had not been run in Charlotte, and everybody's again sleeping soundly these nights.

Keen competition is expected to develop in Richmond with the completion early in 1923 of the mammoth new theatre being built by Pryor Brothers and allied interests. The Pryors already have the Broadway, playing principally First National first runs, the Bijou, Colonial and Bluebird also being first run houses. The Bijou, Colonial, also Isis and Odeon, the latter two second run houses, are under the same management.

Frank Freeman, Georgia Tech alumnus, football enthusiast, general manager of Southern Enterprises and S. A. Lynch Enterprises, was recently re-elected to the presidency of the National Georgia Tech Alumni association, a position which he held during the past year.

The Grand, Atlanta, Ga., is preparing for a personal appearance by Virginia Pearson. She will appear in several of the Loew Southern theatres.

Lawrence Lester, of Lester's Rivoli, Columbia, S. C., drove over to Atlanta the past week.

A. J. Economu, of the Franklyn Theatre, Fort Valley, Ga., is preparing for the annual Peach Festival in the spring of 1923, which annually draws 50,000 people to this small town.

A. P. Robert, formerly manager of the Salisbury Theatre, Salisbury, N. C., recently sold by Southern Enterprises, now heads a new department for this corporation, handling the details of all children's matinees in twenty of their Southern theatres.

San Francisco's Century Now Being Thoroughly Remodeled

Ackerman & Harris, who recently took over the Century Theatre on Ellis street, San Francisco, are expending a large amount of money in remodeling this house, including the installation of a permanent projection room on the ground floor, and will reopen it on November 25 with the world's premiere of "Hunting Big Game in Africa With Gun and Camera," a picture made by the H. A. Snow expedition. Following this will come the first showing here of "Oliver Twist," with Jackie Coogan. William J. Casey, for some time manager of the Hippodrome, and before then with the Tivoli and Newman's College, has been appointed manager of the Century.

With the greatest amount of newspaper publicity ever given a picture in San Francisco, the Curran Theatre recently commenced an extended run on "When Knighthood Was in Flower." The opening night was reminiscent of the opera season, with society out in full force, and a $10,000 advance sale was reported by the box office.

Manager Herbert E. Phelps is greatly pleased with the manner in which "East Is West," a picture produced largely in San Francisco, has been received by the patrons of the Tivoli. It ran three weeks, the first run of such a length since "The Kid."

John Peters, popular exhibitor of Elmhurst, Cal., plans to erect a new theatre there and will commence work in February.

William Voss has sold his half interest in the Auditorium Theatre at Modesto, Cal., to his former partner, Frank Andrews.

The Alpaugh High School, Alpaugh, Cal., has added a picture machine and will show pictures three times a month. There is no theatre in that town.

The Tokay Theatre, Lodi, Cal., will be reopened shortly by the T & D. Junior circuit. Program pictures will be presented exclusively.

The Washington Theatre, San Francisco, owned by the North Beach Theatres, Inc., of which Maurice Klein is president, was reopened recently, following extensive remodeling work. Supervisor Angelo Rossi made the opening address of welcome. Sam Jacobs is resident manager.

Sol Lesser has purchased the interests of Louis Linsey in the New Lyceum Theatre on Mission street, San Francisco, and is now sole owner.

Joel C. Cohen, president of the Consolidated Amusement Company, Honolulu, T. H., who has been in San Francisco for several weeks, sailed for his island home on November 15.

Kahn & Greenfield, who conduct four picture houses at San Francisco and one at Santa Cruz, Cal., have added to their chain by opening the Princess Theatre at Honolulu. This is a splendid new house seating 1,700, arranged for both pictures and dramatic performances. Edward A. Smith, formerly manager of the Rialto Theatre, San Francisco, is in charge. A four-manual organ is presided over by Edwin Sawtelle and use is also made of an orchestra of twelve pieces.

A First National Release

A TASTEFUL LOBBY DISPLAY ON THE MASQUERADER

One side showed Guy Bates Post as John Loder and the other as Chilcote. Back of the curtains was a magnavox which told the interested spectators about the coming play.

Troy, N. Y., Exhibitors Plan to Organize in Near Future

Exhibitors in Troy, N. Y., are planning to organize in the near future, probably with the return of Edwin O. Weinberg, who will manage the new Troy Theatre, one of the Strand chain. Jacob Rosenthal is also busily engaged in completing a new house and will soon be classed with Troy exhibitors. There was an organization among the Troy theatrical managers some years ago, but with this one and that one dropping out, the organization passed out of existence.

Benjamin Apple, owner of the American and the Griswold in Troy, is the only member of both the national and state organizations, and it is quite probable that he may be asked to assume the presidency of the Troy organization when it is effected. There are about seventeen houses now running in Troy. This leaves about a dozen owners and managers who will be expected to join the organization. Albany has a live local, but Schenectady is in much the same shape as Troy. It is barely possible that a tri-city association might be brought about between now and spring.

Business in Troy is showing marked improvement these days. As a rule, November and December are not particularly good months in the Collar City, as some of the shops are running at half capacity. With November making the showing that it now is, exhibitors are looking forward to a bangup January, and, in fact, entire winter.

Exhibitors are looking forward to the opening of the Ford plant, which will employ close to 5,000 men. There is also a big packing plant about to be opened on Green Island which will employ a thousand or more men. Within the next two months, two new theatres will open in Troy, with a combined seating capacity of nearly 3,000 persons, but with plenty of business activity under way, owners of houses do not anticipate any slump.

"The Prisoner of Zenda" pulled so well at the American this week, that Ben Apple decided to hold it over for another week. With the exception of "Way Down East," there has never been a picture run in Troy for longer than a week.

Mrs. Mary E. Crawford, of New York, is spending the week in Troy, as the guest of her son, Edward H. Crawford, manager of the Lincoln.

It now looks as though the new Troy Theatre would not be in shape for opening much before the last of February or the fore part of March.

Fire damaged the Alpine Theatre one night last week. Defective electric wiring is believed to have caused the blaze. Two projecting machines were destroyed and a hole was burned in the roof of the house. The fire was discovered shortly after midnight. The theatre is operated by Sabin & Judge, and seats about 500. It was recently renovated. The auditorium was somewhat damaged by water.

The Lincoln just conducted a contest to find a misspelled word in one of the Troy papers, offering tickets of admission to the lucky one. Manager Crawford received over 1,000 letters within three days and is firmly convinced that the scheme is a good one as a means of attracting attention.

The Capitol Theatre was responsible for calling out the fire department one night this week, when an overheated steampipe threatened to give trouble. There was no fire.

The American has enlarged its orchestra to ten pieces, an increase of three. Olin Niles is directing. The house is making a drive for patronage through a combination of the best pictures procurable and a musical program that can't be beat.

Battaglia Brothers have just taken over the Arlington, one of Troy's residential houses, which has been closed for some time. The house seats 400. This gives the Battaglias four houses in Troy.

Work is progressing most satisfactorily at the New Rose, and its owner, Jacob Rosenthal, expects to open not later than January.

All of the Troy exhibitors are planning to pay a visit to Schenectady next week as the guests of Edwin O. Weinberg, manager of the new State.

"Sin Flood" has been booked for a straight week at the Griswold, beginning Sunday.

Next to "The Eternal Flame," which established a record for a week's business at the Lincoln, "If I Were Queen" takes second place, although coupled with a fashion show.

"Under Two Flags," running a straight week, went across fairly well at the Lincoln, but, according to many, the actress is not the type that attracts the flappers with which Troy is filled because of its many collar factories.

When it comes to keeping in touch with his audience, there isn't an exhibitor in all Troy who can excel Ben Apple, of the American. He is right on hand to welcome his patrons, and also present to bid them a cheery good night as they leave his house. As a result almost everyone in Troy knows Ben, and as a further result the profits of the house become better and better through his personal touch.

After all is said and done, it pays to do a little figuring when one is booking pictures, and, likewise, take into consideration the characteristics of the place. That is exactly what "Al" Bothner did last summer, when he started to manage the Colonial in Troy. This is a 10-cent house, which had proved more or less of a "lemon." Mr. Bothner figured out that Troy, generally conceded as a "working girls' town," could pay both a 10-cent as well as a 30 or 35-cent admission, but that a 10-cent house would have to run pictures with plenty of action and lay off the society drama stuff.

As a result, the Colonial does a whopper of a business at its first show each night, from patrons who are of the early-to-bed-early-to-rise type, being employed in the factories. Mr. Bothner figured that others drawing bigger salaries and who could sleep a bit later in the morning, would patronize higher priced houses. He appears to have hit the nail on the head and is booking just the sort of pictures that pack the Colonial night after night.

Double features are being booked at the Strand whenever there is a strong opposition in neighboring houses. The scheme appears to be working well.

Manager Crawford, of the Lincoln, was right on the job election night and flashed a picture of Governor Alfred E. Smith the moment his election was assured.

When Percy Waters was screening for Edison on Twenty-first street in New York City, and in the days when there were probably not over twenty half reels in all New York, "Al" Bothner, now managing the Strand and the Colonial in Troy, started in business. When it comes to exploitation, there isn't a man in Troy who can so much as hold a candle to Bothner's efforts, many believe.

A Paramount Release

MAKING AN EMPTY WINDOW BLOSSOM WITH COLOR

This scene, copied from one of the stills of "Manslaughter," was worked up in the window of a vacant store in the business section of Los Angeles, and sold a lot of tickets to Grauman's.

Albany

William Berinstein, who owns the Colonial and the Hudson in Albany, as well as two houses in Elmira, plans to build one or more houses in the near future and establish a chain. Mr. Berinstein lately moved to New York.

Judge Charles McCarthy, of Hoosick Falls, will shortly open a new theatre in that village. He is one of the old-timers in the business, and is widely known throughout the state.

Howard Richardson, of the Plaza in Chestertown, is in bed, suffering from an attack of pneumonia.

Paul Alberts, of the Albany, in Schenectady, is endeavoring to pack his house nightly by putting on a couple of amateur nights each week, in connection with his pictures. The idea seems to be working well.

Fred Elliott, of the Clinton Square, in Albany, is planning to use about 500 window cards in connection with next week's run of "What's Wrong with the Women."

Harry Berinstein, of the Mozart, in Elmira, observed his twenty-third birthday one day last week.

George Roberts, president of the Albany Theatrical Managers' Association, in discussing business, recently said that there were more really good pictures this year than ever before, and that such were really the salvation of hundreds of theatres this fall.

"It used to be," said Mr. Roberts, "that there would be one outstanding picture each year, such as 'The Birth of a Nation,' but now it would be a hard matter for anyone to pick the real big feature of a year."

Stock has closed at the Palace in Watertown, and from now on feature pictures will be given al-

(Continued on following page)

though amateur nights will prevail on Tuesday, Thursday and Saturday.

There is talk in Ogdensburg that a number of business men will take over the Hippodrome in that city, which is now owned by Eli Rosenbaum, and run the house as a picture theatre, changing three times each week.

There is a new house in Oneonta on which a small fortune has been spent and which will open on Thanksgiving Day. It is said that the ornamental plastering alone represents a cost of $20,000. The house will seat 600.

There was an auspicious opening of the Strand Theatre in Carthage this week. J. N. Schine, of Gloversville, who recently took over the house, made a trip to Carthage, and was accompanied by a number of his friends. It has been decided to change the pictures every second night instead of each night, as in the past.

Carthage, N. Y., has only about 4,000 inhabitants, but when "The Old Homestead" was given a three days' run this week at the Strand there, the management engaged a local quartet and presented the first prologue ever seen in the village.

All the Troy and Albany exhibitors are planning to attend the opening of the State Theatre in Schenectady during the week of November 26.

Detroit

An aggressive campaign is now under way to eliminate in Michigan the practice of sub-renting of film and the unauthorized holding of pictures for extra days' showing. The campaign is under the direction of the F. I. L. M. Club of Detroit and is indorsed by the M. P. T. O. of Michigan. The practice is not prevalent in most parts of the state, but it is intended to publish the names of all guilty parties where all exchanges and exhibitors may read them.

Charles Hagedorn has purchased the Lyric Theatre in Mt. Clemens, Mich., a house which he has been managing for the past six months. Extensive alterations and redecorating plans are now under way.

The following first-run houses in Detroit are now opening their doors at 10:30 a. m. instead of 12:30 p. m.: Adams, Broadway-Strand and Miles. This gives them an extra show a day.

John P. Harris, promoter of the Family Theatre, Detroit, and general manager of that house, although he lives in Pittsburgh, was elected state senator from his district in the recent election. He operates a big chain of theatres in Ohio and Pennsylvania.

Bert Greiner, of the Gratiot Theatre, Detroit, who has been ill for a few weeks, is now back at his desk again.

Claud Jensen Contracts for Eight of F. B. O.'s Pictures

Claud Jensen has contracted for the following F. B. O. releases for the Portland circuit of Jensen & Von Herberg theatres: "The Kick Back" and "Good Men and True," two Carey releases; two Novaks, "Colleen of the Pines" and "The Snowshoe Trail," "If I Were Queen," featuring Ethel Clayton; "The Hound of the Baskervilles" and "Broadway Madonna," "Heedless Moths," starring Audrey Munson and directed by Robert Leonard. Play dates on the above will begin immediately and the entire product will be shown within the next two or three months. Manager Jensen is reported to be re-opening the Peoples Theatre with the "Hound of the Baskervilles" on November 18. It has been closed all summer.

Mack J. Davis, of Port Angeles, opened his new Mack Theatre on November 17 with "Remembrance." Several novel features, including a banquet hall and ballroom, are incorporated in the new house.

George C. Faskins, proprietor and owner of the Royal Theatre, Cashmere, Wash., also owner of the Blewett Hotel, the finest hotel in the Wenatchee Valley, reports business good in spite of the seriousness of the transportation problem confronting the fruit growers.

Manager Goldsmith of the Society Theatre in the Broadway and Capitol Hill district, Seattle, has arranged a private screening of three episodes of "In the days of Buffalo Bill," to which he has issued invitations to the Parent Teachers' Association of that district and school teachers. December 5 is the day reserved for the screening. Speakers, a short musical program and a Prizma Scenic will be given in addition to the featured picture. Tea will be served at the conclusion.

Patrons of Hamrick's Blue Mouse are to be treated to an Irene Castle fashion show and parade in connection with the showings of "Slim Shoulders," early in December.

Conductor G. H. Stone last Sunday inaugurated the first of his new series of popular winter concerts at the Coliseum Theatre. These concerts, which last one hour, are quite popular with music lovers, and the numbers are carefully chosen, with usually an assisting soloist.

Pells & Swanson have re-opened the Apollo Theatre, Everett, after a year's closing. They are reported planning very extensive improvements.

The good old "meller" continues perennially young in its interest. This week the "Queen of the Moulin Rouge" is drawing full houses to the Blue Mouse, where it established an exceptional business on opening days. Even the Monday matinees were heavily attended.

Over at the Liberty, Goldwyn's "Sin Flood" is reported furnishing thrills to big houses, who get a final kick out of "Sawing a Woman in Two."

Mr. and Mrs. G. M. Terhune, former owners of the Rex Theatre, Spokane, have given over possession to Otto Bischell, formerly of the Havre, Mont., Orpheum. Mr. Bischell and Mr. Terhune were in Seattle transactng some necessary business on Film Row. Mr. Terhune is reported looking for a good suburban location in Seattle.

A First National Release

AN ELABORATE LOBBY ON HURRICANE'S GAL

This was worked up by W. F. Brook, manager of The Strand Theatre, Knoxville, Tenn., and includes two original paintings on the Dorothy Phillips play.

Jack Allender, of the Allender circuit, has bought back his Liberty Theatre, Moscow, Idaho sold some time ago to Charles Coates.

Manager O. R. Hartman, of the Princess Theatre, reports satisfactory business on his new plan of charging 15 cents and giving only the cream of second runs. The new policy has been in effect since October 14 when the house re-opened with its new name, after extensive repairs had been accomplished. Hartman is a First National Franchise holder. The Princess and Victory, both downtown houses, are owned by the Woolley Theatres Co.

"Doc" Clemmer, of the Spokane Clemmer Theatre, has booked "The Kickback" to open November 15. This F. B. O. release is the first western picture Mr. Clemmer has shown. "If I Were Queen" and "The Snowshoe Trail" have been booked for early December showings.

H. K. Dunham, who recently demolished his Rex Theatre in Mount Vernon, has built a new Rex on the same site. He worked day and night shifts, and expects to re-open about the fifteenth. The new house will seat about 500 and cost in the neighborhood of $10,000.

The Grand, in Bellingham, reopened November 2 with the Val Howland Stock Co. in "Pollyanna" to full houses for three nights. Manager Fred B. Walton's plan is this: The first three days of each week will be devoted to Pantages vaudeville, featuring each week episodes of "In the Days of Buffalo Bill," Wednesday the house is open for local and civic affairs, while the last three days are filled by the stock company. The recreated Grand seats 1,208.

Manager Danz, of the Colonial Theatre, is distributing high-class photographs of the stars featured on his programs, to ladies at matinee performances. The Colonial is second run, and Mr. Danz is offering some of the very best screenings. He was the only local exhibitor to give election returns on November 7, and proved that it pays to be 100 per cent. on the job all the time.

Manager Case, of the Columbia, this week put over an exceptionally artistic number "The Mah Jongg Blues." His stage setting was effective with Chinese art panels, and bowers of greens and blossoms. Two Chinese girls and a mandarin playing the new popular game, during the singing of the number by the mandarin. One of the maids followed this with a dainty Chinese dance number, the chorus being sung as before. It won a big round of applause at each performance. A Mah Jongg set in a glass case in a lobby, attracted attention to the novelty number.

Vehrenberg Putting Pep Into St. Louis "Go to Movie Week"

The week of December 3 to 9, clusive, will be a big one for e picture theatres of St. Louis. red Wehrenberg, vice-president the Motion Picture Exhibitors' eague of St. Louis, and owner of e Melba and Cherokee Theatres the South Side, has put all his p and personality behind a "Go the Movies Week" for St. ouis on the dates named, and he as keyed up the majority of his llow exhibitors to the same tch of enthusiasm.

Fred is a driver, an enthusiast, pioneer. He is the one St. ouis exhibitor who can always relied upon to lead any drive r the benefit of the industry. e it was who fought the good ght when Sunday closing and aylight Saving threatened the dustry in St. Louis. And now head of the "Go to the Movies Veek" of the Exhibitors' League, is hitting on high to put it ross big.

He has mapped out his campaign. It will include a big banquet for exhibitors and invited guests, including leading educators and clergymen, with William Hays as the principal. That is, if Will can arrange to be there. And he understands the importance of this drive he will sure be there, for a speech by Mr. Hays at this time is what is most needed in Missouri.

Next January at Jefferson City he new lawmakers of the state will gather. The blueites will be here with measures for Sunday losing, state-wide censorship of novies and the rest of their bag f joykillers. Some fight will be eeded to put them to rout. The Massachusetts vote hasn't made ny impression on them. They ismiss it in their own way by sserting that the fool people ave no right to decide these uestions for themselves. Mov- g picture censors and their adocates firmly adhere to the doctine that the American people re incompetent of self-governent or to think for themselves. o Missouri is in for another iege.

There will be prominent advertisements in all the newspapers escribing the aims and purposes f the drive. For fear the newsapers may miss some people, Vehrenberg is having made thouands of one sheets and a few hree sheets, and these will be laced in every prominent location n the city.

Seven hundred dollars in cash eceipts. That's the loot obtained y five bandits who entered the Manchester Theatre, 4251 Manhester avenue, early Monday, November 13. They carried off he strong-box and busted it open n a pasture near the St. Charles nd Natural Bridge roads in St. ouis county. As the robbers vere leaving the show house a assing policeman sent them on heir way after gently reminding hem that their lights were not urning. The St. Louis Amusenent Company owns the theatre.

Father Spigardi's Italian parochial schools are several thousand dollars richer than they were two weeks ago. Father Spigardi is fortunate that he numbers among his friends, Fred L. Cornwell, who controls the Del Monte Theatre. Fred heard that his friend, the priest, had trouble meeting the mortgage obligations on his school building, paying teachers' salaries, etc., so arranged to put on a benefit show at the Del Monte for the school. The net proceeds for the week of November 12 went to Father Spigardi. "The Rosary" was the feature picture. Capacity crowds were present at every performance.

The Yale Theatre, Shelbyville, Ill., opened November 15 with "One Week of Love" and Harold Lloyd in "I Do." Lou Wagner is manager. The Illmo Amusement Company, recently incorporated in Missouri for $20,000, owns the house. The stockholders are Wagner, Floyd Lewis and Roy Dickson.

The Orpheum Theatre, Vandalia, Ill., burned down November 17. The cause is unknown. S. E. Pertle, Jerseyville, Ill., was the owner. He had some insurance. The Orpheum, which seated 500, is a total loss.

The long-deferred erection of the 12-story office building that is to crown the Missouri Theatre is now under way. The Famous Players Missouri Corporation last week awarded the contract to the Black Masonry and Construction Company. The building will cost $1,000,000 and is designed especially for physicians and surgeons.

The filming of "The Spirit of St. Louis" is under way. Gilbert P. Hamilton, director for the Rothacker Film Corporation, is in charge.

Bill Savage, owner of the Hippodrome Theatre, Alton, Ill., intends to seek re-election as mayor next April. He is getting into condition by shooting wild ducks along the Illinois River near Beardstown, Ill.

George Beban & Company and his "The Sign of the Rose" have been booked for a third run at the Del Monte Theatre. A record for St. Louis. No other film, not even the record-breaking "Birth of a Nation," could repeat twice in one season. On his two previous calls to the Del Monte, Beban broke all house records. The date for his third call has not been set. It depends on his itinerary. He has also been booked for the new Le Claire Theatre, Moline, Ill., and the Indiana Theatre, Terra Haute, Ind., a Paramount house.

The Shubert-Empress Theatre has a new manager in Z. M. Harris, a former newspaper man. He is well-known here, having acted as press agent for several leading dramatic and musical comedy stars.

Special pictures of the Armistice Day celebration were taken for the Missouri Theatre. Thousands who couldn't get to the Armory later saw the spectacle on the Missouri screen.

The mallards along the Missouri bottoms are having bad luck these days. George Skouras and Bill Lyric, West End Lyric manager, spend all their spare time shooting.

Up on Goose Hill and farther North, in the vicinity of Bissle Point, they are talking about Joe Mogler, president of the Exhibitors' League and owner of the Mogler, Bremen and Excello theatres, as a member of the Board of Aldermen to succeed Edward Scholl, who died a few weeks ago. Joe is a member of the Republican State Committee and would be a happy selection for alderman. He will have no opposition if he will consent to run. He is certain to be elected, as thousands of Democrats would vote for him notwithstanding he would make the race on the Republican ticket.

The Indiana Theatre has a new boss in Bruce Fowler, late of Buffalo, N. Y. Harold Franklin picked Fowler to fill the position formerly held by I. B. Lewis.

The American Theatre, Evansville, Ind., has been taken over by Phillip Holtzman. He formerly had it when it was known as the Variety Theatre. In recent years it has been operated by the Strand Amusement Company.

Frank Newman, of Kansas City, was robbed of his pocketbook containing $90, railroad and Pullman ticket and baggage check while being shaved at the Statler Hotel. The thief later secured Newman's suitcase, which contained clothing valued at $250. He sent out a S. O. S. to Spyros Skouras, who advanced the necessary cash to make up the deficit caused by the light-fingered gentleman.

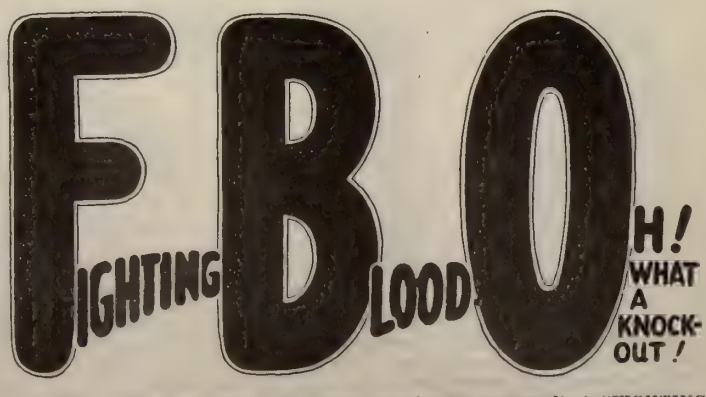
Exhibitors seen along Film Row the past seven days included: J. Stempfle, St. Charles, Mo.; Tom Reed, Duquoin, Ill.; Henry Turner, Jewel, Poplar Bluff, Mo.; Lou Wagner, Yale, Shelbyville, Ill.; J. Sanders, Sanders, Mattoon, Ill.; G. M. Luttrell, Majestic, Jacksonville, Ill.; F. E. Pertle, Jerseyville, Ill., and Jim Reilly, Princess and Grand Theatres, Alton, Ill.

Louisville

Hopkinsville, Ky., reports that the Crescent Amusement Co., Nashville, Tenn., is planning erection of a theatre at Hopkinsville, to seat about 1,200 and to cost about $150,000. The report is based on statements of Harry Sudekum, the big noise in the Crescent, while on a visit to Hopkinsville, both of these being strict picture theatres, while it is planned to operate the new house for pictures, vaudeville, road shows, etc. It is planned to have it ready for operation by next fall. Options have been secured on two sites.

Covington, Ky., reports that the Ernst Realty Co., which is erecting the new Liberty Theatre building at that point, has incorporated with a capital of $250,000, to hold and handle a general real estate business. The incorporators are Senator R. P. Erbst, Frank F. Thorpe, L. B. Wilson, George L. Hill and Polk Laffoon. The company owns the new theatre which it is erecting. It is planned to use the company largely as a "Boost Covington" organization.

Col. Fred Levy, of the Kentucky Theatre, Louisville, was a host last week to 225 children, in the Junior Agricultural Club Price Day Program, in which sixteen children were awarded silver or other trophies for the best showing in pig raising, corn culture and other agricultural efforts.



1—Light the red fire, boys, and shoot off the Roman candles! "FIGHTING BLOOD" IS COMING!—coming to tear the roof off the nation in one grand and glorious upheaval of joy! Written by America's favorite humorist, H. C. Witwer, and published consecutively for many months in Collier's Magazine with millions of eager readers, the "FIGHTING BLOOD" TWO REEL STORIES, as created by F. B. O., will knock the whole industry for a row of cash-packed box offices! Produced and distributed by F. B. O.

Chicago Exhibitors Meet to Plan Daylight Saving Fight

Sixty exhibitors were present at a meeting called by the M. P. T. O. A. Friday, November 17, to start a movement to repeal the daylight savings ordinance. A great deal of enthusiasm was shown and plenty of cash was contributed to carry on the work of getting out petitions and other stunts to spread the gospel of "regular time." The industry in the city does not expect to carry on the fight alone, but will enlist the co-operation of certain parts of the labor element, as well as employes of the post office and the stockyards, all of whom have been reported as firmly against new time.

Prince Sasha Taxis, of Czecho-Slovakia, has been a Chicago visitor for the past week. He expects to start a picture company in his native country, and is visiting in the United States to get pointers. He left Chicago Saturday for Universal City.

The second of the zone meetings of the Motion Picture Theatre Owners of Illinois will be held November 22 at the Hotel Custer, Galesburg. Notices have been sent to the theatre managers in the nearby towns and a good turnout is expected. William Sweeney, organizer, will go to Galesburg on Monday, and a large Chicago delegation will be present for the meeting.

A junior mortgage of $4,000 has been placed on the Roosevelt Theatre building owned by the Ascher Roosevelt Theatre Company through the Continental Trust and Savings Bank.

Charles H. Shell, Thomas Petrulas and Joseph W. Beem have formed the General Theatres Corporation to operate and build theatres, with a capital of $250,000, and the main office will be at 127 North Dearborn street.

The Apollo Theatre at Dearborn and Randolph streets will pass from the Shubert management to the control of A. H. Woods again, according to a wire received by Manager Lou M. Houseman of the Woods.

The Taylorville Recreation Association, of Taylorville, Ill., has been formed, with a capital of $15,000, to operate amusements in that city.

A. J. Meininger has been appointed manager of the Frolic Theatre on East Fifty-fifth street. He is well known in the local movie circles.

Frank Gehring is now manager of the Commercial Theatre.

Ed Wurzburg has been made manager of the Ascher Peerless Theatre on Grand boulevard.

The Capital Theatre company has been formed by Sol Fichtenberg, Jacob Schwartz and Max Schwartz with a capital of $18,000. The main office is located on North Kedzie avenue.

Kansas City Theatre Loses $11,000 to Adroit Burglars

The Pantages Theatre, Kansas City, was robbed November 13 of $11,000 in cash, which represented Friday, Saturday and Sunday receipts. The loss is covered by insurance. The work of opening the huge safe was done with acetylene gas, burning a hole through two heavy steel doors.

Fred Spear, publicity director, said the receipts were unusually large as the banks were closed Saturday, and it had not been possible to bank receipts for several days.

Phil Ryan, vice president of Capitol Enterprises, who has been ill with a severe attack of pneumonia, is improving rapidly and it is expected that he will be up and around town soon. His many friends will all be glad to see him around the exchange center soon.

Archie Josephson, secretary and treasurer of the Josephson Amusement Company, and treasurer of the Motion Picture Theatre Owners of Missouri, has announced the sale of the Empire Theatre, Kansas City, Kans., to Sam Naster.

C. E. ("Doc") Cook, business manager for the Motion Picture Theatre Owners of Kansas, drove to Topeka, Kans., last week, on business.

Harry McClure, who has the Strand Theatre at Emporia, Kans., was in Kansas City the other day.

It has been reported that J. Peery has opened the Peery Theatre, Darlington, Mo.

T. C. Goodnight, owner of the Star Theatre at Warrensburg, Mo., made one of his frequent trips to Kansas City last week.

W. H. Kozel, of the Morrowville Theatre, Morrowville, Kans., was also a visitor at some of the exchanges last week.

Mr. and Mrs. Mark Wilson, of Chanute, Kas., announce the birth recently of a daughter, Mary Frances. She weighed ten pounds.

H. L. Stout, of the Liberty Theatre at Ft. Scott, Kas., was in town recently.

Harry McKee, who formerly had a theatre at Frontenac, Kans., was in town last week. He is planning on opening several new theatres in the mining district of Kansas, and has contracted for the entire 1922-23 Crescent output.

Judd and Rardin, of the Orpheus Theatre, Excelsior Springs, Mo., were callers.

H. K. McAfee, of the Liberty Theatre at Parsons, Kas., came to town to book some of Warner Brothers latest productions.

"When Knighthood Was in Flower," starring Marion Davies, ran a second week at Frank L. Newman's Royal Theatre, Kansas City. The picture has been drawing large crowds for every performance.

T. C. Goodnight of the Star Theatre, Warrensburg, Mo., was in town recently.

W. P. Cuff, who operates the Strand Theatre, Chillicothe, Mo., was a visitor.

J. T. Waters was in Kansas City recently purchasing equipment for his new theatre at Lavant, Kas.

G. L. Rugg of the Eureka Theatre, Weston, Mo., was booking pictures.

Pittsburgh Territorial News; Robey Buys His Fourth House

H. H. Robey, who owns the Auditorium theatres in Spencer, Ravenswood and St. Marys', has purchased the Kanawha Theatre in Charlestown, W. Va.

L. V. Heppinger, of the Orpheum Theatre, Clarion, Pa., is putting in a stage and will hereafter introduce a policy of pictures and vaudeville.

Fielding O'Kelly, for nine months manager of the Main Theatre, Uniontown, Pa., has resigned and is now publicity manager for the Grand Amusement Company at Johnstown, Pa.

Mr. Loafstead has purchased the Milfred Theatre at Frederickstown, Pa., from W. S. Bowers, who still owns the building. Mr. Bowers is also proprietor of the hotel in Frederickstown.

Joe Saeli has taken back the Rex Theatre at California, Pa. He is now in possession of both houses in his town. The Rex operates every night, while the Lyric runs on Saturday nights only.

Fred Miller, of the Princess Theatre, Ford City, Pa., in addition to operating his theatre is proprietor of a gents' furnishing store in Ford City. Miller says to tell the road men not to buy that clean collar until they get to his town.

W. P. McCartney's new theatre at Du Bois is getting along very nicely. The foundation work has been completed and Mac says he expects to have it operating by the first of February. The house will seat about 1,000 and be modern in every particular.

Mr. Starisinic, of the Dome Theatre, Butler street, has just been discharged from a Pittsburgh hospital, having completely recovered from an operation for appendicitis.

Mr. Ferro states that he has not decided on the opening date of his new theatre in Bentleyville, although same is near completion. As mentioned in the World some time ago, Mr. Ferro's old house burned to the ground.

Frank Fairgraves, well-known Erie exhibitor, spent a week in Pittsburgh recently, looking over the various attractions offered by local exchanges. Mr. Fairgraves made the trip in his Franklin car and was accompanied by his mother.

Floyd Morrow, manager, and Nat Walken, proprietor, of the Palace Theatre, Washington, Pa., were recent Pittsburgh visitors.

Jacob Domb has sold the Altmeyer Theatre at McKeesport, Pa., to L. R. Meyers, who also conducts the Dreamland Theatre in the same town. The change of ownership took place November 6.

T. V. Barnes is erecting a new picture house to be known as the Liberty at Ellwood City, Pa., which he expects to open on Christmas Day. The house will seat 1,100.

Canada

A self-appointed committee in Quebec City has taken proceedings against the Victoria Theatre, Quebec, for alleged violation of the Lord's Day Act in giving Sunday performances at which an admission was charged. Announcement is also made that the Lord's Day Alliance is also taking action against a prominent local citizen who was one of the patrons of the theatre for a Sunday show. The committee has criticized the civic authorities for permitting the local theatres to be open on Sundays.

"I know that the people of Quebec, especially the laboring classes, are behind me in this affair," declared the proprietor of the Victoria.

In starting the Universal serial at the Gaiety Theatre, Winnipeg, on November 16, Manager Henry Morton opened a historical essay contest for boys and girls to run right through to the end of the picture. The prize was a high-grade bicycle.

Many exchange officials attended the recent opening of the Capitol Theatre, a new 1,480 seat house at Moncton, N. B., the proprietors of which are Messrs. Torrie and Winter.

Hoping for a Bonanza

Charles Greime, owner of the Ivan-L. Theatre, Blaine, Wash., broke all records recently with "The Storm." Mr. Greime is very well thought of in his territory, and his latest announcement has been greeted with enthusiasm. Just across the border in Canada, he owns a big interest in a gold mine, which at present writing looks like such a sure-fire winner that it has inspired Mr. Greime to state that if his investment turns out as anticipated, he will build the finest theatre in the Northwest, in Blaine, as a monument to the industry. Before another year is up, this dream theatre, it is considered extremely probable, will become a reality. At any rate, Greime is some booster.

Buffalo Exhibitors Turn Out for Opening of Fox Exchange

Buffalo exhibitors were out en masse for the opening of the new Fox exchange at 496 Pearl street. There was a big party Thursday night, November 23, with the Yankee Six, a local jazz musical organization, furnishing the melody, and Seames & Zeitler, caterers, the buffet luncheon. William Fox, president, and W. R. Sheehan, general manager of the Fox company, came to town for the event. Buffalo is Mr. Sheehan's home town and it is interesting to note that the new exchange is on the site of the old Sheehan homestead. Clayton P. Sheehan, district manager, and Charles N. Johnston, local manager, received the guests and conducted all on a tour of inspection of the finely equipped two-story structure.

Sidney Gates, who hails from the Loew State in New York, has arrived in Buffalo to succeed Charles Jackson as assistant to Al Beckerich, manager of the big Buffalo Loew State. Mr. Jackson has gone to London, Ont., to assume the assistant managership of the Loew Theatre in his home town.

George Keating, manager of the Jubilee Theatre in Buffalo's Black Rock section, is finding it a difficult problem to please his patrons. Some of the biggest productions have flivvered at the box office, while the smaller ones have been big hits. George is of the opinion that folks today want at lot of jazz in their film menu. The old melodramatic stuff is becoming passe, he thinks. George ventures the opinion that by the time he is broke he will be able to figure out what the folks want. It's a merry life, states this good-natured exhibitor.

A judgment of $1,919.10 has been taken by default by Lillian B. Talcott in an action against Samuel Carver, former Buffalo exhibitor and manager of the old Empire Theatre. It was claimed Carver sold the plaintiff an interest in the Art Theatre, 1224 Sycamore street, Buffalo, in June, 1920, for $2,000, with a written agreement that if she did not like the bargain in four months he would repurchase her one-quarter interest in the house. The plaintiff swore she desired to sell it back to Carver and that he paid her $355.80 in October, 1920, but failed to pay the balance. The full amount with interest is represented in the judgment, the record stated.

Bruce Fowler, former manager of the Buffalo Elmwood and now manager of Terre Haute's Indiana Theatre, writes that he has a very beautiful house in his new field with prospects of lots of hard work ahead, but feels that he is going to enjoy it very much. Harold B. Franklin was in Indianapolis one day last week and Bruce jumped over to the big city for a conference with the Paramount theatre department chief, who formerly was managing director of Buffalo's Shea's Hippodrome.

By the way, they pulled a funny one on Mr. Fowler and Elmer C. Winegar, the new Elmwood manager, in one of the local newspapers last week. The paper used cuts of both managers, but the makeup man got the lines mixed and they appeared under the caption of "Married 55 Years." Luckily, Mr. Fowler is in Indiana, so there was not a casualty.

E. O. Weinberg, formerly manager of the Buffalo Strand, will remain at the new State Theatre in Schenectady, N. Y., only until the new Strand opens in Troy. The Troy Theatre will not be ready before February 1.

Movies are back in Bath, N. Y., again. This town recently lost its only picture house when the Park Theatre was burned to the ground. Now Chauncey Goler, of Rochester, has leased the Gem Theatre for a year and pictures are being shown every evening, with Saturday matinee. Mrs. Keekman is in charge of the music and Lambert Fay is the operator. The Comerford Amusement Company, of Scranton, Pa., is building a new picture theatre in the town. It will be ready next spring.

Herbert Houze, the organist at the Buffalo Strand, is making a big hit. His playing is the subject of much favorable comment on the part of Strand patrons. Manager Eugene A. Pfeil put on a Gala Revival last week, changing his bill every day and offering such pictures as "Through the Back Door," "The Miracle Man," "Dream Street," "The Molly-coddle," "Something to Think About," "The Sheik" and "Humoresque." Capacity business was the result.

Forty years ago, M. Slotkin, president and general manager of the Monumental Theatre Corporation, operating the big Buffalo Lafayette Square, was in Boston, working for a small salary. The other evening his old employer happened to be in Buffalo and walked into the big, new $2,500,000 theatre. He was naturally surprised to find his old employe a millionaire.

Yeggs entered the Kensington Theatre, Buffalo, owned by Jim Cardino, battered the combination off the safe, but got nothing of value. Buffalo theatres are proving a rich field for safe-crackers.

Manager Fred M. Shafer, of the Lafayette Square, Buffalo, announces that Anita Stewart will appear in person at the big theatre early in January.

The Central Park Theatre, Buffalo, a link in the General Theatres Corporation chain, is adding vaudeville to its picture bill and finding the venture meeting with success. The house is attracting a lot of automobile business.

Walter Hayes, vice president of the Mark-Strand Theatre interests, with offices in Buffalo, has returned from a motor and hunting trip, feeling like a new man and wishing he could go back again over the same route.

M. Shea will present "When Knighthood Was in Flower" at Shea's Hippodrome, Buffalo, soon.

Commencing Sunday, December 3, the Strand, Buffalo, and the Goldwyn Company will inaugurate a season of big week runs, commencing with John Barrymore in "Sherlock Holmes." "The Sin Flood" and "Remembrance" will follow. If the stunt is a success many of the other big Goldwyn offerings will be shown. The arrangement is on a percentage basis.

T. Cecil Leonard is putting on some attractive programs at the Olympic, Buffalo, now being operated by Universal. He is featuring prologues.

Indiana

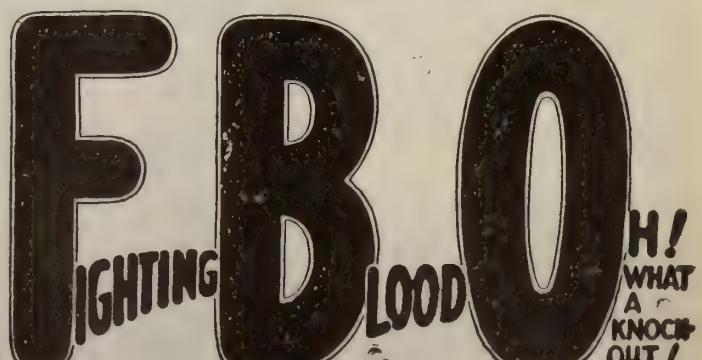
A modern, fireproof picture theatre, seating 1,200, is to be erected in one of Indianapolis's northside residence districts for Gustave G. Schmidt, owner of the Crystal Theatre, and formerly Indianapolis councilman. Construction will be started in about two weeks.

The structure will contain eight storerooms on the ground floor. Work on the theatre part of the building will not be started until spring. The cost of the site and the building, complete, is estimated by Mr. Schmidt at $150,000. The building will be situated at College and Fairfield avenues.

Work of installing the mirrors and plate glass in the new Palace Theatre at South Bend will soon be completed. More than 300 mirrors, ranging in size from 1 foot square to 5 feet square, are being placed in position. The building is now about 90 per cent. completed, according to the contracts, and soon will be ready.

Edward G. Sourbier, one of the owners of the Central Amusement Company, and a stockholder in several Ohio theatres, is no longer a member of the board of public safety in Indianapolis. Mr. Sourbier criticized the police department for failing to take action against a dance staged recently at a banquet of automobile salesmen, and Mayor Shank then asked him to resign, saying he did not think Mr. Sourbier was in sympathy with the workings of the administration.

To advertise the new Strand Theatre at Kokomo, Charles Raymond, manager, recently chartered an airplane and sent an aviator over the business section of the city, distributing 2,000 cards calling attention to the beautiful house. Co-operating with Mr. Raymond, the Kokomo Dispatch arranged to make 200 of the cards good for choice seats.



2—H. C. Witwer has wound himself into millions of hearts by his wholesome humor! His stuff snaps and sparkles with fun and zooms with big action. His name, as every showman knows, spells "BOX OFFICE" in great, golden letters. And as "THE FIGHTING BLOOD" stories are appearing right now in Collier's they are invested with box office power! When Witwer speaks he says a mouthful! And when he declares that this series tops anything he has ever done before—YOU CAN TAKE HIS WORD FOR IT! IT DOES! Produced and distributed by F. B. O.

Theatre Men in Rhode Island Welcome Democratic Governor

With a Democratic governor at the helm and a Democratic Legislature enjoying a prerogative that promises certain liberal deforms, Rhode Island in 1923 will be entertained with Sunday movies. This much is assured, for it has been an open secret that the Democratic party has long been in favor of Sunday picture entertainment, which right now is a matter of local option with cities and towns. In fact, all efforts made in the past to have the General Assembly enact a Sunday opening law have been made by Democratic legislative leaders, who because of a Republican majority, have failed to have such a bill passed.

When Charles Lovenberg, for years Rhode Island representative of the Edward F. Albee enterprises, which control the Victory Theatre, a first run house here; the Empire and Edward F. Albee theatres in Providence, and three other movie houses in Pawtucket, R. I., and Woonsocket, R. I., was taken ill, Mr. Albee sent Harry Crull, of Brooklyn, to succeed him. While Mr. Lovenberg is one of New England's foremost theatre men, the fact remains that with the advent of Mr. Crull all Albee interests here have been boomed.

Last week, to stimulate business, Mr. Crull featured an "Old Home Week" program at the Albee with local talent exclusively on the bill. Result was crowded houses at every performance. The Providence Elks, in appreciation of the wonderful record established by Mr. Crull, and for his apparent interest in all civic matters, last week presented him with a gold card case. Later in the week he presided at a dinner given in his honor at Hotel Biltmore in Providence, R. I.

Matt Rielly, of the Victory Theatre, Providence, R. I., has tied up the entire United Artists and Allied Distributors' product insofar as first runs here are concerned. By cleverly advertising the fact that the Victory would show all the Douglas Fairbanks, Mary Pickford, Charles Chaplin, David W. Griffith, Richard Barthelmess and George Arliss' features exclusively, Manager Rielly has succeeded in building up an exclusive patronage that is the envy of many showmen.

If Bill Mahoney, one of the most popular exhibitors in New England, succeeds in keeping the pace his Rialto Theatre has set thus far this season, there will be no doubt that the gross business for 1922-23 will show a record-breaking figure. Mahoney is one of the very few New England exhibitors who spends money on exploitation. In fact, his tactics have been so original and attracted such wide comment among theatre-going folk that other exhibitors, forced to acknowledge the value of good exploitation, are following in his footsteps.

"Down to the Sea in Ships," the production financed by New Bedford capitalists, closes a three-week run at the Shubert-Majestic in Providence, Saturday night, Nov. 25. The picture attracted considerable comment and won much favorable newspaper comment and is the only super-special that was ever tried out in this town before being shown in the larger cities of the country.

Felix Wendelschaefer, associated with the Shubert interests, is managing this spacious house where D. W. Griffith's "One Exciting Night" is expected to hold the boards for some time, this engagement starting within a few weeks.

Sol Braunig, who is dividing his time between the Modern and Capital Theatres, has more than been compensated for the time and effort he devoted in putting over the Capitol, formerly the Mayflower Theatre, in Providence, for with a daily change policy this out-of-the-way theatre is playing to an average of four full houses a day. A five-show daily policy is pursued here.

That the Motion Picture Theatre Owners of Rhode Island, of which Edward M. Fay, of Fay's Theatre, Providence, is president, will play a considerable part in the annual doings of the General Assembly is a foregone conclusion, for theatre owners in Little Rhody have a number of "little things" they want reformed and duly recorded on the state's statute books.

New Milwaukee Is Last Word in Modern Amusement Places

The last word in amusement palaces has been presented to Milwaukee, Wis., with the opening of the New Milwaukee, the city's largest outskirt picture house. It is under the management of George Fischer. The crowd at the opening was so large that hundreds were turned away.

With comfort as his keynote, Mr. Fischer has incorporated in the $300,000 north side theatre virtually every modern idea that makes for the amusement and convenience of his patrons. In the basement are bowling alleys, a grill and a billiard room where the public may go before or after the performances. Adjoining the building is a vacant lot reserved for the parking of automobiles of those attending the show.

The ventilating system alone was installed at a cost of $30,000. The organ cost $25,000. There is a rest room for the women and a smoking room for the men. The theatre itself has been decorated in soft shades of lavender and pink, which lends a tone of warmth to the interior. The seating capacity is 1,200.

Noted for his original ideas, Mr. Fischer has outlined a program which embodies several innovations in Milwaukee, including children's matinees at which pictures chosen especially to please the youngsters will be shown. Punch and Judy shows will be a feature of these performances.

Mr. Fischer plans to run Paramount, First National, Metro and Universal attractions. The set price is 25 cents regardless of the attraction.

As for Mr. Fischer himself, his is an enviable record in the motion picture field. For nine years he was manager of the Alhambra Theatre, when it was considered one of the largest in the country showing films. Several years ago he went to Chicago and took over the management of the Woodlawn. He returned to Milwaukee early last summer to supervise the completion of the new building. He installed the children's playroom at the Alhambra and was the first exhibitor in the city to stage a style show.

All existing records for motion picture attendance in Milwaukee were broken by "When Knighthood Was in Flower," when it was announced that more than 50,000 persons had witnessed it in the first two weeks of its showing at the Garden Theatre.

The attendance on the first two days was given out by Leo A. Landau, theatre manager, as 18,556, thirteen showings being given on Saturday and Sunday. As the third week began the attendance continued at capacity.

The record is considered of special significance because the Garden can seat only 1,432, which is considerably less than the capacity of other houses here.

A twelve-piece orchestra has been engaged by Ralph Wettstein, manager of Ascher's Merrill Theatre. Heretofore an organ has furnished the only music.

Pathe Release

THE MOTORCYCLE IS HUTCHISON'S TRADE-MARK

So the Philadelphia Pathe Exchange used a speed bike to put over the introductory work for the new serial, "Speed." The same stunt can be worked along automobile row by exhibitors.

Los Angeles

Officials of the West Coast Theatres, Inc., announce the following additions to an already long list of theatrical properties: In the Welshire district the Crescent Theatre at Forty-eighth and Western, formerly owned by Graff Bros., comes in as a new member.

Plans now being formulated indicate that a new picture theatre will be constructed at Fifty-fourth and Western, to be called the New Crescent Theatre. This institution will be erected following a merger of the Crescent and Rivoli theatres, the latter being located at Forty-sixth and Western.

The Rialto Theatre, San Diego, has recently been added to the West Coast chain, W. W. Whitson, present owner, being associated with the West Coast syndicate in future control and mode of operation. The Kinema, California and Plaza Theatres, all located in San Diego, were recent additions to the West Coast chain in association with Whitson.

Chotiner's Theatre, located at Eighth and Western, Los Angeles, has been purchased outright by the West Coast Company.

The Fairyland Theatre, Anaheim, has again been opened after being closed while a modern lighting equipment and projection apparatus were installed.

The Pastime Theatre, Bakersfield, another of the West Coast chain of theatres, has again been re-opened.

The Orpheum Theatre, Riverside, has been purchased by the West Coast Theatres.

The West Coast Theatres expect to have a chain of more than 100 theatres in Southern California within the next six months.

The Loew Theatre in Long Beach has been sold by Ackerman and Harris to Johnson and Fay, who will continue the present policy of vaudeville and pictures. W. J. Johnson has been operating the Palace Theatre in the Beach City.

Manager Bostick of Loew's Theatre celebrated the theatre's first birthday November 12.

News from the Producers

Conducted by T. S. da Ponte

BRENDA MOORE
Who Has the Principal Role in American Releasing's "The House of Solomon," Nearing Completion at the Whitman Bennett Studios.

Fox Releases for Week November 20

A Charles Jones' vehicle, six exceptional educational half and full reels, a Sunshine Comedy, a Mutt and Jeff Animated Cartoon, and two issues of Fox News comprise the schedule of productions by Fox Film Corporation for the week of November 20, according to announcements from New York headquarters.

"Boss of Camp Four," starring Charles Jones, is one of the best stories ever selected for the virile hero of western drama, Fox says. Many who have previewed the production, which is the work of Arthur P. Haskins, the author, and W. S. Van Dyck, the Fox director, have placed it at the pinnacle of Jones' pictures. Release day for "Boss of Camp Four" is November 26.

The Sunshine Comedy is titled "Cupid's Elephant," and also will be ready for distribution November 26. This unusual two-reel laugh-getter offers some of the finest humor William Fox has ever instilled into his short subjects, it is stated.

The six educational releases are "Old Spain," full reel; "Pekin Ducks," half reel; "Camphor," half reel; "Bird Life," full reel; "Bits of Europe,' full reel; and "The Runaway Dog," full reel. The merit embodied in these half dozen feature subjects is said to be of a unique nature and far above that contained in the average picture of their kind.

November 26 is also the date of distribution for "Bumps and Thumps," another hilarity-producing Mutt and Jeff cartoon.

EVELYN GREELEY
Co-Star with Carlyle Blackwell in "Bulldog Drummond," a Hodkinson Release.

To Follow Closely Text of the Novel

Florence Vidor's expressed determination to picturize Booth Tarkington's great prize winning novel, "Alice Adams," exactly as it was written is emphasized, Associated Exhibitors says, in the selection of players for her cast and their assignment to the various characterizations in the story. The selections were made following an exhaustive study of the field, and the peculiar fitness of each actor to portray a particular role.

Miss Vidor herself will, of course, have the title role. Among others in the cast are Claude Gillingwater, Margaret McWade, Harold Goodwin, Vernon Steel will portray John Russell; Thomas Ricketts, Gertrude Astor, Margaret Landis, Herbert Fortier, Taylor Graves, Fay Holderness, Jay Hunt, Elizabeth Garrison and W. J. Irving.

Wyndham Standing in New Film

Wyndham Standing is the star of a five-part drama which Playgoers' Pictures announces for release December 3. With him is a supporting cast which is said to be of special merit, with Dorothy Mackaill, who played opposite him in Playgoers' "The Isle of Doubt," in the principal female part.

Selects Fox Films Among 12 Best

The moving picture editor of the New York Times has selected twelve films shown between July 1 and September 30, 1922, which, in his opinion, represent the best output for that period of time shown on Broadway.

Among the twelve pictures mentioned, which are the product of eight different companies, two are Fox pictures, "The Fast Mail" and "Monte Cristo."

Laurette Taylor Finishes Role

Laurette Taylor returned to New York from Hollywood this week, having completed before the Metro camera the enactment of her famous role in "Peg O' My Heart," the celebrated play by J. Hartley Manners, under the direction of King W. Vidor. Mr. Manners, husband of Miss Taylor, served in an advisory capacity during the production of the photoplay and accompanied his wife on the trip.

Fox Announces New Jones Film

Fox Film Corporation announces Paul Schofield's adaptation of Arthur P. Haskins' widely read story, "Boss of Camp Four," as the November vehicle for Charles Jones. The feature will be released Nov. 26.

W. S. Van Dyck directed. Fritzi Brunette has the feminine lead.

Exhibitors Praise Metro Productions

Proof, Metro says, of the box-office power of its recent releases —the Rex Ingram production, "The Prisoner of Zenda," and Robert Z. Leonard's presentation of Mae Murray in "Broadway Rose" —is contained in letters received by the Omaha Exchange of Metro Pictures Corporation. In addition to laudatory comments on these two photoplays, many similar messages are, it is said, being received by showmen who are now presenting another Rex Ingram production, "The Four Horsemen of the Apocalypse."

William Youngclaus, manager of the Majestic Theatre, Jefferson, Iowa, says of "The Prisoner of Zenda": I have watched the picture three times and each time I see more and more what a beautiful picture it is." The same exhibitor is equally glowing in his comment upon Mae Murray's latest motion picture, "Broadway Rose."

Among the exhibitors who have sent in letters of praise about "The Four Horsemen of the Apocalypse," are E. A. Harms, president of the Mueller Theatre, Omaha, and J. H. Gaylord, of the Lothrop Theatre, Omaha.

Educators Use 'Em

Arrangements have been completed in compliance with requests from various Boards of Education to use photographs presenting scenes from "Douglas Fairbanks in Robin Hood" in conjunction with lectures and lessons in English history in public schools in New York and Brooklyn.

Names the Cast for Leah Baird Film

Arthur F. Beck sent from Culver City this week a full list of the players in "When Civilization Failed," the production, featuring Leah Baird, lately finished for Associated Exhibitors. This picture was adapted from Dorian Neve's play, "All Mine." In the cast are Bobby Bolder, Walter McGrail, Richard Tucker, and Alec Francis.

High Praise Given to Goldwyn Picture

Seldom does a motion picture receive such flattering reviews at the hands of the New York reviewers of films, says Goldwyn, as they accorded to the adaptation of a Peter B. Kyne story, "Brothers Under the Skin," acted by Helene Chadwick, Claire Windsor, Mae Busch, Pat O'Malley and Norman Kerry. It was the offering at the Capitol Theatre recently.

James Spearing in the New York Times wrote: "The overflowing thanks of a grateful reviewer, and it is hoped many others, are extended to E. Mason Hopper and those responsible with him for the treatment given 'Brothers Under the Skin.'"

Quinn Martin in the World: "This is an exceedingly funny treatment of the extravagant wife problem. There are only five persons in the play and each one of them is ideally cast." . . . Alan Dale in the New York American wrote: "A film of truth, and clever. Oh, it handed me a fine, fat laugh. It was amusing, clever and true."

P. W. Gallico in the Daily News: "Bringing friend wife to this picture, is just as mild a sport as waving a red rag at a bull. For once the male is glorified, and how we like it."

Landon M. Robinson in the Globe: "The picture is exceptional chiefly because of its rich humor and the fact that it is rather a faithful reflection of life. The audience last night was quick in its response to situations that hit home."

Ben F. Holzman in the Mail: "What a wonderful relief it is to find a picture directed by a man with a sense of humor. One and all should bow in thanks. Helene Chadwick does just about the best work of her career."

Evening World: "It's as funny a film conceit as we have beheld for a long, long time." . . . Telegram: "Is going to give all the gentler sex at the matinees a good deal to talk about. The sterner sex will find much in it to arrest their attention. Go to the Capitol and you will recognize in the figures on the screen people that you know in real life."

Journal: "What appeared to appeal most to the spectators of both sexes was its amusing insight into the lives of their neighbors' families. It is a double-barrelled plot."

Telegraph: "So honest and told with so much whimsical humor and tender wistful flashes of sentiment that it is constantly entertaining. If laughs are worth a penny a piece, you ought to get your money's worth."

Journal of Commerce: "A diverting comedy of modern marriage. Throughout the story runs a delightful comedy vein, but underneath the surface is a strata of powerful and realistic drama that imparts to the picture the value of a true and interesting human document."

Overseating Cause of Poor Business

Any ills that the motion picture exhibitors are undergoing in Western Canada are due to overseating, according to W. P. Dewees, original First National franchise holder for Vancouver, who has been spending two weeks in New York as a member of the Rotating Committee.

In asserting that the exhibiting business was far from profitable, Mr. Dewees declared that people were still going to the picture houses in as great numbers as ever, but that the construction of large houses in his territory has squeezed the returns for exhibitors. In Vancouver, where he is general manager for United Theatre, three first-run houses are doing business in a city of 100,000. Two of these, the Allen and Rex, have a seating capacity of 2,000 and 1,000, respectively. In Victoria (population 35,000), the Royal, one of the first-run houses, seats 1,800.

Mr. Dewees does not look for any immediate betterment of conditions, declaring that the situation, which is a local one, must remedy itself.

June Mathis Heads Goldwyn Department

As a preliminary step to a production program which, it is stated, will call for an expenditure of many million dollars in the next six months, Goldwyn Pictures Corporation has closed negotiations with June Mathis, one of the most famous and successful scenario writers in the industry to head its editorial department. Her title will be Editorial Director, and it is said she will hold the most responsible motion picture executive position ever held by a woman.

Miss Mathis recently returned from New York to the Goldwyn studios at Culver City, California, and will at once assume the duties of her new office. She took with her to the Coast the almost completed continuity for Goldwyn's forthcoming production of Gen. Lew Wallace's novel, "Ben Hur," on which she has been working for three months.

"Village Blacksmith" Has Prominent Cast

"The Village Blacksmith" boasts of a cast that is a combination of names long identified with the leading productions in the film industry and several that have been seen in electric lights in front of the leading picture houses. This 1923 melodrama, founded on Henry Wadsworth Longfellow's poem and produced by Fox Film Corporation, is now playing a highly successful engagement at the Forty-fourth Street Theatre, New York. William Walling as John Hammond, the village blacksmith, is a comparatively "newcomer" in pictures, but his work as the sturdy specimen of a true American drawn by the famous poet, give him every right to his position at the head of the class.

An original feature of the picture is the manner in which the character of Ezra Brigham is treated. The cause of all the trouble to the other persons in the story, Ezra has been endowed by Director Jack Ford and Tully Marshall, the impersonator of the part, with a sardonic sense of humor which causes him to smile with grim satisfaction when he is getting even with anyone. As a matter of fact, he grins as often as he frowns and seems to enjoy the unhappiness that he makes others suffer. Set in opposition to the kindly and open-hearted blacksmith, Ezra appears doubly despicable.

Another of the fine qualities of "The Village Blacksmith" is the poetic composition of many of the exterior scenes. There are "shots" of country lanes, "the old swimming hole," and views of peaceful stretches of field and wood that are beautiful in the extreme.

"The Village Blacksmith" is one of the most human and appealing stories that has ever been put on the screen.

"Third Alarm" to Be Shown at Astor

"The Third Alarm," announced by Film Booking Offices of America as a perfect example of "heart-interest thriller," is to have a Broadway run in a "legitimate" house. The Astor Theatre on Broadway, has been selected by F. B. O. to house the new Emory Johnson production during its world premiere. This special will occupy the Astor screen beginning January 7th, for a minimum of four weeks.

"The Third Alarm" will follow "The Prisoner of Zenda," "Trifling Women" and "The Town That Forgot God," which successes have played at the Astor this season.

"The Third Alarm" will be even more lavishly presented than "In the Name of the Law" was.

Bruce Mitchall, comedy director, on location with a company. Mr. Mitchall's "Fatty" Karr comedies are being State righted by East Coast Productions, Inc., of which Franklyn Backer is President.

Von Stroheim Will Direct for Goldwyn

Goldwyn Pictures Corporation announces that it has signed a long term contract with Erich von Stroheim to direct for it productions of great magnitude. The director will also act important roles in some of his pictures.

Mr. von Stroheim handled the megaphone on "The Devil's Pass Key," "Blind Husbands" and "Foolish Wives." He wrote the two latter and starred in them. He is now putting into novel form his story, "Merry Go Round," in collaboration with Georges Lewys.

ene from "The Runaway Dog," Fox Educational Entertainment.

trong Cast for "Abysmal Brute"

One of the season's most noteorthy casts has been selected at niversal City for "The Abysmal rute," a Universal production ith an all-star cast headed by eginald Denny.

The picture is being adapted om a Jack London story of rong character portrayal and ivid action.

Opposite Denny is Mabel Juenne Scott. Hayden Stevenson lays an important part. Buddy lessenger has a wonderful opportnity to add to his success in the revious production.

Dorothea Wolbert, George Stewrt, Charles French, Mae Busch, ell Craig, Crawford Kent and ther notable selections have been ade.

Hobart Henley is directing.

Big Exploitation for Metro Film

When the Louis Burston production, "Forget-Me-Not," was resented for a week's engagement t the New Theatre, Baltimore, the Jnited Railways, operating the treet car lines in the city, transorted to the theatre without harge hundreds of children, uests of the Baltimore News, vhich aided in putting over the icture. A circular was distribted, linking the Forget-Me-Not Day celebration — proclaimed by he Governor—with the name of he picture, and there was much ther exploitation.

Changes Title

The title of "Shoe-Bar Stratton," he forthcoming William Fox production starring Tom Mix, has been changed to "Catch My Smoke," according to announcement by the Fox organization.

Nearing Completion

"Penzie," the William Fox version of Florence Bingham Livingston's novel, "The Custard Cup," in which Mary Carr will be featured, is rapidly nearing completion.

Moving Picture World Classified Ads Are Best.

Hodkinson Announces Two Big Productions

An announcement of unusual importance to the motion picture trade emanates from the offices of the W. W. Hodkinson Corporation to the effect that "The Kingdom Within" and "Dollar Devils," two exceptional Victor Schertzinger specials, will be distributed by the W. W. Hodkinson Corporation in the near future.

Both productions, in the estimation of the Hodkinson officials, are ones with genuine sympathetic appeal and interest that will make them decided attractions for the coming season.

"The Kingdom Within" is a story by Kenneth B. Clarke and will be the next release on the Hodkinson program following "Bulldog Drummond." "The Kingdom Within" is said to be particularly strong both from a production value and a box office point of view.

The photography has been ably done by Jole S. Stumar. The cast is composed of many well known players of proven box office popularity. They are Russell Simpson, Pauline Starke, G. Walt Covington, Gaston Glass and Hallam Cooley.

"Dollar Devils," which follows "The Kingdom Within" upon the Hodkinson release schedule, likewise is a production that should find a place in the class of first rate productions, it is said. "Dollar Devils" has a most unique theme which brings some real wholesome comedy to the fore, interspersed with thrills and heart interest.

Australians Praise "Nanook of North"

The latest mails from Australia and New South Wales brought to Pathe evidences that "Nanook of the North" enjoyed a most auspicious introduction to motion picture patrons in those countries. Exhibitors' Alliance Films, Ltd., sole distributors of the Flaherty Eskimo epic for those British possessions, took advantage of the fame of the picture in the United States to arrange for its launching with the highest endorsement.

On the arrival of prints at Sydney, N. S. W., a special showing of "Nanook" was given in the lobby of the Legislative Council at Parliament house.

Sir Joseph Carruthers, vice-president of the Legislative Council, declared this to be the finest out-of-door subject he had ever witnessed. Other Parliamentarians were equally eulogistic in praise of the film, it is stated.

The New South Wales' newspapers gave columns of space to descriptions of the characters and action of "Nanook of the North."

"Dr. Jack" Second of Lloyd's Big Comedies

Beginning with "Dr. Jack," announced for early release, Harold Lloyd's new contract with Pathe lifts the famous golden rooster trade-mark from the long list of the most distinctive popular short comedies ever screened to a series of feature length productions heralded by a succession of multiple-reelers which have placed the comedian at the top, and in a class by himself among the world's most celebrated laugh-makers.

"Dr. Jack" is Lloyd's sixteenth multiple-reel comedy, and his second of full feature length, the enormously popular "Grandma's Boy" being the first excursion into the larger form. "Dr. Jack" is the costliest of any Lloyd production to date, and was nearly five months in the making. New features of any type show more elaborate settings. The Hal Roach technical staff was called on to build nearly a dozen big sets. These occupied, during the period of the production, the entire 30,000 square feet of the Hal Roach dark stage. One important set was erected on the lawn in front of the home of one of Los Angeles' richest bankers.

At least six times during the production of "Dr. Jack" work was held up while the scenario staff developed new and more original lines of action. The original story and continuity occupied this staff exclusively for weeks, the authors being Hal Roach, Sam Taylor and Jean Havez.

Lucky Lobbies

The lobbies of the many theatres in which Moving Picture World's exclusive Rotogravure pictures are displayed are sure playing in luck!

The people in those lobbies stop to look at the attractive pictures; later, when the exhibitors advertise that the films they illustrated are on the screen, the lobby lookers remember—say "That looked good"—dig for the dough and see the show.

Frame these Rotogravure helps; display them as an addition to your present lobby display.

MAKE YOURS A LUCKY LOBBY.

Worsley to Direct "Notre Dame"

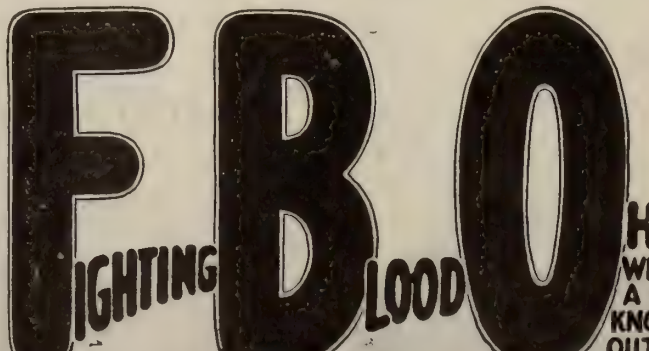
After months of preparation, "The Hunchback of Notre Dame," Victor Hugo's drama of church and state, life and love, is ready to be translated to the screen by Universal. Lon Chaney will be the star, and Wallace Worsley the director.

It will be made with the artistic experience of the best men in the industry behind it and the resources of Universal City on tap to qualify it as a Universal-Jewel production.

The director is now at the film city and will assemble a cast to support Chaney in the important characterizations of those men and women who were so closely associated with the misshapen worshipper at the shrine of Notre Dame.

Leaves for Mexico

Douglas Fairbanks will soon leave New York for Mexico, where he will remain for a short visit before returning to California. Mary Pickford will accompany him.



3—Pathe has flung open the treasure chest of his superb .....g nation for the "FIGHTING BLOOD" stories. He is supervising every step of production—has given them his personal, heart-and-soul endorsement as THE GREATEST PICTURES THAT EVER BORE HIS NAME! They're not just FIGHT PICTURES, but wonderful love stories with all the favorite characters—just as they are appearing RIGHT NOW in Collier's before the eager eyes of millions! Gale Galen, the knockout kid himself; lovely Judy Wilcox, old Ajariah Stubbs, "Rags" Dempster, Nate Shapiro and K. O. Kelly—all masterfully portrayed—all masterfully directed by Mal St. Clair. Produced and distributed by F. B. O.

Good Indication

A fresh indication of this season's big business prospects is seen by Pathe in the auspicious flying start recorded for the Eschmann Sales Contest, which opened at midnight on November 4 and will close at midnight, December 30. As a result of the first week of this competition between branch exchange forces, more Pathe product of all types is said to have been booked, and new accounts opened than during the same period of time in the course of any preceding contest.

This contest—which will divide first, second and third prizes totalling about $6,000 in a fixed ratio between managers, assistant managers, salesmen, bookers and cashiers of the winning branches—is named for Pathe General Sales Manager E. A. Eschmann.

Ray Announces Cast of New Picture

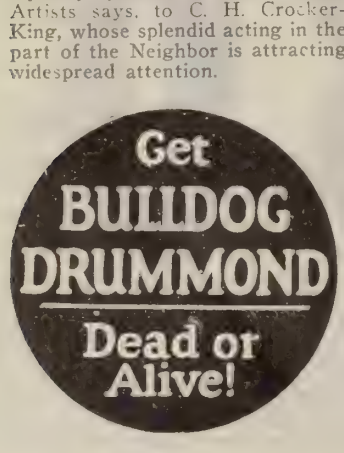
Announcement is made from the offices of Charles Ray, Inc., of the full cast in his forthcoming photoplay for United Artists' release, "The Girl I Loved." a picture version of the famous James Whitcomb Riley poem of the same title, and which is purported to tell the story of Riley's own life romance.

Charles Ray takes the leading role. Patsy Ruth Miller plays opposite him. Others in the cast are Ramsey Wallace, Edythe Chapman, William Courtwright, Charlotte Woods, Gus Leonard, F. B. Phillips, Lon Poff, Jess Herring, Ruth Bolgiano, Edward Moncrief, George Marion and Billie Latimer.

Crowds Flock to Griffith Film

Mystery, deep and black, and comedy, light and frivolous, continue to hold sway and draw capacity audiences at the Apollo Theatre, New York, says United Artists, where D. W. Griffith's latest picture, "One Exciting Night," is playing in its fifth week.

Much of the mystery of this mystery picture is due, United Artists says, to C. H. Crocker-King, whose splendid acting in the part of the Neighbor is attracting widespread attention.



Will Push Work on the Laemmle Nine

"A Dangerous Game," Universal's Christmas Day release, was adapted for Gladys Walton from Louis Dodge's story, "Gret'n Ann." King Baggot, one of Universal's leading Jewel directors, took charge of its production. The result is a picture of unusual charm, it is said. A strong cast supported Miss Walton, including Spottiswoode Aitken, Otto Hoffman, Rosa Gore, William Robert Daly, Kate Price, Robert Agnew, Edward Jobson, Anna Schaefer, Christine Mayo, Harry Carter and Jim Gibbs.

"The Flashing Hour," to be released January 1, was written by Mrs. George Randolph Chester, wife of the world famed author. Chester himself prepared the continuity. Frank Mayo was directed in this picture by Edward Sedgwick. Included in the cast were Helen Ferguson, Melbourne McDowell, Charles Clary, Albert McQuarrie and Tom Kennedy.

"The Ghost Patrol," the next picture in the group, was written by Sinclair Lewis, author of "Main Street" and "Babbit." A special cast including Ralph Graves, Bessie Love and George Nichols was selected for it. Nat Ross directed it. The cast includes such well-known players as George B. Williams, Max Davidson, Wade Boteler, Dan Crimmins, Lydia Titus, Melbourne McDowell and others.

"Scarlet Car" Features Rawlinson

The first Edward (Hoot) Gibson release in the group will be "Kindled Courage," from the pen of Leet Rencik Brown. William Worthington directed it, with a cast which included Beatrice Burnham, Harold Goodwin, Harry Townbrook, James Gordon Russell and Albert Hart.

"The Scarlet Car," scheduled for release January 22, is a Herbert Rawlinson vehicle directed by Stuart Paton, one of Universal's Jewel directors. The picture is adapted from one of Richard Harding Davis' "scarlet car" series. Claire Adams is the leading woman. Edward Cecil, Norris Johnson, Tom McGuire, Mark Robbins and Tom O'Brien are in the cast. It is said to be Rawlinson's best picture.

"The Power of a Lie" is a screen adaptation of Johann Bojer's world famed novel, which won him the highest French literary prize. George Archinbaud is directing it with a special cast, which includes Mabel Julienne Scott, June Elvidge, David Torrence, Earl Metcalf and Maude George.

"The First Degree," the second Mayo picture in the mid-winter schedule, was formerly called "The Summons," from the story of that name by George Patullo, popular Saturday Evening Post writer. Edward Sedgwick is directing it. Sylvia Breamer is the leading woman. Others in the cast are Philo McCullough, George A. Williams and Harry Carter.

The February 13 release in the Laemmle Nine will be "The Love Letter," a Gladys Walton picture adapted from Hugh Bradley King's story, "The Madonna of Ave. 'A.'" King Baggot is directing it. In the cast are Edward Hearn, Fontaine La Rue, Alberta Lee, George Cooper, Walter Whitman and others.

"Hoot" Gibson's Picture

The last release of the Laemmle Nine will be "The Gentleman from America," an Edward "Hoot" Gibson picture adapted from "Alias Sebastino," an amusing A. E. F. story by Raymond L. Schrock. In it Gibson plays the role of a doughboy who goes A. W. O. L. into Spain and gets mixed up with a brigand, a senorita and a blood feud. It is said to be hilarious from start to finish, and by far the best thing Gibson has ever attempted.

Edward Sedgwick is directing the feature, with a supporting cast which includes Louis Lorraine, Tom O'Brien, Sydney De Grey, Evelyn Sherman, Carmen Phillips and others.

The Laemmle Nine will be expedited so that the prints will all be in the various Universal Exchanges before the release date of the first of the series.

Paramount Sees Two Films As Big Hits

In the Cosmopolitan production of Peter B. Kyne's story, "The Pride of Palomar," and Gloria Swanson in Sam Wood's production, "The Impossible Mrs. Bellew," which are scheduled for release November 26, Paramount says it announces two of its strongest box-office pictures of the current year.

"The Pride of Palomar" was directed by Frank Borzage, who produced "Humoresque," "The Good Provider," "Get-Rich-Quick-Wallingford," "Back Pay" and "The Valley of Silent Men." The scenario was written by Grant Carpenter and John Lynch. The cast is headed by Forrest Stanley and Marjorie Daw.

Beautiful views of Europe's most fashionable water resort; an absorbing murder trial; colorful action at a fine country estate, and Gloria Swanson in an interesting array of brand new Paris gowns, are announced as high lights of "The Impossible Mrs. Bellew," which was adapted by Percy Heath from a novel by David Lisle. Sam Wood directed. Conrad Nagel plays opposite the star.

Wins Contest

Katherine MacDonald was declared winner recently in a popularity contest held by George J. Wehner, a New York exhibitor with a string of twelve theatres.

Miss MacDonald, according to the survey of letters that accompanied the votes, won her distinction particularly in the three or four recent pictures in which she is starred. They included "Heroes and Husbands," "Domestic Relations" and "White Shoulders."

Distinctive Pictures Signs Edith Robert

Edith Roberts has been signe by Distinctive Pictures Corpor tion to play the leading femini role in their first all-star produ tion, "Backbone," a Saturd Evening Post story by Claren Budington Kelland which w completed in the November issue.

Miss Roberts, whose work Shamrock O'Day in the big Ce de Mille special, "Saturd Night," was one of the outstan ing features of that picture, r cently arrived in New York fro the coast to confer with Arth S. Friend, president of Distin tive Pictures Corporation; Henr M. Hobart, production manage and Edward Sloman, who wi direct.

"Backbone" is a melodramat story with an unusual twist an a strong romantic interest. Th work on production begins th week. The Biograph studios, 176th street, have been leased f the making of the picture.

Announcement has not yet bee made of any other member of th cast, although it is to be an al star production, and it is rumore that some very interesting di closures will soon be made.

Hodkinson's Guest at Film Showing

Members of the Sulgrave Inst tution were the guests of the W. W. Hodkinson Corporation la week to witness the showing "The Headless Horseman" o "The Legend of Sleepy Hollow featuring Will Rogers as Ichabo Crane, and released by Hodkin son on November 5.

The Sulgrave Institution is society organized in this countr and in Great Britain for th preservation of the Sulgrav Manor in England, which was th birthplace of the ancestors o George Washington.

Goes on Vacation

Following the completion o George Ade's "Back Home an Broke," which he has been mak ing at Paramount's Long Islan studio under the direction o Alfred Green, Thomas Meighan has gone to White Sulphu Springs, W. Va., for a vacation o two weeks. He was accompanie on the trip by Laurance Wheat who has been in Meighan's la three Paramount pictures.

Students Write on "Knighthood"

Two hundred and fifty students ere chosen from the English asses at Marquette University in ilwaukee to view the Cosmo-litan picture, "When Knight-od Was in Flower," starring arion Davies and then write eir opinions of it.

The students were assigned to e production because of the im-ense impression it has created over the country and because the unlimited opportunity it fords for describing costuming, operties, scenery, etc.

The instructors in English de-led that this picture, more than y other which has been made, fers the greatest possibilities for veloping originality of expres-n and instruction.

The variety of scenes and the curacy with which the life of e Tudor period is depicted are her features which prompted e instructors to avail themselves the opportunity for their asses.

"Smilin' Through" Given Long Run

Indicative of the way in which rst National's "Smilin' Through" s taken London by storm is the nouncement, just received at the w York office of First National ctures, that the engagement of s feature has been extended r another month at the West d Theatre, London.

English critics and reviewers y that this production indicates at American producers have monstrated their ability to mbine art with commercial ccess.

. C. Witwer Helping to Direct

Mal St. Clair, director of the ighting Blood" series of two-el subjects now in production release through the Film Book-g Offices of America, is in daily nsultation with H. C. Witwer, thor of these stories, which are w appearing at regular inter-ls in Collier's Weekly.

Mr. Witwer's suggestions in re-rd to plot development and aracterizations have proved in-luable in the production of the st two pictures, "Fighting ood," from which the entire se-s takes its name, and "The ight in Gale," which have just en completed. Production will rt this week on the third of the ries.

ack from Vacation

Helene Chadwick has returned m a vacation spent on Catalina land. Not until she got back d her friends know where she d been, for she kept her haunt secret in order that she might ve a complete rest. The ldwyn Company is said to have veral excellent parts in mind for iss Chadwick. She will be seen xt in Frank Lloyd's production "The Sin Flood," in which she d Richard Dix are featured.

Madge Bellany, who has been signed by Arthur S. Kane to star in a series of productions for Associated Exhibitors, and Clark W. Thomas, producer of the Madge Bellany pictures.

Madge Bellamy Added to Kane's Star List

Straight from her triumph in "Lorna Doone," Maurice Tourneur's production, in which she is heavily featured by Thomas H. Ince, with fresh laurels assured on the early release, also through First National, of another big Ince production, "The Hottentot," in which she and Douglas MacLean are the outstanding figures, Madge Bellamy has just entered the galaxy of Associated Exhibitors' stars.

Announcement of this alliance was made by Arthur S. Kane, president of Associated, immediately upon his return to New York from the West Coast. The contract for the distribution by Associated of a series of features starring Miss Bellamy was signed just before Mr. Kane left Los Angeles, and followed conferences of the executive with the popular player and her business associates.

Regal to Produce

Regal Pictures, Inc., is the new organization which will make the Madge Ballamy features, with Clark W. Thomas in charge. Promise is given that the name of the first on the list will be divulged soon, and that production work will be under way shortly.

Miss Bellamy's rise to stellar position has been meteoric, and it is a fact not without romantic interest that it was in one of the productions of the company which is elevating her to stardom that she made her first screen appearance. Her film career began only two years ago, when she played Marie Meyer in "The Riddle: Woman," starring Geraldine Farrar.

Kane Gratified

President Kane expressed extreme gratification at the selection by Clark W. Thomas and Miss Bellamy of Associated Exhibitors for the distribution of her coming features and at the entire success of the negotiations resulting in her enlistment under Associated's banner. He was enthusiastic in predicting that the series of offerings in which she will be starred will prove among the greatest and most popular attractions ever submitted to the public by his organization.

Metro Buys Story

Metro Pictures Corporation announces the purchase of "Her Fatal Millions," a story by the well-known magazine writer, William Dudley Polley. This will be used as one of the series of pictures starring Viola Dana and directed by Harry Beaumont.

Joins Universal

Joe Weil has been engaged as exploitation manager for Universal's Big "U" Exchange. Weil's territory will include the 1,100 exhibitors in the metropolitan district.

Puts Big Thrills in "Strangers' Banquet"

Marshall Neilan has put a sequence of sensational thrillers into his new production, "The Strangers' Banquet," which, according to reports around the Goldwyn studio, will make his well remembered thrills in "Go and Get It" look like placid sunset scenes.

Mr. Neilan chartered a complete Santa Fe train, four miles of roadbed and a half dozen high-powered automobiles in the hands of as many daredevil drivers. With these ingredients he proceeded in collaboration with Frank Urson, director, to concoct something novel in the way of hair-raisers.

The sequence leads up to the thrilling automobile wreck in Donn Bryne's novel when the flighty wife of John Keogh and one of her admirers kill themselves through reckless driving after a night of festivities.

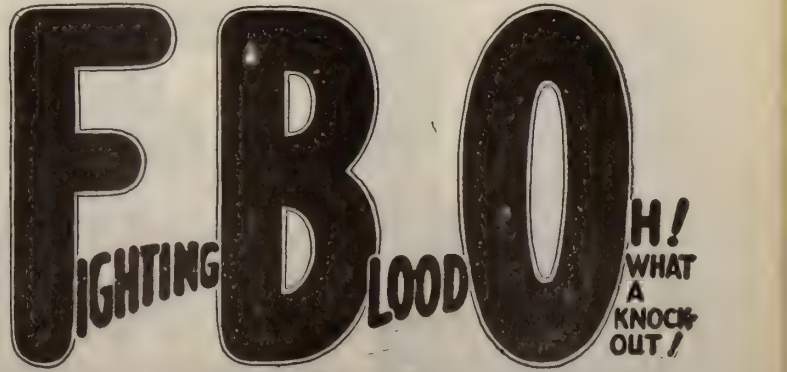
One of the effects that is expected to make the audience hold its breath takes place when an automobile full of revelers careens in front of an on-rushing train and—but "Mickey" wants to keep his thrills a secret.

Goldwyn to Screen "Gambling Chaplain"

Goldwyn Pictures Corporation has purchased the screen rights to a short story by Gerald Beaumont, which appeared in the December, 1921, issue of the Red Book Magazine, called "The Gambling Chaplain." This story is one that attracted wide attention upon its appearance. It was later dramatized by George Broadhurst and produced in New York with Macklyn Arbuckle.

Making Her Debut

Gertrude Quinlan, well-known musical comedy actress, is making her debut in motion pictures in "Back Home and Broke," George Ade's story for Thomas Meighan, Paramount star.



4—A word about the "FIGHTING BLOOD" stories. Imagine a lowly soda jerker in a small town who tumbles into fame overnight as a pugilist! Imagine what a master writer like Witwer can do with such a character. Imagine what romance, what humor and drama, what laughs and what thrills! And then imagine what a series to exploit with F. B. O.'s own special brand of super-showmanship—big-fisted advertising and accessories! Imagine, too, what it means to YOU to have them RUNNING RIGHT NOW IN COLLIER'S WITH MILLIONS OF READERS GOBBLING 'EM UP! If you ever had an honest-to-God clean-up staring you right in the face, Mr. Showman, HERE IT IS!

Produced and distributed by F. B. O.

Miss Eddy Stars in F. B. O. Release

Helen Jerome Eddy will have Harrison Ford as leading man in her first starring vehicle, "When Love Comes."

The film is a Ray Carroll production soon to be released through the Film Booking Offices of America.

Carey Has Finished F. B. O. Picture

Under the direction of Val Paul, Harry Carey has completed "Canyons of the Fools," adapted from Richard Matthews Hallett's story of the same name.

This will be the third Carey production on the Film Booking Offices release schedule. It will be an early 1923 release.

"Human Hearts" a Hit in Buffalo

The new Olympic Theatre, Buffalo's newest first run house, recently opened with "Human Hearts," the Universal-Jewel production starring House Peters.

The picture, it is stated, was a big box office success and was a happy choice as a house opener, it was reported to Universal.

"Jerry Comes Home" to be F. B. O. Film

Film Booking Offices of America has purchased the screen rights to "Jerry Comes Home," a four-act play by Roy Briant. It will be put into production at the R-C studios at an early date.

American Releasing Receives Prints

First prints of the initial Frank R. Adams' production, "The Super-Sex," have arrived from Los Angeles at the home offices of American Releasing Corporation, distributors of the picture.

It was picturized and directed by Lambert Hillyer, whose most recent work is "Skin Deep."

Fairbanks to Play Pirate Part

Following "Douglas Fairbanks in Robin Hood," now in its fourth week at the Lyric Theatre and "The Three Musketeers," the energetic Doug has decided to portray on the screen as his next subject, the colorful character of the ancient pirates.

Henry Hull and Mary Thurman co-starring in "Midnight," a comedy photo drama to be handled through Producers Security Corporation.

Marion Davies Work Given Big Praise

Seldom does it fall to the lot of an actress to receive such a unanimous tribute of praise from dramatic critics all over the country as that which has been accorded Marion Davies for her portrayal of Princess Mary Tudor in the marvelous Cosmopolitan picture, "When Knighthood Was in Flower." Swept over-night to the dazzling pinnacle of one of the leading stars of the screen, Miss Davies is now reaping the reward for the long months of arduous work put in while the film was being made.

The role of Princess Mary is one of the most difficult imaginable because the princess was an impulsive, adorable girl of many moods and because the set of circumstances confronting her called out every side of her many-faceted character.

Lloyd A. Wilhoit, of the Atlanta Constitution, declares: "Miss Davies' work in 'When Knighthood Was in Flower' is a work of art; she plays as though the spirit of the turbulent princess had settled into her heart and in such an unstudied way as to almost make one believe she actually lived four centuries ago, her beauty the trading stock of a buffoon king and the toy of a shrunken, aged monarch and her love the most unimportant thing in all the old European net of intrigue and plotting.

"Alternately melting and cold, haughty and yielding, she is swept by fury and tenderness in turn; one moment brave with regal courage, the next reduced to the miserable desperation of the simplest peasant girl of France. The part is one of the most difficult than can be imagined and Miss Davies' triumph in it is a vindication of her ability as the true artist."

Book Week Tie-ups Bring Big Results

To what extent National Book Week has been a success can only be gauged vaguely by the compilers of statistics, but from the offices of First National Pictures come some definite figures as to the results achieved by taking advantage of this nation-wide movement to arouse exhibitor and public interest in films that were affected.

Almost 300 additional bookings for pictures based on books of national reputation and literary merit were obtained as the result of plugging the National Book Drive in connection with civic and literary organizations to promote good reading.

Such pictures as "The Last of the Mohicans," "Kindred of the Dust," "Pilgrims of the Night," "Penrod," "Bob Hampton of Placer," "The River's End," "One Clear Call" and "All for a Woman," all of them based either on well-known books or famous historical characters, shared in the interest of Book Week.

Titled by Hopwood

Avery Hopwood, noted dramatist, has written the titles for "Slippy Mcgee," the Oliver Morosco production that is being released this month by First National.

Mlle. Narcita Engaged for Pictur

Mlle. Narcita, young Spanis motion picture star, will make h American film debut in Cosm politan Productions' picturizatio of Vicente Blasco Ibanez's "Th Enemies of Women," now in pr duction under the direction Alan Crosland, which featur Lionel Barrymore and Alm Reubens.

Although this is Mlle. Narcita first appearance in an America film, she has won great popu larity in Europe and in Canad as the star in numerous big pr ductions.

Filming Is Well Under Way

The filming of "Midnight," th Syracuse Motion Pictures Com pany's latest production in whic Henry Hull and Mary Thurma are co-starring, is well under wa Hamilton Smith is directing.

Producers' Security Corporatio will handle the releasing arrange ments of "Midnight" as well a all other Syracuse Motion Pic tures Company productions.

American Releasing Finishing Film

Produced by Cardinal Picture Corporation and scheduled fo distribution by American Releas ing, "The House of Solomon" i nearing completion at the Whit man Bennett studios under th direction of Lawrence C. Windo It is a character comedy-dram dealing with every day types.

Will Soon Start on New Film

Following the completion o "The Scarlet Lily," on which worl is now being finished, Katherin MacDonald will begin productio of "Refuge," a story of adven ture, written for the star by Loi Zellner.

Better Than Stage Play

Fritz Leiber, who played oppo site Julia Marlowe in the stag production of "When Knighthoo Was in Flower," declares that th Cosmopolitan picturized versio starring Marion Davies is fa superior to the legitimate effort Mr. Leiber was appearing i Shakespearean repertoire in Mi waukee the same week the pic ture was shown there and too the opportunity to see it. He pro nounced it the greatest motio picture production he ever saw.

On Way East

Edith Roberts, one of the star in John M. Stahl's latest Louis B. Mayer-First National attraction, "The Dangerous Age," has left for New York to play the lead in "Backbone," a Clarence Buddington Kelland story now running in the Saturday Evening Post, which Distinctive Pictures Corporation will produce. It is reported that Edward Sloman will direct the picture.

Will Dramatize Commandments

As a result of the nation-wide contest for an idea for his next motion picture production, Cecil B. DeMille, director general of the Famous Players-Lasky Corporation, has announced through the offices of the company that he will dramatize the Ten Commandments and make of them the biggest picture of his career as a producer.

This decision was reached through a contest, conducted by the Los Angeles Times, in which Mr. DeMille offered one thousand dollars for a single idea, expressed in not more than three hundred words, which would serve as a basis for a picture. At the close of the contest it was announced that he had decided to award eight first prizes of one thousand dollars each, but the nature of the suggestions were kept a secret until Monday.

The scenario for the picture is already being prepared by Jeanie Macpherson, who has adapted all of Mr. DeMille's stories for the screen, and production will commence April first.

First National Has 7 Pictures in Work

Seven producing companies, whose activities cover a scope of territory that ranges from California to Paris, France, are at present working or about to commence work on productions that are scheduled to be released by Associated First National Pictures, Inc.

Under the direction of Henry King, Richard Barthelmess has just completed "Fury" for early release. In the Latin quarter of Paris, Richard Walton Tully is directing atmospheric shots for "Trilby," which will follow "Omar, the Tentmaker," as his contribution to the First National schedule.

Edwin Carewe has begun cutting and assembling his first release for First National, still untitled, which was made around New York City embracing scenes taking in familiar landmarks.

Allen Holubar has just returned to California from Vancouver, B. C., and Montreal, where he selected locations for "The White Frontier," which he will shortly start filming. Katherine MacDonald and her company have just returned to Hollywood from location at Arrowhead Lake, where many scenes were "shot" for the star's next picture, "The Scarlet Lily."

Maurice Tourneur is hunting the San Francisco waterfronts for antique vessels to use in connection with his forthcoming production, "The Isle of Dead Ships."

Frank Lloyd has started for the East, where he will "shoot" prison scenes at Auburn and Sing Sing for a film in which Norma Talmadge will star.

In addition to the features named above, additional units starring Jackie Coogan, and the regular Thomas H. Ince contributions are now being made for the First National schedule.

Live on Train to Film "Go-Getter"

Long Island commuters who got home to cold dinners and wrathful wives several nights this week blamed it on "The Go-Getter," Cosmopolitan's picturization of a Peter B. Kyne story, now being directed by E. H. Griffith. For three days and three nights the members of the company engaged in the making of the picture lived aboard a special train of three cars, chartered from the Long Island branch of the Pennsylvania Railroad, the while "exteriors" for the picture were taken.

In this special train were three motor generating sets which gave an illumination at night that attracted natives of Long Island at every stop from Mineola to Hicksville. During the "shooting" of the scenes the entire company worked three "days" from sunset to sunrise, this particular part of the picture calling for nothing but night scenes. The most spectacular scene filmed was one in which an aeroplane races with an express train. In this scene Cosmopolitan employed the services of Pilot MacMillan, of Curtiss Field.

During the filming of the aeroplane-express train scene, T. Roy Barnes, who plays the lead in the picture, narrowly escaped death twice. In the scene, Barnes, after alighting from the plane, flags the oncoming train. Although the train was approaching at the rate of forty miles an hour, Barnes held to his post in the center of the tracks until the driving locomotive was within fifteen feet of him. In fact, the daring of Barnes so frightened the engineer and Director Griffith, who was in the cab, that both men yelled warning cries to the actor. Two "shots" were taken and each time Barnes waited until the last second before leaving the tracks.

Gives High Praise to Arliss Picture

Characterizing George Arliss as "one of the foremost actors and impersonators of the day," and declaring that the latest Arliss photoplay, a Distinctive Pictures feature released by United Artists' Corporation, "is something way above the average" and "a picture that will appeal to everybody," the editor of the Savannah Press wrote a lengthy editorial on Mr. Arliss and his picture on the occasion of the engagement at the Arcadia Theatre, Savannah.

"The very elements which make the motion picture a potent power for entertainment, education, moral influence and general usefulness carry to those who control it an exactly measurable responsibility," says the editorial, the writer of which formerly occupied a high position in the United States diplomatic service. "Some of the pictures are open to criticism. Primarily a source of entertainment and amusement, some of them degenerate, and some of the more prominent screen stars have been identified in tragedies and scandals which have reflected no credit upon the moving picture industry.

"So many people attend moving pictures and the influence of this form of entertainment is so great that this must be our excuse for speaking of the delightful representation of George Arliss at the Arcadia Theatre. Arliss is one of the foremost actors and impersonators of the day. Everything that he is identified with on the screen or stage is clean and wholesome. So the beautiful representation of 'The Man Who Played God' this week left an impression.

"We realize that the motion picture producers are not asked to preach sermons, but this film of Arliss' is something way above the average show of the kind. If it is necessary to give different types of pictures for the various types of tastes and interests here is one that will appeal to everybody, and its effect is distinctly uplifting. It is an earnest of better service by motion picture producers. If the producers progress on this line their effort will lead to an accompishment that will mean the largest possible usefulness."

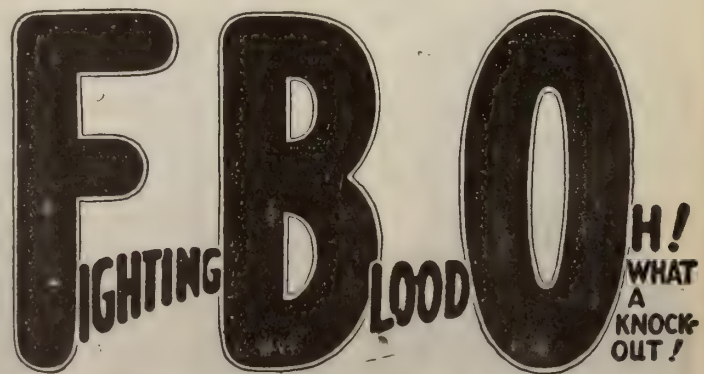
Ray Working on February Release

Charles Ray in the guise of a lover of perfervid and stormy emotion—it doesn't seem quite natural. But that is what is promised in his latest photoplay production and his second picture for United Artists' Corporation release, "The Girl I Loved," now in the editing and titling process for release next February.

Heretofore the romances in Mr. Ray's pictures have composed a rather jocular background with stress placed on the humorous details of the story. In "The Girl I Loved," the star, it is said, will put to blush all claimants for the title of supreme swain of the screen.

"The Girl I Loved" has a historical interest because its principals are real people and its story its real biography. The film draws from practical obscurity the personal romance of James Whitcomb Riley in youth (which character Ray portrays) and the young miss of whom he wrote in the poem of the same title as the picture.

While the picture version is largely of serious and impassioned drama, the lighter side of life in the Indiana of 1860, the period in which the events took place, and the picturesque character of the life of that time are shown in a way that gives the picture variety and presents Charles Ray in one of those portrayals of mischievous boyhood which have earned for him a world-wide popularity.



5—F. B. O. is primed to GO THE LIMIT with "FIGHTING BLOOD." A national advertising and exploitation campaign in Collier's Magazine will start the ballyhoo—a ballyhoo that will DRAG MEN, WOMEN AND CHILDREN TO YOUR BOX OFFICE! Combine this with the fact that Witwer's stories are running in Collier's RIGHT NOW and you will have a better idea of the box office potentialities of these great comedy attractions! Produced and distributed by F. B. O.

Delivers Films by Aeroplane

Fox Film Corporation, Ltd., of Australasia, has launched a unique exploitation campaign by which its pictures, specials as well as short subjects, will be distributed to exhibitors throughout the Commonwealth by aeroplane carriers.

Captain Tracey and Lieut. Butler, of the Australian Aircraft Forces, two airmen who particularly distinguished themselves in France during the World War, have been engaged to distribute Fox productions and conduct a special advertising campaign in New South Wales in the interests of the exhibitors.

The two aviators began their exploitation flight during the Fox Anniversary Week, September 10 to 16, leaving Sydney in their Avro planes on a special three weeks' tour of the towns of New South Wales. The new campaign has met with an enthusiastic reception on the part of Australian exhibitors, who are, Fox says, guaranteed bigger and better box-office returns than ever experienced in the history of motion pictures in Australasia.

Lincoln Will Have Lead in Arrow Film

E. K. Lincoln, who recently completed work in the leading role in "The Woman in Chains," for Amalgamated Pictures, Inc., has been signed by Martin Heyl to play the lead in "The Little Red School House," for Arrow release. Mr. Lincoln, who played opposite Martha Mansfield in "The Woman in Chains," will have the same capable actress with him in this newest Arrow offering, which is now in process of production at the Tilford Cinema Studios in West 44th Street, New York. John G. Adolphi is directing.

Among Mr. Lincoln's recent productions are "The Light in the Dark," with Hope Hampton and "Women Men Marry," directed by Edward Dillon, with Florence Dixon in the leading feminine role. "The Little Red School House" has a notable cast, including, besides Miss Mansfield, such well known artists as Edmund Breese, Rose Coghlan and Sheldon Lewis, has already been gathered together. Arrow officials says that "The Little Red School House" will be elaborately produced.

Mr. Lincoln will be seen in the role of a young schoolmaster, and it is said, that the part calls for the full display of the dramatic talents which have won him his large following. It is expected that "The Little Red School House" will be ready for release early in January.

Tourneur to Direct Four for M. C. Levee

Maurice Tourneur has contracted with M. C. Levee, president of United studios, for a series of four pictures to be released through First National. Work on the first of these, Crittenden Marriott's novel, "The Isle of Dead Ships" has already been started.

Accompanied by a technical staff of thirty, Mr. Tourneur has begun construction of a fleet of ships that will duplicate nautical history of more than a century ago.

"The Isle of Dead Ships" is, it is said, a novel that affords abundant scope for the spectacular play and sensational shots for which Mr. Tourneur has built up a reputation.

Casting is to be begun shortly and within another week it is expected that the full list of players can be announced.

In Cosmopolitan Film

Helen Lee Worthing, of the Ziegfeld "Follies" and pronounced by artists as one of America's most beautiful women, is appearing in Cosmopolitan picturization of Vicente Blasco Ibanez's "The Enemies of Women."

To Work in Baltimore

The Cosmopolitan Company making "The Go-Getter," by Peter B. Kyne, left for Baltimore this week to work on exteriors of the picture. T. Roy Barnes and Seena Owen are featured in the cast, which also includes William Norris, Tom Lewis, Frederick Santley, John Carr, William J. Sorelle and Jane Jennings.

Built Town to Film Metro-SL Picture

An indication of the large scale on which the photoplay "Quincy Adams Sawyer" was produced, is contained in the information just made public by Metro Pictures Corporation, distributors of this Metro-SL (Sawyer-Lubin) Special production.

In order to represent faithfully the locale of the story, a typical New England town was erected at the Metro studios in Hollywood; to portray its famous people, fourteen players were chosen, each of whom has an established reputation as an expert character delineator; and for the actual translation to the screen of the novel, of which more than 1,000,000 copies have been sold, an exceptionally well suited director was engaged to follow a scenario prepared by a craftsman skilled in the art of adaptation.

In Clarence G. Badger, director of established skill, the suitable director was found.

Bernard McConville, who has to his credit many of the leading screen successes of the past few years, was chosen to do the adaptation. His most recent accomplishment was the screen version of Mark Twain's delightful story, "A Connecticut Yankee in King Arthur's Court," one of the most notable successes of recent sessions.

Among the noted actors in the cast are Blanche Sweet, Lon Chaney, Barbara La Marr, John Bowers and Louise Fazenda.

"Old Spain" Shows Popular Spanish King

Kings are notoriously camera shy. Although it is not denied that they have their petty vanities; in fact some monarchs would never go down in history if it were not for this failing—their "royal nibs" don't relish having their "mug" shot by the ubiquitous camera hound and flashed all over the world for the delectation of the "common" people.

King Alfonso of Spain, however, is a regular fellow and is as much at home at a bull fight, tennis match or athletic meet as he is at a pink tea. Alfonso has even gone into the movies. Not as an actor, however. He will be seen in one of the current Fox Educational Entertainments called "Old Spain," according to announcement by William Fox.

"Old Spain" is a camera jaunt through the most interesting spots of this picturesque country, showing the beautiful Spanish Senoritas, ancient and historic cities, famous watering places and other points of Southern Europe well known to the American tourists. "Old Spain" is pronounced one of the most interesting of the first twelve Fox Educational Entertainments.

Has Prominent Role

William Norris, whose portrayal of the role of King Louis XII of France in "When Knighthood Was in Flower" has been pronounced a triumph in characterization, is playing one of the leading parts in Cosmopolitan's "The Go-Getter," by Peter B. Kyne, now in production under the direction of E. H. Griffith. T. Roy Barnes and Seena Owen are featured in the picture.

A Scene from Arrow Film Corporation's latest feature, "Night Life in Hollywood," starring a galaxy of popular players.

EDITH ROBERTS
Who will star in "Backbone," to be made by Distinctive Pictures Corp. from Clarence Buddington Kelland's novel.

W. Ray Johnston Starts On Trip

W. Ray Johnston, vice president of Arrow Film Corporation, left New York last week for a flying trip to Pittsburgh and Philadelphia. While he is away it is expected that he will go into conference with various executives in the above-named territory who are handling the Arrow product.

In a wire received at the home office of Arrow Film Corporation from Mr. Johnston, he said, in part, that economic conditions in the territories visited, so far as he was able to determine, were excellent and showed every promise of a brilliant year ahead.

"Java Head" Nearly Completed

With the end of George Melford's production for Paramount, "Java Head," approaching at the Long Island studio, some of the leading members of the cast are already taking leave of the fellow members of the cast to return to the West Coast where they have been cast for future pictures. Others will begin shortly to arrive here from California to take their places as members of casts of pictures soon to be filmed in the East, including Mr. Melford's next.

Innovations Made at Mark Strand

Edward L. Hyman, managing director of the Brooklyn Mark Strand Theatre, made several innovations during the run of Hope Hampton's "The Light in the Dark," and in addition to introducing a new idea in overture presentation, in which he used the Mark Strand Ballet Corps to interpret a collection of melodies by Schubert, made a symposium of Neapolitan songs and dancers to adhere to the medieval spirit of the picture.

Paramount Convention Opens in Los Angeles

One of the biggest receptions accorded the delegates to any convention ever held in Los Angeles marked the arrival in the West Coast metropolis Monday of the special train bearing the Eastern contingent for the Paramount sales convention.

Mayor George E. Cryer, of Los Angeles, and delegations from both the Los Angeles and Hollywood chambers of commerce whose efforts made possible the holding of the big meeting at the Western film capital, and officially welcomed Adolph Zukor, Jesse L. Lasky, S. R. Kent and the rest of the visitors.

At the train also were a large number of Paramount stars, directors and leading players, including Gloria Swanson, Agnes Ayres, Sam Wood, Lewis Stone, Walter Hiers, Antonio Moreno and others. A blare of lively music from the Los Angeles American Legion band greeted the visitors as they stepped off the train and made their way to the waiting automobiles through a shower of ripe California oranges thrown by Maude Wayne, pretty Paramount actress, from a float built to represent a huge orange.

Over one hundred automobiles formed in line and headed by the band the visitors proceeded to the Paramount exchange at 924 South Olive St., where Messrs. Zukor, Lasky, Kent and Herman Wobber, West Coast district manager, reviewed the passing machines which carried the delegates and scores of Southern California exhibitors who had gathered to welcome Mr. Zukor and his associates.

The business sessions of the convention started according to schedule on Tuesday morning at the Hotel Ambassador, with S. R. Kent, general manager of distribution, presiding. On Tuesday evening the big social feature of the convention was held at the Lasky studio when hundreds of actors and studio production executives joined in honoring the visitors at a banquet held in the prehistoric forest setting for Cecil B. DeMille's current production, "Adam's Rib."

Cecil B. DeMille, director-general of the company, acted as toastmaster, and in opening the postprandial formalities he expressed his recognition of the importance of this, the first Pacific Coast meeting of the distribution department of the company.

"The thing that this convention augurs," said Mr. DeMille, "is a closer co-operation between the men who make pictures and those who sell them. And this co-operation will bring closer contact with the public which is really the big goal of all of us. Our greatest duty is to serve the public with the highest grade of entertainment possible, and meetings such as this are certain to bring that duty closer to perfect fulfillment."

The Eastern delegation was given a great send-off at the Grand Central station in New York when the special train left Thursday afternoon. Shortly before 5 o'clock a big surprise was sprung when a band composed of members of the Rialto and Rivoli orchestras, followed by fifty of the two theatres' ushers in uniform, marched into the big concourse where the departing delegates had gathered. As the party filed through the gates to the train shed a flood of arc lights was turned on and motion pictures of entire party was taken. These pictures were shown the same night at the Rialto and Rivoli Theatres.

A three-hour stop at Chicago enabled the delegation to visit Jones, Linick & Schaefer's new McVicker's Theatre. The next day at Kansas City Mayor Frank Cromwell, heading a big delegation from the local chamber of commerce, met the train and officially extended an invitation to hold the next convention in Kansas City.

Tickets Sell Fast for Goldwyn Dance

The Goldwyn dance, scheduled for Friday night, December 15, on the Roof Garden of the Astor Hotel, is going to be one of the biggest film events of the season. preparations for the big event and Goldwyn employees are putting all kinds of energy and pep into the preparations for the big event and they intend to make it something long to be remembered.

More than a thousand tickets for the dance have already been disposed of and the ticket committee is continuing its efforts without let-up.

Douglas Fairbanks, Mary Pickford, Will Rogers, Alice Brady, James Kirkwood, Macklin Arbuckle, Pauline Frederick, Glenn Hunter, George Fawcett, Rodolf Valentino, Mme. Nazimova, Madge Kennedy, Richard Barthelmess, Marion Davies, Alice Calhoun, Earle Williams, Corinne Griffith, Mary Hay, John Gilbert, Dorothy and Lillian Gish, and scores of other noted screen stars who expect to be in New York at the time of the dance have indicated their intention to attend.

Jerome H. Remick, the music publisher, has agreed to furnish a ten-piece jazz orchestra to discourse music for the dance.

"Hearts Aflame" to Metro

Reginald Barker's first production under the Louis B. Mayer banner, "Hearts Aflame" for which there has been spirited bidding in New York, has been secured by the Metro Corporation. This became known on Thursday.

Mayer's productions have heretofore been released through First National, the latest, "The Dangerous Age," a John Stahl production, being just about to start its release course.

Goldwyn Adds Noted Players to Cast

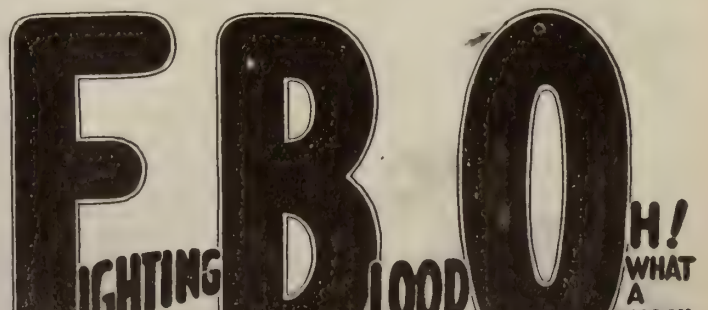
Goldwyn has added two more noted players to the cast for the new Rupert Hughes picture, "Souls for Sale," in the persons of Barbara La Marr and Mae Busch. Miss La Marr has recently scored two decisive hits in Rex Ingraham productions, "The Prisoner of Zenda" and "Trifling Women," while Mae Busch has just finished acting the leading feminine role in Goldwyn's production of "The Christian."

"Knighthood" Breaks Record

"When Knighthood Was in Flower," the wonderful Cosmopolitan film starring Marion Davies, broke all known records in Milwaukee for motion picture attendance on its first two days' showing at the Garden Theatre here. The production had been so widely heralded as an historic classic that students of Marquette University were assigned to write essays on it.

Ham Succeeds Hodge

W. W. Ham has been appointed director of publicity at the Vitagraph offices, succeeding C. F. Hodge, resigned.



6—Smash comedy—romance—action—packing all the crash and tingle of a Jack Dempsey knockout! Every one a roaring circus of laughs and thrills! Prize ring climaxes hot enough to knock 'em out of their seats—love scenes big enough to squeeze their hearts—everything big and fine and wholesome—everything the wizardry of Witwer has created—poured and jammed into these amazing thunderbolts of entertainment that are coming to you out of the pages of Collier's National Magazine as rapidly as efficient production will bring them to you! WATCH FOR THEM! WAIT FOR THEM! COMMUNICATE RIGHT NOW WITH YOUR NEAREST F. B. O. EXCHANGE OR GET LOST IN THE SHUFFLE! Produced and distributed by F. B. O.

Unique Exploitation on "East Is West"

One of the most unusual contests ever staged was run in connection with motion picture exploitation, for the showing of First National's "East Is West" at the Regent Theatre, Paterson, N. J. Seventy-three pretty winkers, ranging in age from three to forty, winked twice before the Paterson News' special photographers, one a still photographer and the other a motion picture cameraman.

Seventy-three winkers, bold or blushing, had their picture reproduced in the News with the result that the Regent was tied up with 417 inches of free publicity space during the first six days that the contest was on. The same winkers were screened at the Regent Theatre, where crowded audiences cast their votes.

The idea started with a determination to find the prettiest winker in Paterson; and the News sponsored the contest. For seven days it carried a first page caption: "Wink and Win," and every day a front page story and photographs. Every day its motor truck, bearing its photographers, toured the streets with signs announcing its search for "Paterson's Prettiest Winkers," announcing at the same time that the champion winker of the world was Constance Talmadge, who is appearing in "East Is West" at the Regent.

Included in the visits made by this portable studio to discover winkers were: the high school, the court house, the city hall and banks and mills.

Voting was done on ballots provided by the News and deposited in a box placed in the theatre lobby. All voting was done during the run of "East Is West." The special "Winkers" reel was exposed Saturday, delivered Sunday afternoon, assembled Sunday night and shown for the first time at Monday's matinee. Opening with a shot of the city, it went through a scholastic exercise of winks from 73 people with a slow motion picture camera finishing the reel to show what the wink did to Paterson.

First National Has Thanksgiving Spirit

What of Thanksgiving for motion pictures in 1922? Have producers, stars and exhibitors cause for rejoicing. The past has written its own story. Is the future encouraging?

Answers to these questions have been obtained from officials, producers, exhibitors and stars affiliated with Associated First National Pictures, Inc. They breathe the spirit of the motion picture industry—lusty youth, eternal hope, the will to work and a just pride in tasks performed.

Here are the Thanksgiving messages from First National officials: R. A. Rowland, general manager: "We will eat our turkey this year with the knowledge that better times are here, better times are coming. Conditions are on the steady upgrade. We should view the matter that way and work with that conviction, rather than in a sort of childish faith that there is going to be a prosperity miracle. While this year finds us on the steady upgrade, next year will find us planted firmly at the top."

H. O. Schwalbe, chairman of the executive committee and secretary-treasurer: "Thanksgiving day, 1922, finds the industry working toward the accomplishment of better things."

Robert Lieber, president: "The industry should be thankful this year because some of the greatest pictures in its history are being produced; because people are demanding the best in the way of production, and in seeing their demands fulfilled are becoming strong friends, as well as patrons of the screen. We are entering an era in pictures in which there is a better understanding between all elements in the industry—the era of co-operation.

F. B. O. Catalogue

The advertising department of the Film Booking Offices of America has issued an attractive twenty page catalogue and booking guide which lists all its releases and gives a brief description of each. Exhibitors are offered a 10 per cent. discount for cash on any group of pictures booked therefrom.

To Show in London

"Douglas Fairbanks in 'Robin Hood'" will be presented in London under the direction of Charles B. Cochran, one of the foremost theatrical managers of Great Britain, shortly before Christmas.

Fox Specials Take Country by Storm

The success attained by the Fox series of special productions which have already been released on the program for 1922-23, is attested by the numerous fan letters which have been coming into the general offices of the corporation in New York and by the reports from exhibitors who have exhibited the pictures.

"The Fast Mail," the Lincoln J. Carter melodrama which was the first of the series, has received the unlimited praise of critics throughout the country and has already been shown in many of the large key cities. Exhibitors have been almost unanimous in their acclaim of the production as the best box-office attraction in many seasons.

"Silver Wings," which was released on August 27 after a long summer run at the Lyric Theatre, New York, continues to receive the favor of fans all over the nation. Trade paper publication of box-office reports of the film prove it to be above the average. As one exhibitor in the Middle West put it, "this feature is one of the finest shown on my screen and pleased everyone."

Similar praise has been accorded "Monte Cristo," the screen version of Alexandre Dumas' immortal classic. After a long engagement at the Forty-fourth Street Theatre, New York, the photoplay was released for general distribution only to be heralded as the best piece of work resulting from the adaptation of a famous novel. All houses have expressed their gratification of the turnstile results, which the work of Emmett J. Flynn, the director, has brought.

Universal Lists Its December Release

Universal's December schedule of releases includes pictures by such popular stars as Frank Mayo, Herbert Rawlinson, Gladys Walton, Colleen Moore and Cullen Landis. They were made by Universal's leading directors.

The first to be released will be "The Altar Stairs," a strong photo-drama starring Frank Mayo. It is adapted from a story by G. B. Lancaster and was directed by Lambert Hillyer. The picture will be released December 4.

The Universal release for December 11 will be a special cast feature directed by Emile Chautard from a novel by Mary Lerner. It is called "Forsaking All Others." Colleen Moore and Cullen Landis are featured.

"One Wonderful Night," Herbert Rawlinson's December picture, will be released December 18. It is from the popular novel by Louis Tracey. Stuart Paton directed. Lillian Rich is the leading woman.

The three foregoing pictures form the last three releases in the Prosperity Nine, Universal's second group of nine pictures for the 1922-1923 season. The first group, released in August, September and October, is known as the Winning Nine.

"A Dangerous Game," the final December release, and which will go to the screen on Christmas Day, is the first of a new group of nine.

Business of Getting a Goat's Goat

November 17, 1922.

Mr. Robert E. Welsh, Editor.
Moving Picture World,
516 Fifth Ave., City.

Dear Bob:

Swiping Danny's stuff. Congrats. On your editorial. About. An Editor's troubles. S'tough. As I have every reason to know. To be heckled. All the time. By pestiferous press agents.

But Bob. When we worked together. On the News. Before I became an Editor-Goat. Like you were. And are. You were a Smooth Egg. In passing the buck. And killing the kicks.

And then. When you left me as "Alibier." And joined Gunning. You made life miserable. For us editors. By grabbing space. To the limit. Remember?

Still. Even though I. Am now a publicist. And not an editor. Nevertheless I retain. My sympathy for the editors. And I don't kick much. Or ask for over-much space. For maybe sometime. If I again was an editor. I might fear. That someone. Would write me a letter. Like this. And rem'nd me of "space hogging." Like I'm reminding you. And I'd blush. At my turn-about-face.

And anyhow. Though the editorial was good. I think. You wrote it. Because you had nothing else. To write about. For as I said before. You're always smooth. In killing press agent kicks.

I am not. A publicity seeker. So I don't ask. That you use this.

But when you do. Please mention Murray W. Garsson. Who you know. Has. The biggest picture of the year. In "Success." Which is nearly completed. And another. In "Way Down South." Now in the making.

Retiringly yours,
George D. Gould.
MURRAY W. GARSSON, INC.,
523 5th Ave., City.

Fox Educational Entertainments Off to Flying Start; Second Series Ready

Novel Short Features Win Public Approval; Latest Productions Universal in Appeal

By HERBERT HANCOCK

The stamp of public approval has been put to Fox Educational entertainments, the latest contribution of William Fox to the progress of the screen.

Immediately after the first series of six Fox Educational Entertainments were released, the American theatre audience was quick to appreciate the novelty amusement value and valuable knowledge contained in them, if the hundreds of reports received from leading exhibitors, noted educators and heads of public institutions throughout America can be taken as a criterion.

That Fox Educational Entertainments have fulfilled every promise made for them, has been proved beyond doubt. Exhibitors and theatre owners are virtually unanimous in commending their quality, not only from a standpoint of amusement value, but as a medium through which the theatre can make friends with the best people of the community who previously have been more or less opposed to the motion picture theatre. They not only have pleased the regular patrons of the picture theatre, but also have proved a big factor in building a new and greater patronage, creating a following among a class of people who heretofore have only occasionally attended the theatre. Audiences everywhere were quick to appreciate the novelty of the reels. In New York first, then quickly following in Chicago and Detroit, the leading theatres benefited by the ready acceptances that Fox Educational Entertainments found with their patrons. "Old Spain," the first of the initial series to be released, brings to the American screen the unaccustomed scenes of a country whose grandeur and glamour have been glowingly described in books for centuries.

They need no longer be mind pictures, for they are actual happenings, vivid, pulsing with life. The film shows their reality, their form and color. Cities that were built a thousand years ago still exist, and the people living in them now seem to retain many customs of their ancestors. But new ideas will creep in. Many Spanish beauties prove that although woman's charm may be old as Eve, it is still as new and fresh as tomorrow's bonquet of roses for the leading lady of a musical comedy. The prize winner of the national beauty contest clinches the proof with her smile. "Old Spain" is a full reel in length.

If you are interested in ducks, particularly for your Thanksgiving or Christmas dinner, "Pekin Ducks" will make a timely topic. This half-reel shows a duck farm and the methods of raising the fowl. Everybody wants to know how other people live. A swift sketch is "Unter den Linden" in Berlin and on through the places of the city that have been mentioned innumerable times by world travelers. On further to Monte Carlo, where many fortunes have been lost, but very few have been gained. The tinsel splendor of the pleasure resort reminds one of the kings of Europe who placed their countries and their peoples in pawn for the satisfaction of outward show. All the money ever won at Monte Carlo could not pay the cost of lives and nations destroyed to gratify the vainglory of an emperor who loved pompous display.

HITTING THE HIGH SPOTS IN THE ALPS, FROM "BITS OF EUROPE," FOX EDUCATIONAL ENTERTAINMENT.

While we muse on the crimes of kings, the camera lens brings Venice into focus. Here motley gondolas are poled along winding canals. Being the only means of transportation in the city, they are aptly termed "the floating taxicabs of Venice." The scene changes to Versallies, where French monarchs held court, where nobility danced and royalty paid the utmost penalty for their extravagances. The beauty of the Versailles gardens is world famous. This former playground of the crested families of France contains fifty-one fountains of extremely artistic design. Their splendor makes this screen creation a distinctly attractive novelty, which rises to a climax with a pulse-beating climb up the Alps.

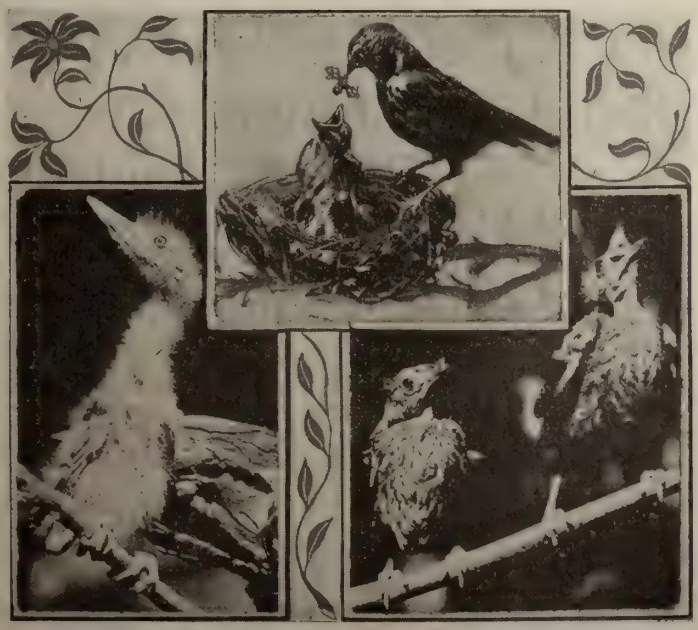
"Camphor" is a half-reel describing the manufacture of camphor from a tree found very extensively on the island of Formosa in the China Sea. The cameraman who made the film risked his life among a savage tribe of headhunters, and his camp was protected by a high tension electric wire that carried alternating current.

"Bird Life" is a reel showing various feathered creatures in their natural surroundings. They were filmed as they built nests and fed their young. Because of the instinct to protect themselves and their offspring, it was necessary to build blinds from which to operate the camera. Several attempts to photograph birds were fruitless, due to their wariness. This reel includes the official film of the National Audubon Societies, photographed by Herbert K. Job, a noted bird authority. Any exhibitor who plays this reel can get the co-operation of the local society in his community by telling the organization head about the official film. This subject also contains a scene wherein a professor of the University of Washington hangs perilously off the edge of a cliff to gather rare specimens of eggs.

The last of the set is a reel entitled, "The Runaway Dog." It has all the action of a dramatic feature. The actors in this reel are a mother dog and two puppies, a mother cat and her kittens and a hen and her chicks. The unusual part of this miniature photodrama is that no human beings appear in the picture. After seeing this screen offering an exhibitor won't be satisfied until he plays it. Then his patrons will be satisfied when they see it.

Although "The Runaway Dog" has no people in its cast, it will probably hold the spectator's interest as closely as any dramatic subject. The director used painstaking care to make the characters go through their parts naturally. Nowhere is the effort of human beings allowed to creep through to spoil the realism of the story.

Fox Educational Entertainments will be released once a week in lengths that will run from 350 to 1,000 feet, and according to officials of Fox Film Corporation each one of them will be a separate and distinct subject without any attempt at "padding" in order to reach a definite length. That their length will be based entirely upon the requirements of the subject, is evidenced by the fact that no definite footage has been scheduled for any subject each one consumed whatever footage was actually required for presenting the subject in the most interesting and instructive manner.



SCENES FROM "BIRD LIFE," FOX EDUCATIONAL ENTERTAINMENT.

Fox News Establishes Foreign Bureau: Places Cameramen Throughout Europe

Fox Representative Scores Getting Pictures of Mustapha Kemal, Turkish Dictator

The Fox News forces cover pictorial subjects in all parts of the world. Now in its fourth year, Fox News is getting better and more powerful with each succeeding release. As an indication of what is being done by the Fox organization to give the exhibitors of America the very latest in news reel material it has been announced that Fox News has established a foreign department which will devote its entire time to obtaining pictures of news events of international interest in all parts of the world outside of the United States.

With cameramen in Europe, in the Orient, in Africa and in South America, it is conceded that this organization is among the best of its kinds in the industry today. Starting with a comprehensive plan of action, the co-operation of the workers of every department and a staff of 1,008 cameramen in the field, Fox News has steadily increased its service until at the present time it controls a large number of the best cameramen of the world. Practically every city in America of more than 25,000 population is represented by a Fox cameraman, seventy-eight having been added during the past year.

The cameramen of the New York staff often are sent to other countries to film events and novel features of particular interest to the American public. Free lance cameramen in all parts of the world carry Fox News credentials and they are pledged to send to this news reel at least one subject each week.

Approximately 60,000 feet of negative are submitted each week from which the Fox News editorial forces select the two news reels. Only negatives of subjects of national interest and of exceptional quality are accepted. Every important point in the world is covered by Fox News. With the addition of the foreign desk, the points in all the other parts of the globe will be covered to better advantage. For this purpose, John Parkerson, editor of Fox News in Paris, has been called to America for conference and will bring with him Frederick Fesneau, who has been covering the Far East and the Turko-Grecian War.

FOX NEWS EDITORIAL STAFF

Standing, left to right—George Casey, secretary; William Loweree, assistant cutter; George H. K. Mitford, Canadian News Editor; James Sinclair, librarian; Ben Loweree, head cutter; M. H. Becerra, Spanish and Portuguese editor. Sitting, left to right—George H. Fleming, title editor; Phil R. Shorey, news editor; Don Hancock, director-in-chief; Gordon Stiles, foreign editor; William A. White, associate news editor; Helen Fox and Tess Green, stenographers.

Fesneau has just scored what probably is the biggest "scoop" of the year in obtaining pictures of Mustapha Kemal and his staff at the Turkish Dictator's headquarters at Brousse, Asia Minor. This is the first time Kemal has been photographed since the uprising, and the fact that Fesneau obtained the pictures for Fox News is just another indication of the initiative of this organization. Many cameramen who have been in the Far East for months have been attempting to get pictures of the Turkish Dictator, without avail.

Kemal consistently refused to be photographed and all regular avenues of approach were closed. But Fesneau finally managed to get the pictures. How he did it is a story of exceptional interest. First of all he packed his outfit in a new trunk, on the outside of which he lettered the name of Kemal and his official address. Thus fortified, he made an impressive arrival by motor to the wharf in Mudania, the port of Brousse. With his various official looking papers he demanded to be taken at once to the Turkish chieftain. After convincing all those attached to the headquarters that he was on an official mission, he finally was taken before Kemal to whom he explained frankly what he wanted. His nerve and persistence finally resulted in Kemal and his staff adjourning to the gardens where several hundred feet of film were made of both the dictator and all of his aids; and that is why the new issue of Fox News is showing exclusive pictures of the Turkish leader whose activities are being heralded in the headlines of the newspapers throughout the world.

During the past six weeks Fox News obtained exclusive service of cameramen in Kovno, Lithuania, Prague, Czecho-Slovakia, Bucharest, Roumania, Stettin, Germany; Breslau, Silesia; Caracas, S. A.; Edinburg, Scotland; Helingsfors, Finland.

Arrangements for the placing of other cameramen throughout the country are now pending.

Monte Carlo Shown in Fox Educational

Innumerable stories concerning fortunes won and lost have come from "Monte Carlo," the "playground of Europe."

The town of Monte Carlo, in Monaco, is built on high cliffs overlooking the Mediterranean, and although Monaco is the smallest principality in Europe it also is the most picturesque. People from all parts of the world swarm there year after year to gamble with the fickle wheel of chance, but the natives of Monaco, themselves, are forbidden to gamble in the casino.

On the Monaco headland the Phoenicians built a temple to Heracles, who was worshipped by the Greeks under a name from which Monaco was derived. Laterday tourists, however, worship only the god of chance, and the daily exchange of gold is the largest of any place of its kind in the world. Thus does modern wealth bow to the ancient gods of mythology.

But the incomparable scenery, the steep mountain heights, the winding roads, and the gorgeous view of the sea, combine with the lure of the gambling casino in attracting the idle rich from all parts of the world.

American lovers of motion pictures have many times seen the gambling casino, in replica, but never before has the actual casino been photographed, according to all information available.

In "Bits of Europe," the latest William Fox Educational Entertainment, a number of exceedingly interesting views of Monte Carlo are shown, in addition to numerous other points of interest throughout the Old Country.

Bird Life Shown in Fox Picture

"Bird Life" one of the new Fox Educational Entertainments, is a reel showing various feathered creatures in their natural surroundings. They were filmed as they built nests and fed their young. Because of the instinct to protect themselves and their offspring, it was necessary to build blinds from which to operate the camera. Several attempts to photograph birds were fruitless due to their wariness.

This subject includes the official film of the National Audubon Societies, photographed by Herbert K. Job, a noted bird authority. Any exhibitor who plays this reel can get the co-operation of the local society in his community by telling the organization head about the official film. This subject also contains a scene wherein a professor of the University of Washington hangs perilously off the edge of a cliff to gather rare specimens of eggs.

The last of the second series of Fox Educational Entertainments is a reel entitled "The Runaway Dog." It has all the action of a dramatic feature. The actors in this subject are a mother dog and two puppies, a mother cat and her kittens and a hen and her chicks. The unusual part of this miniature photodrama is that no human beings appear in the picture. Few short subjects have been released which contain the wealth of human interest, pictorial beauty and entertainment value of "The Runaway Dog."

Have You Read the Fox Insert Elsewhere in This Issue?

In the Independent Field

By ROGER FERRI

Newsy Bits

Fred Jacks and Frank Fay have opened a new exchange in Dallas, Tex., for the purpose of handling Arrow product.

John J. Parent, formerly owner of the Pastime Theatre, Chicago, is now associated with the Reelcraft Film Exchange of that city.

The Mid-West Productions Corporation of St. Louis will place $60,000 of its stock on the open market, according to a dispatch from that city.

R. C. Cropper, formerly with Reelcraft and Johnson & Hopkins, is authority for a statement he is forming a new distributing firm known as the Noren Pictures, Inc. "Just a Mother" is said to be the first release.

Last week, in an item that appeared in this department, reference was made to the Richard Talmadge western series. This series is produced by Phil Goldstone, and none of the pictures are or will be westerns. They are straights, with Dick Talmadge playing American roles.

Will Nigh's "Notoriety," distributed by L. Lawrence Weber and Bobby North, will be shown to members of the Theatre Owners Chamber of Commerce in New York next Tuesday afternoon at Hotel Astor.

The first trade showing held under the auspices of Principal Pictures Corporation was held last Friday, when the first release, "The World's a Stage," with Dorothy Phillips, based on the Elinor Glyn story. The second picture, "Chicago Sal," with Alice Lake and Milton Sills, an Irving Cummings picture, will be shown next week.

The "movie ball," promoted by some gentleman whom the exhibitors and exchangemen in Boston said was unknown, flivved. Independent exchangemen in the Hub City having refused to participate in the event, which the Mayor was asked to stop.

Richard Kipling left New York last week on a tour of the Middlewestern cities. He will visit Minneapolis, Chicago, Milwaukee, Cleveland and Detroit.

A. E. Huebsch of the Trans-Ocean Film Company arrived in New York from Berlin this week, bringing with him a print of "The Earl of Essex." He is making David P. Howell's office his New York headquarters.

Nathan Hirsch announced this week that he had made plans to extensively exploit his latest Maciste picture, "The Unconquered," in the metropolitan territory.

The current week-end will see many independent producers, distributors, exchangemen, directors and players leaving New York for New Haven to attend the annual Yale-Harvard football game there Saturday, Nov. 25. Many of them are motoring to New Haven.

Charles Seelye, who formerly took care of Arrow's New York exchange, is going into the independent distribution for himself. He is in New England taking care of the advance exploitation on a new picture he will handle.

On Friday evening, Nov. 17, the National Board of Review sponsored a special showing under the auspices of the Committee on Exceptional Photoplays of the Preferred Picture, "Shadows," starring Lon Chaney. Fourteen hundred persons attended.

The Week in Review

WHY distributors of mediocre product should insist on placing $100,000 valuations on productions they know are worth less than half that amount and for which they paid not a cent, assuming the distribution privileges on a percentage arrangement, is more than this writer can understand. The independent market today is healthier and wealthier than it ever was. The "flyers" are starving their way out of the business for the want of productions, because distributors of good product will have nothing to do with them.

MOVING PICTURE WORLD, unlike several other trade journals, believes in the motion picture industry as a whole. It is non-partisan and when it has anything at all to say about any individual or concern or picture it will say it in printer's ink and not in so-called "confidential letters." We are proud of the progress made by independents and we will continue serving and co-operating with them to the very best of our ability. And we refuse to be a party to any under-handed "confidential" tactics, such as sending out letters containing information that papers that are sending them out have neither the inclination nor confidence to publish them where they can be read by everybody.

THIS department never has and never will pursue a "two-faced" policy. When we don't agree with certain things we'll register that disagreement in this department. We have our cards on the table—and they are turned face up, so that the entire industry can read them. We do not believe in playing the independent's friend when facing him and stabbing him in the back when he isn't looking through the medium of stupid and worthless "confidential letters."

THERE is nothing "confidential" in this business. No more than in any other line of endeavor. A picture is either good or it isn't. The reviewer in batting out a review on any one picture is merely registering his own personal opinion on that picture. There isn't anybody in this business who can definitely fix in advance the audience status of any picture. When we say that we believe a certain picture to be an audience picture we are merely recording our own personal opinion—that's all. We're not "kidding" ourselves that it is more than that. If you have confidence in our judgment you will weigh our opinion accordingly; if you haven't that is your own privilege.

BUT there is one thought that you can sink in your bonnet so that you will never lose it: Whenever we have anything to say we'll say it in this department. And we'll not resort to "confidential letter" writing. Our criticism is aimed to be of the constructive sort. We believe in the old adage "live and let live." And we want it strictly understood that while our business is at times referred to as the "screen industry," we're not hiding behind any screen. So don't ever look for "confidential letters" from this department.

WITHIN the period starting December 4 and ending February 9 something like eleven independent productions will be shown at the first run Broadway houses. And the houses have not been bought either. The showings will be held on a strictly percentage arrangement with the house guaranteed its "nut." And that is only fair with Broadway pavilions which have the best there is at their disposal.

INDEPENDENT exchangemen and exhibitors are urged to keep their eye on the "short subject and serial" section. This department is devoted to short stuff and it will be to their advantage to keep in touch with it, for it's the best in the business.

SPEAKING of departments we can't refrain from directing the attention of our readers to Enes Sargent's exploitation section. We consider the department the best being published in any trade paper and we would no more think of closing the week without reading every line of it than we would of forgetting to call for our salary envelope. And our treasurer will vouch for the statement that we never forget that.

Trade Notes

Bob Lynch of the Metro Exchange in Philadelphia this week purchased two more big independent productions for his territory, eastern Pennsylvania and southern New Jersey, from Charles C. Burr of Affiliated Distributors. He bought the new Sloman special Burr acquired this week for independent distribution, entitled "Blind Youth," and the next Johnny Hines feature, "Luck." Lynch is also handling "Secrets of Paris" in that section.

A late dispatch Thursday morning from Philadelphia conveyed the information that the Al Lichtman special, "Shadows," has broken every record so far this week at Stanley Company's exclusive Victoria Theatre in that city. The picture opened to a jammed house one minute after midnight Monday morning and has since played to capacity audiences.

Reports from New England cities indicate that motion picture theatre patronage has fallen off markedly during the past four weeks. Many first run exhibitors from there report business now below that recorded during the latter part of the summer. Just what has caused this unexpected flop is something showmen there are unable to explain.

Philadelphia exchangemen were common in New York this week. Bob Lynch of Metro was in Sunday night and saw the first Amalgamated release, "Chained Women." Others who came to the metropolis this week were Ben Amsterdam of Masterpiece Film Attractions, David Starkman, who has opened his own exchange in that city and taken over the entire short subject program of Masterpiece; Lou Burman of Independent Film Corporation, and David Segal of Royal Pictures, Inc.

George Fecke of the Motion Picture Distributing Corporation of Boston was in New York this week. His son, George Jr., is confined to a New York hospital with an illness from which he is rapidly recovering. Sam Grand of Federated Exchange, Boston, also was a New York visitor this week.

Joe Lee, who is managing Harry Houdini, the wizard, and his road show, "The Man from Beyond," announced this week that he is laying out a route that will take the combination as far as San Francisco and back. The trip West will be made via the southern route and the eastern tour via the northern cities. Only cities will be played. Last week Houdini, because of remarkable publicity, broke every record at Louis Rosenthal's Strand Theatre in New York, the engaging grossing more than $10,000 in a 1,100-seat house.

The exchange demand for high class independent productions is keeping independent producers on the Coast working overtime selecting established stories and popular all-star casts. During the past week three big productions arrived in New York. These were seen by the editor of this department and are of the topnotch order. The producers are now arranging for their distribution through independent exchanges.

Three new direct-distribution-to-the-exhibitor exchanges are now in the process of formation according to unquestionably reliable information that has come into the possession of this department from Boston, Chicago and Denver. As soon as details are completed exclusive announcement of identity and plans will be made in Moving Picture World.

Sol Lesser Merges Three Companies Into One Big Producing-Distributing Concern

A deal merging three of the largest companies in the business and co-ordinating activities that embrace every angle of picture production and distribution, involving millions of dollars, has been closed through the efforts of Sol Lesser, according to a despatch from Los Angeles. The three corporations with which he has been associated in an executive capacity have been merged into one and plans have been matured to launch forth as a studio-holding organization.

By the terms of the deal, the West Coast Theatres, operating more than sixty theatres; the Western Pictures Exploitation Company, doing a general releasing and exploiting business, and the Principal Pictures Corporation, which has been producing pictures at the United studios in Los Angeles, have been consolidated into one huge enterprise, known as the Principal Pictures Corporation and officered by Adolph Ramish, M. Gore, Michael Rosenberg and Sol Lesser, the latter serving as general manager.

Fifteen acres of property, ideally located, have been secured on option and negotiations are proceeding towards the acquisition of the tract. Two huge stages will be built and an equipment of the most modern character will be installed. Twelve pictures per year will be made at a cost said to aggregate not less than $2,400,000. Four of these will be of the "super-excellence" calibre based on classic literature. All productions will be conceived and directed according to the best ideals of motion picture art, said Mr. Lesser.

Michael Rosenberg will be Western manager, with Irving Lesser in charge of the Eastern office. Arthur Bernstein is studio manager and Harry Wilson head of the exploitation and publicity department, with Walter Anthony in charge of the scenario branch. "The World's a Stage," with Dorothy Phillips, is the first release. This is an Elinor Glyn story.

The West Coast Theatres Corporation operates a string of coast theatres and also finances the Jackie Coogan productions. All stories have been selected for the first year's activities, which may embrace also a continuance of Jackie Coogan pictures if present negotiations between the Sol Lesser group and Jack Coogan, Sr., are terminated agreeably. In that case, as at present, Jack Coogan, Sr., will personally supervise the Jackie Coogan productions. The company is now working on the next Coogan picture, Eddie Cline directing. The story is an adaptation of James Otis' "Toby Tyler."

Big Features Getting Money

PITTSBURGH (Special)—A careful analytic study of the pictures that are grossing the biggest rentals for exhibitors shows that the honor goes to the big features. Independent exchanges with big productions are doing a tremendous business, judging from the number of bookings observed not only in this city, but in cities and towns within a radius of 30 miles.

Leon D. Netter, representing Al Lichtman Corporation, was here last week. Netter is well known in this city, having formerly conducted the Masterpiece exchange here. He was the host of Joe Lefko while here.

Harry Grelle, of Supreme Photo-Plays Productions, Inc., is busily engaged lining up first-run dates for his newest acquisition, "What's Wrong With the Women?"—the Equity special.

Joe Lefko, of the Federated and Al Lichtman Exchanges, is absolutely sold on the latest Preferred Picture, "Shadows." He has hooked up some important dates on this feature. "Rich Men's Wives," the first Lichtman special, did a good business in this territory.

Word from the home of William L. Fofrey, manager of the Exhibitors' Film Exchange, has it that he has virtually recovered from his recent illness. However, he is not expected to return to his desk for a week or so.

Standard Film Exchange here reports Arrow's "Ten Nights in a Barroom" having broken records in the following houses: Best Milvale; Victory, Pittsburgh; Lyric, Beckley, W. Va.; Rialto, Wilson; Milford, Fredericktown; Midway, McMechen, W. Va.; Park, Moundsville, W. Va.; Harvey, Woodlawn; Olympic, Finleyville; Carrick, Pittsburgh; Victoria, Pittsburgh; Albion, Albion, Pa., and Couch, Carnegia, Pa.

Apex Film Service, Inc., is exploiting Aywon's "Oh, Mabel, Behave."

Alexander Gets "Great Expectations"

Hopp Hadley, who is handling the new Nordisk feature of Charles Dickens' "Great Expectations," has arranged a special showing of that picture for New York exhibitors through Alexander Film Corporation.

"Only a Shop Girl" is Ready

C. B. C. Film Sales Corporation's second "Big Six" release, "Only a Shop Girl," based on Charles C. Blaney's melodrama, has been finally edited and titled. Bobby North, of New York; H. A. Lande, of Pittsburgh, and Sam Grand have viewed the picture and characterize it as one of the best melodramas they have seen. It will be shown to the trade in general next week.

Lesser Closes Foreign Deals

Irving Lesser, Eastern manager of Principal Pictures Company, this week announced the sale of the entire South American rights to the first Principal release, "The World's a Stage," starring Dorothy Phillips, and based on Elinor Glyn's latest story, to the Argentine-American Film Company. S. Noan closed the deal for the South American concern.

The popularity of Dorothy Phillips is substantiated by the many requests received by Mr. Lesser from foreign buyers with whom he is now negotiating for the sale of the picture in England, continental European countries, the Far East and Orient. These deals will be closed within the current week and announced next week.

"Sure-Fire Flint" Sets New Record

C. C. Burr, head of Affiliated Distributors, Inc., distributors of "Sure-Fire Flint," starring Johnny Hines, received a wire on Thursday morning from the offices of Rubin & Finkelstein, Minneapolis, reporting the record-breaking career of that production at their spaciously luxurious State Theatre in that city this week. The picture, according to the telegram, has shattered every house record.

"Sure-Fire Flint" has set a number of records. Important bookings announced this week call for day and date showings at the Chicago, Riviera and Tivoli Theatres in Chicago; Capitol in St. Louis, and Rialto in Denver. "Secrets of Paris" established a new house record at Edward Fay's Theatre in Providence, R. I., two weeks, according to a statement made by Mr. Fay this week in New York.

Harry Charnas Loses Alexander Suit

The efforts of the Standard Film Service Company, of Cleveland, to obtain an injunction restraining the Alexander Film Corporation from exhibiting or allowing others to exhibit certain motion pictures, has been frustrated in a decision of Justice Irving Lehman, of the N. Y. Supreme Court, denying a motion for such a restraining order.

In his decision Justice Lehman says, "The plaintiff has under its contract with the Alexander Film Corporation never acquired ownership or legal title to the films, but merely a privilege of exhibiting the motion pictures within a certain limited territory. According to the complaint the Alexander Film Corporation was in its turn not the owner of the films, but had merely acquired the privilege of exhibiting motion pictures within a wider territory from the Stoll Film Company, which produced the pictures and presumably owns them. The plaintiff's privilege of exhibiting the films derived from the Alexander Film Corporation is not enforceable unless the owner of the film delivers them to the plaintiff's licensor, but the plaintiff and the owner are not in privity in any manner and neither has assumed any obligation to the other. The plaintiff can therefore clearly not obtain a decree of specific performance against the Stoll Film Company, and since the plaintiff has never acquired title to the pictures nor any contract right of any kind from the owner, it can also not secure an injunction against parties who have acquired rights from the owner."

Another phase to the controversy of the litigation between Horace Goldin and the Clarion Photoplays, Inc., over the movie production of "Sawing a Woman in Half" was disclosed the past week in the New York Supreme Court, when Justice John M. Tierney dismissed the suit of John Coutts against the Clarion Photoplays, Inc., brought to compel an accounting by the defendents of the profits from the movie production.

It was held by Justice Tierney in his decision that Coutts, to use an ordinary expression, was legally "out of order" in bringing his action for an accounting without first bringing a suit for breach of an alleged contract. Coutts, with three others, charged that they had manufactured the film for the picture of "Sawing a Woman in Half," and part of their contract with the Clarion people provided they should be reimbursed by the producers with 50 per cent. of the receipts from the exhibition of same.

After the picture had been produced and exhibited in various parts of the country Goulden claimed it was an infringement on his illusion of cutting a body in two, and first obtained a temporary injunction preventing its further exhibition, and then succeeded in having A. B. Silverman and Louis Weiss of 1475 Broadway appointed by Justice Wasservogel of the New York Supreme court, receivers for the picture. It was this situation that precipitated the suit by Coutts to enforce the payment of 50 per cent. of the receipts from the picture production.

"Shadows" Sets Newark Mark

The Al Lichtman release, "Shadows," presented by B. P. Schulberg and featuring Lon Chaney, is playing at the Strand Theatre in Newark, New Jersey, to the biggest business that the house has experienced in six months. The picture opened there November 17 for a week's run. The box-office receipts surpassed the record set by those of the previous week during the Houdini engagement.

Warner Brothers Closes Contract with Strand That Assures Important Runs

One of the most unusual and unique booking deals arranged between theatre-controlling concern and independent distributor was closed this week when Warner Brothers closed with the Mitchell H. Mark Realty Corporation, an agreement whereby five Warner productions will be shown in the Strand Theatres in New York City, Brooklyn and Albany, N. Y., the State Theatre in Schenectady, N. Y., and Troy Theatre in Troy, N. Y. The productions involved are "The Beautiful and Damned," which plays the New York Strand week of December 5; "Heroes of the Street," which plays there December 17; "Little Church Around the Corner," "Brass" and "Main Street."

This is the first deal of its kind ever arranged between an independent producer-distributor and theatre-controlling concern and assures Warner Brothers of ample metropolitan exploitation for their productions. Lon Young, head of Warner Brothers' publicity department, will start immediately on a campaign boosting the first showing. Joe Plunkett, managing director of the New York Strand, is very enthusiastic over the arrangement.

Other important theatres that have already closed for first run showings of the entire Warner series of pictures follow: New England: Gray, Gordon, Empire, Goldstein, Paramount and Hodgdon circuits; Chicago: Commodore, Crystal, Howard, Julian, New Irvine, Parkside, State, Windsor, Bugg and Atlantic theatres; Empire, Syracuse; Modern Beacon, Codman Square and Eagle, Boston; Nemo, Johnstown, Pa.; Grand, Topeka, Kansas; Criterion, Oklahoma City; Strand, Providence; Broadway, Lawrence, Mass.; Garden, Canton, Ill.; Majestic, Bloomington, Ill.; Strand, San Francisco; Liberty, Kansas City; Victoria, Altoona, Pa.; Palace, Little Rock, Ark.; U. S. Theatre, Hoboken, and scores of other theatres.

NEW YORK—Bookings on "Shadows," the Preferred Picture being released through Al Lichtman exchanges is scheduled for an early showing at the following big first run houses: Knickerbocker, Nashville, Tenn.; Universal, Fitchburg, Mass.; Capitol, McKeesport, Pa.; Apollo, Indianapolis, and People's, eBaumont, Tex.

PITTSBURGH—(Special) — "Night Life in Hollywood" has been booked into the new Globe Theatre in McKeesport, Pa., by H. C. Simeral Company, Inc. J. Charles Davis, assistant to President W. E. Shallenberger of Arrow Film Corporation will exploint the picture. He already is here on the job.

PROVIDENCE, R. I.—(Special)—Charles Seeley is here exploiting a new special, which will be given a premiere showing at a local house. Mr. Seeley is carefully guarding the identity of the picture, which he characterizes as a "big one."

NEWARK, N. J.—(Special)—The Harry Houdini special, "The Man from Beyond," received more than 200 inches of news mention in the news columns of local newspapers, with the result that no surprise was occasioned when record-breaking crowds jammed the Strand Theatre all week.

PASSAIC, N. J.—(Special)—What has been characterized locally as the greatest publicity drive this city has ever experienced was staged last week during the run of C. C. Burr's "I Am the Law," at the Rialto Theatre. The stunt was emphasized by the escape of an inmate of the Almhouse in Athenia, N. J., and hooked up with the picture. Even the New York newspapers picked up the yarn, several of them playing it up on the first page.

PROVIDENCE, R. I.—(Special)—Elmer Clifton's new picture, "Down to the Sea in Ships," closed a three-week run at the Shubert-Majestic Theatre here this week, and will move to the Metropolitan Opera House in Philadelphia next week.

CHICAGO—(Special)—"Rich Men's Wives," the initial Al Lichtman Preferred Picture, opened at the B. & K. Chicago Theatre here Monday, playing to one of the greatest houses in the history of that spacious auditorium, which is one of the biggest in the world. The picture was cleverly exploited in street stunts and newspapers, the latter being the toughest in the country to break into.

CHICAGO—(Special)—Betty Blythe is in Chicago making personal appearances in this territory at showings of

Many Sales On Principal's First, "World's a Stage"

Following special screenings held purposely for Principal Pictures Company franchise holders during the past week, Irving Lesser, Eastern manager of that firm, this week announced the disposal of more than half the country's territorial rights on the first Principal release, "The World's a Stage," starring Dorothy Phillips. This is the production based on Elinor Glyn's latest story dealing with a screen star's life. Colin Campbell directed. Others in the cast are Kenneth Harlan and Bruce McRae.

The following territories were disposed of following the showings, which are in accordance with the policy of Principal Pictures Company, to sell features strictly on their merit:

Gene Marcus of Twentieth Century Film Corporation of Philadelphia for Eastern Pennsylvania, Southern New Jersey and Delaware.

M. H. Hoffman of Renown Film Exchanges of New York, Albany and Buffalo for New York City, Northern New Jersey and New York state.

M. Toy of Mid-West Distributing Company of Milwaukee for Wisconsin.

All-Star Features Exchanges of Los Angeles and San Francisco for the Coast territory.

Al Rosenberg of De Luxe Film Exchange of Seattle for the Northwest.

Floyd Brown of H. Leiber Company of Indianapolis for Indiana.

Independent Incorporations

DOVER, DEL.—Standard Pictures Corporation. Capital, $500,000.

ALBANY, N. Y.—Haysex Productions, New York. Capital, $10,000. Incorporators, E. Davidow, G. Lemaire and G. Gershwin.

ALBANY, N. Y.—Doormat Company, New York. Capital, $20,000. Incorporators, P. S. Goodman and C. A. Smith.

ALBANY, N. Y.—Oroa Pictures Corporation, New York. Capital, $50,000. Incorporators, C. S. Ashley, D. J. Dowling and N. J. Neuschaefer.

her initial independent release, "How Women Love," the first Whitman Bennett special. At the Chatham Theatre in the residential section she was the means of setting a new mark for gross business at the 6, 8 and 10 o'clock night shows.

WASHINGTON, D. C.—(Special)—Equity's "Where Is My Wandering Boy Tonight?" at the Columbia Theatre, a Loew house, started a week that promised to set new marks. The picture was cleverly exploited and featured atop of an all-star vaudeville bill.

PHILADELPHIA— (Special)—Gene Marcus of the Twentieth Century Film Company is telling all exhibitors in his territory that in "Deserted at the Altar," the Phil Goldstone special, he has a box office winner, and he is proudly pointing to the records established by that feature at the Hippodrome in Reading, Pa., where the picture is said to have broken every mark registered at that house.

BOSTON, MASS. — (Special)—Sam Grand's Federated Exchange has been signed by Arthur G. Whyte, booking director of the Keith Enterprises, to book his entire feature output for showings at the Victory Theatre in Providence, R. I.; Scenic, Music Hall Pawtucket, R. I., and Park, Woonsocket, R. I., houses.

Mary Carr Added to Cast of Edgar Lewis

Mary Carr, the "motherliest mother" of the screen, after several weeks of dickering, was finally signed by C. C. Burr for an important role in the Edgar Lewis production, "Sires of Youth," which is now being produced at the Glendale, L. I., studio. Lewis is personally supervising the production on this feature, which, in addition to Mary Carr, includes James Kirkwood, Doris Kenyon, Robert Edeson, Edmund Breese and others in the cast.

Mrs. Carr is one of the foremost players of the screen today, her successful work in William Fox's great masterpiece, "Over the Hill," being one of the most remarkable pieces of character work enacted by any player of the silver sheet. She is repeating her splendid showing in "Silver Wings," which recently completed a long run at the Apollo Theatre in New York.

Final shots on "Way Down South," the rights for which Murray W. Garsson is said to have paid $25,000, were taken this week. Cutting and assembling of the production which has been many weeks in the making will begin next week. The cast includes Marian Swayne, Joe King, Jack Richardson, Isabelle Fisher, Norma Lee, W. F. Chaplin, Melville Shyer, John Jenkins, Francis Grant and Irene Boyle. One of the big scenes in the picture is an exciting horse race.

After carefully watching the making of the third Johnny Hines feature that Charles C. Burr's distributing organization will release, that popular showman this week ventured the statement that "Luck," which is the picture's title, will be an even greater production than either "Burn 'Em Up Barnes" or "Sure-Fire Flint." The cast, beside Hines, includes Robert Edeson, Edmund Breese, Violet Mersereau and Matthew Betts. The story is adapted from a work by Jackson Gregory and it is expected that the picture will be ready for release some time early next month.

The Glendale, L. I., studios, owned by C. C. Burr, is one of the busiest in the country, for in addition to the Edgar Lewis and Johnny Hines units, Gregory La Cava is producing there a series of two "Torchy" comedies starring Ray McKee with Charles Murray and Mary Anderson. Flora Finch also is in the cast. Ed Wynard, cameraman for Norma Talmadge for a long time, is photographing these two-reelers.

Dell Henderson, who has just completed directing "Jacqueline of the Blazing North," based on the James Oliver Curwood story, writes to the effect that he is now busy finally cutting and editing that picture, which Arrow Film Corporation will State right. The picture was produced for Pine Tree Pictures Corporation of Maine. The cast includes Marguerite Courtot, Lew Cody, Sheldon Lewis, Edmund Breese, Effie Shannon, Joseph Depew, Paul Panzer, Gus Weinberg, Helen Rowland and others.

"Lost In a Big City," the second Blazed Trails production for Arrow release, has been completed, and George Irving, the director, assisted by Authoress L. Case Russell, is engaged in cutting and titling the picture. John Lowell, star of "Ten Nights in a Barroom," is also starred in this production, which was made in Gloversville, N. Y., and New York City.

"The Little Red Schoolhouse," which Martin J. Heyl Productions, Inc., is making for Arrow distribution, is well under way at the Tilford studios in New York under the direction of John C. Adolphi. E. K. Lincoln, Edmund Breese, Sheldon Lewis and Rose Coghlan are in the cast.

L. Case Russell has been engaged by Atlantic Features, Inc., of which Robert W. Wood is president, to prepare the continuity on "The Broken Violin" which that firm will produce. This company recently completed "High Speed Lee," a photodramatization of J. P. Marquard's story. Arrow will handle both pictures.

C. B. C. Starts on Third Production

LOS ANGELES—(Special)—Announcement was made here that the third special, "Temptation," which C. B. C. Film Sales Corporation will State right, is now in the course of production. This picture is based on "Only a Shop Girl." Director Edward J. Le Saint will produce this picture. He also made "More to be Pitied Than Scorned" and "Only a Shop Girl."

Great Business Progress Forces C. B. C. Film Sales Corp. to Obtain Larger Quarters

C. B. C. Film Sales Corporation has moved to larger quarters, going from the second floor of the Mecca Building, number 1600 Broadway, where they were originally located, to more extensive offices on the eighth floor of the same building.

The move was necessitated because of the greatly increased scope of the activities of the company with the production and distribution of their series of Six Box-Office Winners, the features of which "More to be Pitied" and "Only a Shop Girl" are already complete and released to the State right market. Such extended activities have been under way and are planned for the future on these releases that Joe Brandt and Jack and Harry Cohn, who are the officials of the C. B. C. Company have augmented their entire staff to handle the output on the scale that has been planned.

The former offices not offering sufficient facilities for this, it was found expedient to move, in order to give the exploitation and advertising department, in particular scope for greater activities. This department, it is announced, will be augmented, in order to carry out the plans made by Joe Brandt while on his recent trip throughout the country, made for the purpose of finding out from territorial holders and exhibitors themselves, just what line the exploitation campaign should follow on the features and the shorter output.

This output has, since the inauguration of the C. B. C. Company, grown to large proportions, and the plans for the New Year constitute the biggest project that company has ever undertaken. C. B. C. has during the past year, especially, forged steadily to the front ranks of independent producers and distributors, and the new plans are designed to strengthen that position, Joe Brandt announces. The company's output comprises now what is probably among the strongest and most important independence releases in the field, including not only the Six Box-Office Winners and other features, but much new short stuff, among them the popular two-reel Hallroom Boys' Comedies, now in their fourth year of production.

F. I. L. M. Club in Detroit to Fight

DETROIT (Special)—The F. I. L. M. Club this week had the following notice published in a local paper: "An aggressive campaign opens this week to eliminate in Michigan the practice of subletting of film and the unauthorized holding of pictures for extra days showing. The campaign is under the direction of the F. I. L. M. Club with the full co-operation and consent of the Motion Picture Theatre Owners of Michigan. Notice is hereby given that every effort is going to be made and that nothing will be left undone to bring to justice the exhibitor guilty of bicycling films or the stealing of extra days. Names of guilty parties will be published on this page."

With the litigation over "The Expose of Sawing a Lady in Half" now a matter of history, Favorite Film Company has started an extensive exploitation campaign on that short subject.

Dave Mundstuck is not in the field for any more features. Anyway, that's the substance of a statement he made here last week when he said that he has all the pictures he can possibly handle for this season. He has three big pictures, "The Black Panther's Cub," "Out of the Dust" and "Notoriety," the Will Nigh picture.

Carl J. Sonin, manager of the Warner Exchange, has had no trouble "catching on" here. He is quietly but systematically building up a splendid clientele of exhibitor patrons. He is now releasing "Rags To Riches." H. M. Warner, head of Warner Brothers, stopped off here en route to New York from the Coast.

LIVE NEWS ITEMS

Producers' Security Executive on Trip

F. J. Hawkins, secretary of Producers' Security Corporation, is visiting exchangemen in the West in the interest of his concern. The State rights department of the firm is handling Dorothy Gish's "The Country Flapper," Maclyn Arbuckle's "Squire Phin," "Mr. Potter of Texas," "Mr. Bingle" and "Welcome to Our City;" also the Oscar Apfel series, "Trail of the Law," "The Man Who Paid" and "The Wolf's Fangs." The company also will handle "Just a Song at Twilight" with Richard Barthelmess.

First Runs Booked on "Notoriety"

"Notoriety," the Will Nigh special that L. Lawrence Weber and Bobby North are distributing through independent exchanges, will be given premiere showings at the Clinton Square Theatre in Albany, N. Y., and Alama Theatre, Louisville, Ky., the week of December 3. The Louisville booking was arranged by Lee Goldberg, of the Big Feature Rights Corporation, while the Buffalo Grand-North Exchange handled the Albany date.

Los Angeles Fire Force in Dick Talmadge Film

Phil Goldstone announced this week that Richard Talmadge has started production on his second special, working title "The Fire Eater," an original story by George Plympton, which will have some remarkable fire effects and thrills.

The cast includes Richard Talmadge, Charlotte Pierce, S. J. Bingham, T. L. Geary, Jeff Osborne, M. York and the dog, Pal., and is directed by Jack Nelson, formerly associated with Thomas H. Ince, and who directed Douglas MacLean in "The Home Stretch," "Chickens," "One a Minute;" also Louise Glaum in "I Am Guilty" and others.

The entire fire department of Los Angeles is being utilized in the making of the picture and two large buildings have been bought and will be burned down so as to give the necessary thrills and realistic atmosphere.

Dave Starkman Opens 'Change in Philadelphia

PHILADELPHIA (Special)—David Starkman, former local exhibitor, and during the season lessee of the Woods Theatre, Atlantic City, N. J., has opened an independent exchange known as the Standard Film Attractions, Inc., at 1322 Vine street. The first feature release will be Lucy Doraine's "The Love Slave." Other pictures include "Sawing a Lady in Half" and a series of short subjects starring Wallace Reid, Dorothy and Lillian Gish, and two-reel comedies and westerns with Alice Howell, Muriel Ostriche, Shorty Hamilton, Hank Mann, Hallroom Boys, Billy West and William S. Hart. His one reel subjects include Keystone comedies, Screen Snapshots, Hank Mann comedies, Tom Mix westerns and Sunset Burrud scenics.

David Segal of Royal Pictures, Inc., through his attorneys in New York, Ellisbury, Lewis and Rothchild, has instituted suit against Amalgamated Exchanges, Inc., charging an alleged infringement of a contract in which, he charges, he purchased the Amalgamated franchise for this territory. In the bill of complaint against Amalgamated, Segal sets forth that after the franchise had been sold for this district, it was re-sold to Bob Lynch of Metro Exchange.

"Down to the Sea in Ships," produced by Elmer Clifton, will open a four-week engagement at the Metropolitan Opera House next week. Alexander Penrod photographed this production.

At a recent meeting of the Philadelphia Film Board of Trade, Oscar Neufeld, of De Luxe Exchange, and new president of that organization, announced that that organization would co-operate with the exhibitor body in that section in every particular, and that the two organizations would in the future work in unison to bring about better film conditions locally.

Joe Daly has returned to his first love, Interstate Film Company, where he is presiding nobly as exploitation manager.

Floats are common in this territory. First came Warner Brothers' float advertising the seven Warner specials handled here by Lou Berman of Independent Film Corporation. Now both De Luxe and Masterpiece Film Attractions exchanges have floats advertising their big features. Ben Amsterdam has a huge engine float parading through the territory advertising "The Curse of Drink," while Tony Luchese and Oscar Neufeld are sending out a similarly attractive float boosting "More to Be Pitied than Scorned."

Baby Ruth Sullivan, one of the clever players in the Graphic feature, "Mother Eternal," is making local appearances in conjunction with the showing of that feature in this territory.

Lee Goldburg Buys Picture

The State-right melodrama, featuring Harry Morey, Edmund Breese, George Fawcett, Marguerite Clayton and Miriam Batista, "The Curse of Drink," was sold to Lee Goldberg, of the Big Feature Rights Corporation, Louisville, Ky., for the States of Kentucky and Tennessee. Sam Sax, sales manager for the distributors; L. Lawrence Weber and Bobby North, negotiated the sale.

Preferred Acquires New Coast Studio

The old Louis B. Mayer studios, one of the landmarks of Los Angeles, has been enlarged and divided into two distinct sections and will henceforth be known as the Mayer-Schulberg studios. The growth of the Preferred Pictures Corporation, of which B. P. Schulberg is president, and the increasing number of productions planned for release through the Al Litchman Corporation necessitated new studio facilities and the arrangement with Mayer is the result.

The stages have been divided between Schulberg and Mayer and additional ones are being erected. Each organization will have its own equipment, wardrobe buildings and space to expand as its increased activities demand.

The Mayer-Schulberg studios were built by Colonel Selig shortly after the completion of the old Biograph, which was the first to be erected in the West. When Colonel Selig later became financially interested in other picture ventures the studio was leased to Mayer, whose name it has borne for many years. Last winter B. P. Schulberg took over half the building. Three units now are at work at the studios for this company alone—those headed by Directors Garnier, Forman and Schertzinger. It is probable that another will be added to this list in the near future.

Reproduction of 24-sheet.

A Stage Play Known to Millions

For more than twenty years this play has packed theatres in every hamlet and city. "ONLY A SHOPGIRL" carries behind it a wealth of advertising that has never been equalled by any other stage play.

A Picture Millions Will Talk About

Because the thrill, romance and pathos of the original story is enhanced by the most wonderful cast ever assembled including

Estelle Taylor	Mae Busch	Wallace Beery
William Scott	Claire Dubrey	Willard Louis
Tully Marshall	James Morrison	Josephine Adair

Directed by Edward J. Le Saint

Get Your Dates Set Now at Your Best Independent Exchange

or C. B. C. Film Sales Corp.
New York

Four Additional Territories Are Sold on Will Nigh's "Notoriety"

Following a tour of exchange centers in the East and Middlewest, Sam Saxe, sales manager of L. Lawrence Weber & Bobby North, distributors of Will Nigh's "Notoriety," returned to New York this week with the announcement that four additional territories had been sold on that production with indications that the country would be sold 100 per cent. within ten days.

The buyers are Howard Mann, of the Equitable Pictures Corporation of Baltimore, Md., who signed for the Nigh series for the States of Maryland, Virginia, Delaware and the District of Columbia; Dave Mundstuck, of the Exclusive Film Company, Detroit, who bought "Notoriety" and the Nigh series for the State of Michigan; Lee Goldberg, of the Big Feature Rights Corporation, Louisville, Ky., who bought the series for Kentucky and Tennessee, and the Midwest Distributing Company, Milwaukee, Wis., buyers of the Nigh productions for Wisconsin and the Upper Peninsula.

In every case, the buyers rank as the most progressive and successful of their respective regions, and their reputation for handling top-notch features is a worthy reflection on the high calibre of "Notoriety" and the Nigh series.

Every exchange handling the Nigh productions are putting extra effort behind it, and concentrating on the Weber & North releases, as the demand from their exhibitors for "Notoriety" and the others is of record proportions. Sax reported that exchanges were in receipt of quantities of inquiries from their exhibitors for booking dates on "Notoriety," before the picture was sold.

A great line of advertising and selling aids has been given to each distributor of "Notoriety." The thirty-two page press-book on the feature, containing more valuable material to put the picture over than any independent feature of current release, is proving an indispensable selling and booking aid among exhibitors. The collection of novelties, consisting of a newspaper broadside, cut-out herald, booklet, double post-card, blotter and sticker, is being ordered heavily, to supply the wants of exhibitors. These accessories are looked upon as sure-fire patron-pullers. Every piece of advertising matter is proving its worth in increased business, reports Sax. The paper on "Notoriety" was among the selling points of the feature, and the exploitation, lobby and publicity material was also a factor in the rapid sale of the Nigh features.

Lesser Warns Rumor Mongers

Irving Lesser, Eastern manager of Principal Pictures Company, distributing a series of feature productions through independent exchanges, this week issued the following statement:

"I deny emphatically that 'The World's a Stage,' with Dorothy Phillips, is or ever was a First National attraction. While heretofore Dorothy Phillips pictures have been distributed through First National, I want to make plain the fact that it was through the good offices of Associated First National we were able to engage the services of Miss Phillips to play the leading role in 'The World's a Stage,' which is based on Elinor Glyn's latest story. Principal Pictures produced this picture exclusively for independent distribution, and the picture is in line with our announced policy of producing big features with well known stars and based on established authors.

"I will lose no time in prosecuting on the charge of libel all persons who in any way circulate or continue to circulate these false reports that this is or was a First National picture."

Exploitation Aids 'Changemen to Double Efforts

The value of exploitation has proved itself so indispensable that independent exchanges in New York are concentrating on it to the extent that right now exploitations are outdoing each other, pulling new and business-getting stunts. This situation is helping business considerably, with exhibitors coming out the big winners.

Harry Houdini's picture, "The Man From Beyond," did a splendid business at the Strand Theatre in New York City. Joe Lee, who is handling the bookings on the feature, is authority for the statement that the engagement was a record-breaker there.

Melvin Hirsch, manager of Aywon Film Exchange, reports that his exchange will release "Barriers of Folly," starring Eva Novak and George Larkin, on December 1. The picture already has been booked by the M. & S. Circuit, Loew Circuit, Haring & Blumenthal, Lou Brecher Enterprises, and others.

"Shadows," the second Preferred Picture released through Sam Zierler's Al Lichtman New York Exchange, was given its premiere showing in Newark this week at the Strand Theatre.

The newest independent exchange to enter the New York field is the S-P Film Exchange, which opened this week at 729 Seventh avenue. Samuel Pinkenfeld is the manager.

I. Brody is back in New York following a trip through New York State in the interest of Atlas Film Distributing Company, which is handling the distribution on "Why Do Men Marry?"

"Rags To Riches," the Warner feature, topped the boards at the U. S. Theatre, Paterson, N. J., this week, opening to a good house despite opposition from other houses. The Regent was showing "East Is West" with Constance Talmadge, while the Garden was staging the premiere showing of First National's "The Dangerous Age" with popular stars appearing personally at the opening show.

Indications point to the greatest season Commonwealth Film Corporation has had. Judging from reports coming from exhibitors in New York, Sam Zierler's exchange is running ahead of the field insofar as gross bookings are concerned.

Merit Film Corporation of New York is now concentrating on the second William Fairbanks production, "The Sheriff of Sun Dog," produced by Ben Wilson and written by W. C. Tuttle.

Ginsberg Back

Henry Ginsberg, sales manager of the Al Lichtman Corporation, returned Monday from a Western trip of the important distributing points between New York and Denver.

When Oscar Lund completed production on "Love's Old Sweet Song," which Hopp Hadley will State right, he finished his ninety-fourth picture.

Wyndham Standing and Marguerite Marsh, the American stars, are in London to make a picture for Granger-Binder Productions, Ltd.

Several important first run contracts are in the process of being closed on Joe Brandt's first "Big Six" release, "More To Be Pitied than Scorned," which is handled in this territory by Lande Film Distributors, Inc.

The acquisition of the Allen Theatre by the Loew interests has developed a perplexing booking situation with which independents are now contending.

Bennie Zeidman Producing "The Spider and The Rose" with Array of 14 Stars; Coast Studio News

LOS ANGELES—(Special)—B. F. Zeidman is producing another independent special, "The Spider and the Rose," with an all-star cast, including Alice Lake, Gaston Glass, Robert McKim, Frank Campeau, Noah Beery, Edwin Stevens, Joseph Dowling, Otis Harlan, little Richard Heddrick, Andrew Arbuckle, Harry Northrup, Alex Francis and Louise Fazenda. Another equally well-known player will be added to the cast this week. The picture is being produced at the United studios. Gerald Duffy, whose original story, "Sure-Fire Flint," is Johnny Hines' latest starring vehicle, wrote "The Spider and the Rose."

An exquisite Prizma allegory is being filmed to enhance the production. Glen MacWilliams, who photographed "Oliver Twist," is handling the camera, while Jack McDermott is directing. He co-directed "Dinty" for Marshall Neilan. E. Richard Schayer wrote the scenario.

Louis Gasnier, who recently completed "The Hero" for Preferred Pictures, has started work on their next Gasnier production, "Poor Men's Wives," a screen original by Frank Dazey and Agnes Christine Johnston, authors of Schulberg's first release through the Lichtman Corporation, "Rich Men's Wives." The cast follows Schulberg's policy of all-star groups of players, including such names as Barbara La Marr, David Butler, Richard Tucker, Zasu Pitts and Betty Francisco. The feature will be ready for release early in 1923.

Two productions were completed last week at the Warner Brothers West Coast studios, according to Harry M. Warner. "Little Church Around the Corner," directed by William A. Seiter, was completed by Sam and Jack Warner, and Harry Rapf put the finishing touches to the Charles G. Norris novel, "Brass," directed by Sidney Franklin.

"Little Church Around the Corner" is said to reveal one of the sweetest stories that has ever graced the silver screen, namely, that there is a little church in every man's heart. In the cast are Kenneth Harlan, Claire Windsor, Hobart Bosworth, Pauline Starke, Cyril Chadwick, Marguerite Seddon, Walter Long, Alec Francis and Winter Hall. The story and scenario was written by Olga Printzlau, based on the stage play of the same name by Marion Russell.

"Brass," a Rapf production, deals with modern marriage and divorce. It was adapted by Julian Josephson, and it is declared to be one of the best selling novels in the literary field. Prominent members of the cast include Marie Prevost, who recently played the feature role in "The Beautiful and Damned"; Monte Blue, Frank Keenan, Harry Meyers, Helen Ferguson, Irene Rich, Pat O'Malley, Margaret Seddon, Edward Jobson and Miss Du Pont.

"Main Street," the last of the seven productions to be made for this season will be produced by Sam and Jack Warner.

Anthony J. Xydias, president of Sunset Productions, Inc., now producing the Jack Hoxie western series, is planning another independent producing unit which should be getting under way within the next week.

Jack Mintz is now serving as gag man for the Hallroom Boy Comedies which Jack Cohn is making here for independent distribution through C. B. C. Film Sales Corporation of New York.

"Midnight Hummer" is the feature that Bob Horner is making with an all-star cast for Western Arts Film Company at the Bronx studio.

"Vengeance of Pierre" is the title of the next Lester Cuneo release that is now in its fifth week of production at the Fine Arts studio. Doubleday Productions, Inc., is producing the picture which Henry McCarty is directing.

Jack Nelson is directing the next Richard Talmadge for Phil Goldstone. The picture, "Fire Eater," is now in its third week of production.

Richard Talmadge's first special, "The Speed King," is being titled. The cast includes Richard Talmadge, Virginia Warwick, Harry Van Meter, Mark Fenton and others. Grover Jones directed this picture.

"Snowy" Baker's first Phil Goldstone production, "Pals," in which he is starred, is now being produced. Howard Mitchell is directing.

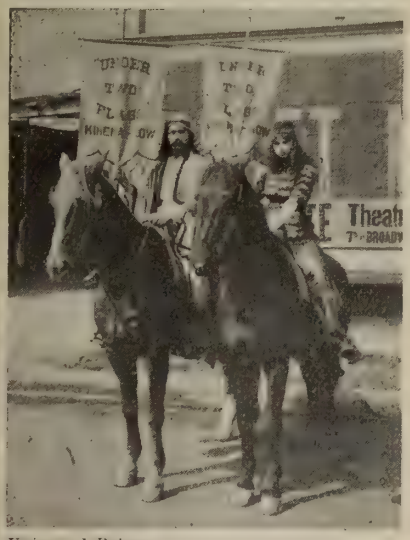
Ben Wilson has completed his latest Monty Banks release for Federated. It is entitled "Brilliantino, the Bull Fighter," being a satire on the favorite Spanish pastime.

The complete cast for the Preferred picture, "Are You a Failure?" B. P. Schulberg will make for Al Lichtman exchanges follows: Madge Bellamy, Tom Santschi, Jane Keckley, Lloyd Hughes, Hardee Kirkland and Myrtle Vane. Tom Forman, director of "Shadows," is directing this picture also. The picture is in its seventh week of production.

"Rip Tide," with an all-star cast, is now in its fourth week of production at the Hollywood studios. This is the feature that A. B. Maescher Productions, Inc., is making for Arrow Film Corporation release.

Used Dual Ballyhoo for "Under Two Flags"

Up in the air and down on the street, it was all "Under Two Flags" in Los Angeles when that Universal tarried at the Kinema Theatre. In the air the house had a large gas balloon with the title painted on the underside. The balloon was captive and was kept low.



A Universal Release

FROM LOS ANGELES

For the ground work a pair of riders were used, a male Arab and a girl in the costume of Cigarette, both mounted upon good looking horses and carrying banners for the attraction. They perambulated all the downtown streets and the horses attracted almost as much attention as the riders.

Made a Banner of a Cutout Display

The New Garrick Theatre, Duluth, seems to be very much on the hustle. The newest idea to come from the lake city is a skied cutout display, using the forest fire scene from "The Storm."

A Universal Release

THE SKIED CUTOUT

This is a combination of painted ground with cutout figures, and it was large enough to be clearly seen from the sidewalk, though this fact has to be taken on faith in the small cut. Trick lighting gave a realistic effect, and the display was seen to better advantage than would have been the case in the lobby. The design was duplicated on the other side.

If you want a fire lighting, try working an amber light with a red rapid flasher, to give the flames.

Champion Told of "Leather Pushers"

While Lew Tendler was still a champion, the Aldine Theatre, Philadelphia, arranged with The Inquirer to have him cover the showing of "The Leather Pushers." It was not a very fluent criticism, but it carried the weight of authority.

A Universal Release

PAYING THE PAPER

Then the theatre played up the criticism on its house front and not only interested possible patrons, but pleased the paper with the reference to its sporting page.

This is a hook-up every town can swing. If you have no well-known pug you can hook in the sporting editor; and probably he can do a better job of writing.

Sought Perfect Men As a Bondboy Stunt

Venus contests are a bit stale and are curling up on the edges and the nap is all worn off.

The Strand Theatre, Omaha, worked it in reverse for "The Bondboy" by advertising for the perfect man, hooking to the idea of the physical development of the rugged Kentucky mountaineers in "The Bondboy."

A newspaper was tied up to the idea and candidates were measured at the Y. M. C. A. and Athletic Club gymnasiums, these bodies being glad to offer their facilities in return for the advertisement their institutions received.

It's a little out of the ordinary and was well received.

Tied to Kewpie

Lacking a big display, George Schade, of Sandusky, put a kewpie in a glass case on the sidewalk in front of the Schade with a "Crossroads of New York" four-way sign on top.

Then he sent postals to a mailing list of men asking them to meet the lady at "The Crossroads of New York" in front of the Schade, and that was about all he had to do on the Mack Sennett production.

Fingerprint Notices Helped Sell Goldwyn

Goldwyn's "Sherlock Holmes" was given an original yet very simple exploitation stunt when it played the Blackstone Theatre, Pittsburgh.

From the police department old reward circulars were obtained which carried finger prints in addition to the usual front and profile views of the wanted criminals. There were also handcuffs, brass knuckles and similar articles supposed to be connected with famous criminals, but of doubtful authenticity. They served to get attention, however, and to interest in the play.

A Goldwyn Release

THE BLACKSTONE IDEA

A caricature cutout was used for a banner with poster cutouts to work in with it, and 5,000 finger print record cards were distributed calling for the apprehension of Moriarity.

Seven Pittsburgh papers carried stories of a mock trial held by a college fraternity in the County Court and which was supposed to have been started through interest of the students in this picture.

Armed Klansmen

Armed klansmen guarded the entrance to the Isis Theatre, Houston, Tex., during the run of "One Clear Call." They shot no one, however, because the guns were not loaded and also because the guards were cut from the First National paper and supplied with actual rifles to make them look more interesting.

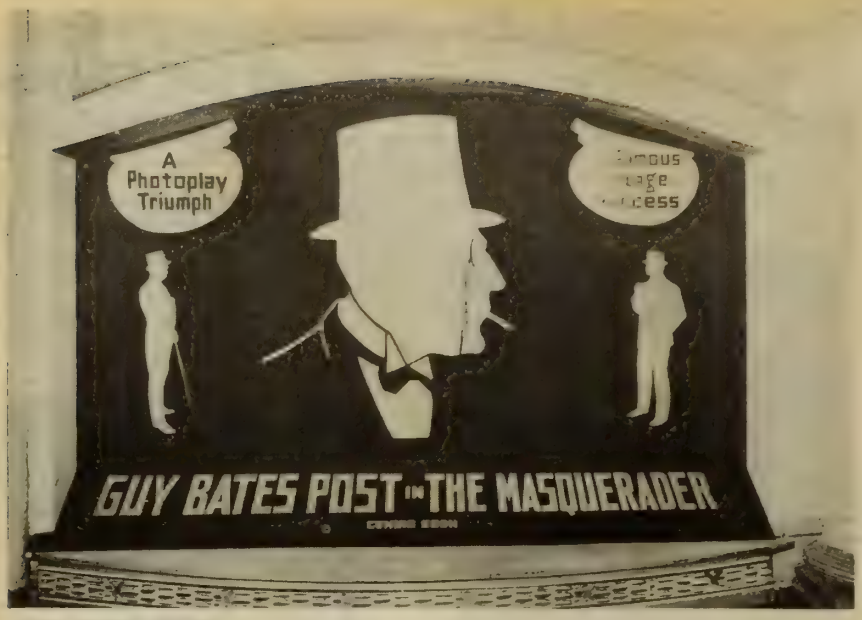
Just goes to show that you can take an old stunt and give it a new touch. The klansmen cutouts are old to staleness, but the rifle idea is new.

Another "Original"

The original gown worn by Norma Talmadge in "The Eternal Flame" is last reported from Milwaukee, where it served a hardworking engagement. First of all, they put it on a sob sister for a morning paper and let her be photographed in the creation. That got it in the paper, for the sister was supposed to do a stunt a day and write it up.

Then they put it in a window with a three-foot candle, only they could not burn the candle as the fire laws prohibited the risk.

To get a final kick out of it, they insured it for $3,000, which is perhaps why the fire marshal would not permit the candle to be lighted.



A First National Release

RED SILHOUETTES MADE A FINE LOBBY DISPLAY FOR POST

Gus Metzger used this idea for the Rivoli Theatre, Portland, Oreg.. These were not stage displays, but silhouettes in miniature prosceniums and were used for lobby work. The paper was cut out, backed with red and then blackened.

Red Silhouettes Starred in Lobby

Because he had little time to prepare for Post in "The Masquerader," Gus Metzger, of the Rialto Theatre, Portland, Ore., had to work fast.

He took the First National paper and cut out the portion shown in the cut, backing these with red translucent paper. The rest was painted a dead black and the whole was set into false prosceniums set up in the lobby. With plenty of light at the back these showed strongly even in the daytime, and were different, and therefore attractive. A little brush work on the face would have made it even better, but here is the germ of a corking good idea.

Metzger made three of these and put one in the tunnel over the sidewalk before a building operation, where the overhead protection required by law gave a semi-darkness that permitted the display to show up in daylight hours.

Quick Thinking Won Big Display

What Max Rosenfield—who has a college education—calls "cerebral acceleration" got a fine display for George F. Rabbit, of the Alcazar Theatre, Naugatuck, Conn.

Rabbit and Russell Moon, Paramounteer, were motoring into Bristol when they came upon a car in the ditch. Rosenfield says it was smashed beyond recognition, but then he is the chap who talks about Golems. Really it was only ditched, as the photograph shows. Anyhow it was ditched to a fare-ye-well in a swampy drain and Rabbit hustled back to his home town, got out a sign which read "This might have resulted in Manslaughter. Drive carefully," and added the advice that they see "Manslaughter" at the Alcazar.

According to the Golem Man the car rested in the ditch, in full view of state road traffic for two days. Then it was towed in, with the signs still on, and the kind hearted garage man paraded it around town before he took it under cover.

According to the Paramounteer's report, it was the *other* side of car which was smashed, but he took the side with the signs.

Paper Masquerader Puffed At a Fag

Making connections with an art student at the University of Wisconsin gave A. S. Desormeaus, of the Strand Theatre, Madison, a fine ballyhoo. The undergraduate was clever at papier mache work and executed an enormous head of Guy Bates Post in the costume made familiar by the silhouette. This was provided with electrical eyes and the mouth was connected to a rubber tube whereby the figure appeared to smoke a cigarette.

The design was mounted in an automobile and driven through the streets, lighted at night by four baby spots, and attracted considerable attention, particularly when the clouds of smoke issued from the paper lips. This is rather beyond the range of the average house, but papier mache is not as difficult to work as it sounds, and you do not even need a mould if you can model. Try for a minor effect at first and work up to more pretentious showings. Wet newspapers and a good stiff flour paste will work. It made extra money for the First National attraction and the possibilities are limitless.

Opposition Raffles

An odd situation recently arose in Terre Houte, Ind., where Brentlinger, of the Liberty Theatre, arranged for a Raffles stunt for "The Masquerader," not knowing that a traveling theatrical company had also arranged to work the same scheme with an opposition newspaper.

As a result two Raffles were on the street at the same time and no one knew which of the two challenges to give suspiciously acting characters. Several times the right masquerader was taken to the wrong office, and the resultant excitement helped the game along and increased the interest so that both raffles made more business for their respective employers.

Don't complain; exploit.

Literary Puzzle Was Good Ticket Seller

The inherent love for puzzles was capitalized by the Grand Theatre, Lancaster, Pa., for "Shelock Holmes."

It ties a local paper to a contest in which the titles of a number of Conan Doyle's stories were jumbled. The first, for example was

Sn eth
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uo

It did not require much labor to decide that this was "The Sign of the Four," but some of the others were more difficult. The prizes were tickets and copies of one of Doyle's books, the latter supplied by a news stone, which contributed a fine window display to the rest of the advertising, and sold out on the books in consequence.

A Paramount Release

THIS IS NOT A FAKE, BUT A REAL ACCIDENT STUNT

The car went into the ditch. Rabbit, of the Alcazar Theatre, Naugatuck, Conn., saw it and rushed back to town to get some tack cards. The car was left out in the cold for two days then towed into town to the garage, signs still on.

Lobby Dances

Fred V. Greene, Jr., who used to be a Paramounteer, has taken over the Rialto [illegible]e, Jamaica, L. I., and is putting the [illegible] in the bonanza class. Hallowe'en he laying "Burning Sands," but had his lobby decorated for the seasonal event, so after the last performance he invited the audience to stick around for a dance. They did—until two o'clock.

Now Fred is going to make the dance a regular Monday night event, but the dancing is limited to one hour. It will build up a weak night, and with a large lobby he can accommodate a large crowd.

Dizzy

Herschel Stuart, who sends an item a day from the Missouri Theatre, St. Louis, made one of his contributions a one-sheet as noisy as the worst of Max Doolittle's shirts. It is green, red and black on yellow and it makes a noise like a calliope in joint debate with a boiler factory—but it certainly put over "The Impossible Mrs. Bellew." We never heard a noisier poster. The paper was delayed in transit and he wrote he had to do something. He did! E. A. Olmstead collaborated.

Tied 'Old Homestead' to Electrical Lobby

Two cities have advantageously used the electrical hook-up on "The Old Homestead." In Cleveland the Electrical League, instigated thereto by S. G. Sladdin, invaded the spacious lobby of Loew's State Theatre and put up an elaborate display. There was an old homestead, dimly lit, to be contrasted with an electrically lighted home, and the old fashioned kitchen equipment was shown beside the modern electrical appliances. The menagerie up above is part of the regular mural decoration and not the display.

To put over the idea to capacity, the league took quarter page spaces to tell how pleased Uncle Josh would have been with the mod ern devices.

Leslie F. Whelan, Washington Paramounteer, did the same thing in Loew's Palace Theatre, and the Potomac Electric Company took from a half to a quarter page daily for a week. Whelan also used the jingle contest and a drawing stunt, both for cash prizes. The prize in the drawing contest went to a woman who did her drawing on an eggshell and used cotton whiskers and hair.

A First National Release

ADDING SIX SHEETS TO THE LOBBY ART GALLERY

The Empress Theatre, Oklahoma City, used portions of the six sheets on "The Eternal Flame" as part of the top work, also using three ones of the branding scene at the rear and a cutout surmounted by electric candles on top of the box office.

Holland Colors for Harold Lloyd Date

Earl Settle, of the Palace Theatre, McAlester, Okla., compo boarded in his lobby for Harold Lloyd in "Grandma's Boy," painting it a canary yellow with blue lettering. You could hear the lobby around the corner and two blocks down the street.

Where he had no lettering he pasted a cutout of Lloyd's head with Grandma on one shoulder and the Girl on the other. The box office opening came where his shirt front should have been, with an entrance and exit on either side. It was noisy, but it shot business up forty per cent., and Settle would paint the front shrimp pink to get the coin in. It was noisy, but it was not as garish as it sounds in type.

A local baker was induced to put Grandma's Boy's cookies on the market, and was loaned a lobby display outfit for the window he dressed. At the Saturday matinee the cookies were given all of the children in attendance—about 250. Each was wrapped in a special wrapping with Lloyd's picture and some advertising text.

A candy store came in with a box of candy of the old-fashioned "homemade" sort, and about a dozen soda fountains announced special Harold Lloyd sundaes.

It set the house back only $15 to get the heavy increase. A fifteen per cent. hoist is considered good in Texas. Forty per cent. is like money from home.

Lots of time an exhibitor thinks he is exploiting when he isn't.

A Near-Bare Bather for Saturday Night

Gordon Conrad is just getting around to playing "Saturday Night." That's not so bad when you are told that he runs the Town Hall, Melbourne, Australia.

Australia knows nothing of near-beer, but it got a taste of the near-bare when he shot a motor truck around town with a girl sitting in a bath tub mounted on the platform.

Over the rim of the tub her bare shoulders appeared, and over the rim of the tub could be seen her bare knees. And before anyone could plan to climb up on the truck and peep in, the car would stop and Venus would arise from her bath-tub sea while the crowd watched with mingled emotions, for the higher she rose the more pink you could see. But after the first gasp you realized that it was pink fleshings and not flesh and then it didn't seem so important, though still interesting.

Street demonstrations are barred in Australia, but the cops were so interested in the bather that they forgot for the moment the statutes therein made and provided and remembered only the statuesque beauty.

Of course it is to be remembered that it is summer time down there just now. There was no great risk of pneumonia.

Told by Tailors

W. A. Doster, of the Strand Theatre, Montgomery, Ala., persuaded three tailors to come in with him on a three-quarter page display for "A Tailor Made Man" by telling them how all the tailors in Los Angeles contributed space for this Ray production on its premier. The newspaper gave the other quarter page to a write-up of the story, stressing the tailor angle.

These three and two others all gave their windows to the title.

It's Different

Because the kid parade has been sadly overworked and because "Nero" is more or less linked to the idea of conflagrations, the Strand Theatre, Wichita Falls, Texas, announced a Fireman's Day on "Nero" when it played the Fox release, and the motorized apparatus paraded the streets and made a bright red ballyhoo. Hook them up with banners telling that if your fire department had been in Rome it never would have burned down, and you'll get a good laugh and an advertisement at the same time. It's different, at any rate. That helps mightily.

This is the last reminder to get Christmas ticket books. See your printers.

A Paramount Release

HOW THE JUICE CONCERN PUT OVER "THE OLD HOMESTEAD"

This display from the State Theatre, Cleveland, was supplied entirely by the electric company, which not only contrasted the electrical equipment with that in "The Old Homestead," but took quarter pages in the newspapers to invite attention to the show.

A First National Release

THIS CLEVER DISPLAY PAVED WAY FOR THE NORMA PEARLS

It was used by a St. Paul store to put over Norma Talmadge in "The Eternal Flame" and when this was done, to let Miss Talmadge put over the Norma Pearls, in which they dealt. There are no pearls in the original display; just photographs.

Noble's Shadow Box Is a Classy Design

Paul E. Noble, of the People's Theatre, Portland, Ore., is one of the star lobby designers. His most recent design is a shadow box idea for "Hurricane's Gal."

The basis is a section from a six-sheet, as the three-sheet carried intrusive lettering, and he wanted to supply his own. This was set slightly back of a compo board frame of dark color, splashed with gold. Ovals let in the selling text and lights between the frame and the poster gave prominence to the picture.

A First National Release

THE NOBLE SHADOW BOX

The frame should be in black or deep crimson splashed with gold or deep blue splashed with either silver or gold. The ovals are some light color (red in this case, which photographed black), and the text is best done in white. It is best to varnish down the picture before it is set into place as the effect is much richer and often will suggest an oil painting.

This display was set into a lobby in a theatre in process of demolition not far from the People's but it will serve as well for window displays or in the house lobby. A set of these in a compo board falsework would transform a lobby for some special event.

Half Million Show Helped "Pink Gods"

George Smith, the Toronto Paramounteer, got a fine display on "Pink Gods" for the Regent Theatre recently. Visiting the leading firm of jewelers, he persuaded them to devote a window to diamonds.

In the background were scale photographs of the famous diamonds of history and photographs of the Cape diamond mines, with an explanation that similar scenes were to be shown in the film. These were all from the private collection of the head of the firm.

This was introductory to the display of about half a million dollars worth of real diamonds and a set of cutting and polishing tools. The store supplied a watchman to guard the display and the local police department detailed an officer to keep the sidewalk traffic moving. They almost needed another traffic officer at the theatre.

The diamond display, in some form or another, has been the standard exploitation on this release and has done much to put the feature over.

Window for a Week to Prepare Pearls

Modern merchandising looks well ahead. A dealer in artificial pearls gave a window for a week to "The Eternal Flame" to put over Miss Talmadge in the play and then, with the same backing, substituted the Norma pearls for the framed photographs of the star, to hook into the run.

The store does not deal in photograph frames and these were procured from another dealer. The central oval was a picture of the star done in oils, and the wreaths on either side named star and title on the left and house and date on the right.

The design was planned by the art department of Finkelstein & Ruben for the Capitol Theatre and was sold to the store on the richness of the effect. When the feature opened at the Capitol, the pearls were put in place of the photographs, giving a two weeks' run to the window.

It may be argued that Miss Talmadge is too well known to need this identification, but that was not the point. The idea was to first attract admirers of the star to the window through the display of her pictures and then to put the pearls over when her appearance on the screen heightened the interest.

Oilcloth Mats

Probably most exhibitors have forgotten that some time ago it was considered a good stunt to use a linoleum mat in front of the house painted with a sign for the attraction.

The Metropolitan Theatre, Atlanta, used ten of these mats in various parts of the business district for "Sherlock Holmes," putting them down in front of stores whose owners gave consent. The value of the oilcloth over the painted walk is that it permits the lettering to be done more carefully and in oils instead of watercolor.

As the store and the brand were also advertised, the only cost to the theatre was the labor of placing the mats.

The ten-names cards were used to good effect and two boys drove goat cart perambulators just ahead of the circus parade which was threatening business.

Street cars used banners as well as the cars of a taxicab company; which exchanged the space in return for a slide. The only cost was for the banners.

Start them off with Christmas ticket books and you can get them in a year-round habit.

AMIKE VOGEL SPREADS EXPLOITATION ALONG THE ROAD

Transferred from St. Louis to Pittsburgh, the Paramounteer made the trip by car to save freight (on the car), and bannered it as shown in the picture. That's Amike with the pale halo. When Mike dies, we bet he has his hearse bannered

Landing Lobby Was An Effective Smithy

The landing of the grand stairway in the Strand Theatre, Lansing, used to be shown very often, but of late it has not come in. This display for "Human Hearts" is one of the best the house has made in the unused space, and carried out the idea of the picture in its advance work.

A Universal Release

THE LANSING LANDING

In this display only the forge is practical, the rest being painted on the set, but the illusion was good and it told the folks of the coming attraction.

Plays Up the Clock

Announcing the starting time of the next show, A. C. Cowles, of the Rex Theatre, Spartanburg, S. C., uses a clock face of glass, similar to those which hung in jeweler's windows some time ago. The fad died out after the novelty ran off, and Mr. Cowles uses the clock to announce the next showing, with the legend "see the picture from the beginning." In place of the numerals he uses sections of stills or lobby cards.

"For The Face in the Fog" he draped the clock face with blue velvet and against this back he set a cutout face, with a scrim before it. Lighting through the paper cutout gave very much the effect suggested by the title, and helped not a little to sell the production.

A Goldwyn Release

HOW TO WORK THE BED STUNT ON "REMEMBRANCE"

This was recently described in this department, but the photograph shows just how it was done. The idea comes from the Capitol Theatre, New Bedford, Mass., and it is hooked to "The Old Shoes Pay for New Shoes" idea.

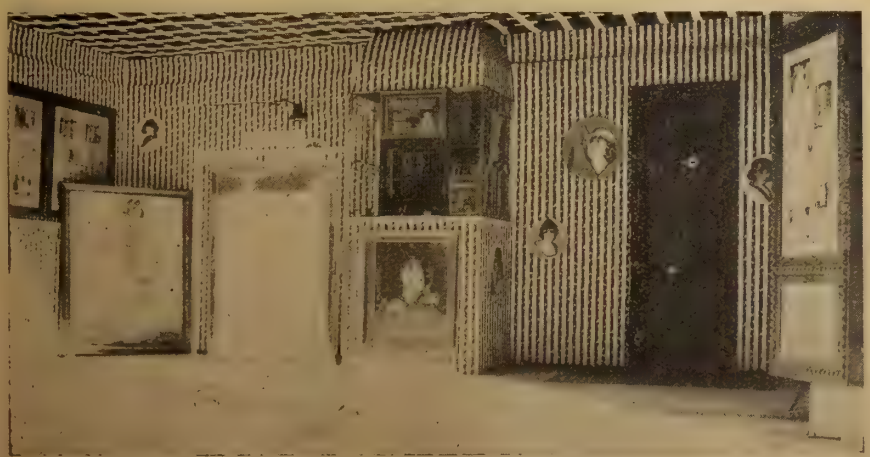
Wall Paper Gave a Striking Lobby

Black and white lobbies are wonderfully effective, but they are some trouble to paint. Richard A. Addison, of the Pickwick Theatre, San Diego, Cal., does not believe in doing work others can do for him. This very striking display is just wall paper and posters.

When he booked Marie Prevost in Universal's "Don't Get Personal," he wrote the exchange to send him all the ones and threes they had in stock showing the head of the star—just one of each—whether they were on his title or not. These gave the medalions. The backing is a black and white wall paper with a tiny rosebud design relieving the black stripes. This breaks the severity of the line without detracting in the least from the effect, but rather adding to it.

It's a bit late, but Mr. Addison just thought to send it in. He writes that he will send others later. If they are as good as this we assuredly hope that he does.

Any exhibitor can make a big showing by spending money. The clever man gets effects cheaply.



A Universal Release

MADE WALL PAPER FOUNDATION OF EFFECTIVE LOBBY

Richard A. Addison, of the Pickwick Theatre, San Diego, used black and white wall paper for his lobby base and mounted one of each of Marie Prevost's heads the exchange had, whether it related to "Don't Get Personal" or not.

Grauman's Hollywood Gets a Big Opening

Three sets of near-teaser cards launched the opening drive of the Grauman Theatre in Hollywood, with "Robin Hood" for the opening attraction. The first of these read "Robin Hood in Hollywood." Then came a set in which "Doug says" prefaced the slogan and another set with "Sid says." After the opening a fourth card was used which announced the house. There were three thousand of each of the first three sets and 10,000 of the "now."

A banner was put up and ordered down by the city department, but the Board of Public Works took the matter under advisement and rendered an adverse decision a few days too late to be preventive. Meanwhile the banner stayed up.

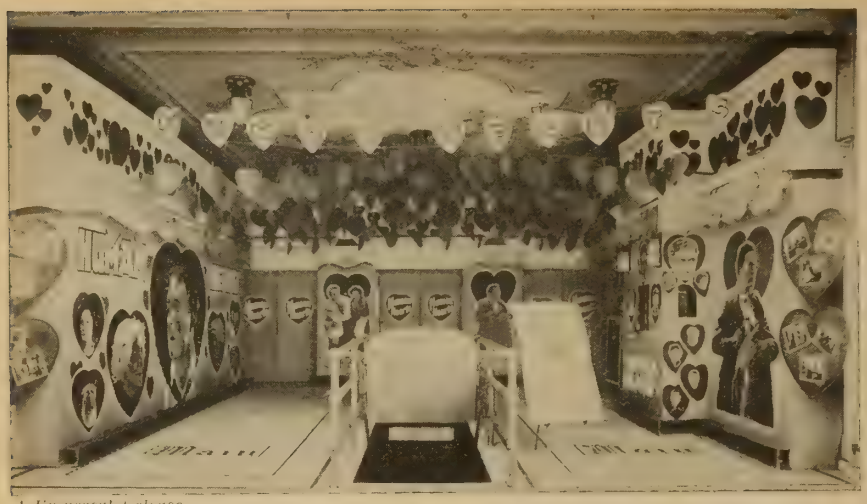
Thirty-one United Cigar Stores were tied to the "Robin Hood" cigars, and a drug store chain advertised "Robin Hood" ale, which was nut brown, but kickless. A big department store ran a display of art stills at which some of the players acted as hosts, and there were numerous independent window hook-ups in addition to the chain stores.

A 48 page special edition of the local paper was another stunt, and five brass bands and a jazz orchestra played them in the opening night. The ushers, even, were used for publicity. The scheme of the house is Egyptian and thirteen girl ushers were dressed in the ancient costume of the Nile. There is a photograph to go with this, but press agents never seem to learn that wrapping a photograph in an old window card will not protect it on its 3,000 mile trip across the continent, and the photographs came in in sections.

The straight newspaper displays were unusually intelligent and quite different from the old Grauman style.

A Six From Ones

The Washington Theatre, Dallas, used stock paper on Fox's "The Fast Mail," mounting a 24-sheet for a banner. It wanted two sizes to work either side of the box office, so it made the second six of six one sheets all of the same design; the locomotive head-on. This gave the railroad angle to balance the riding scene which is displayed on the six.



A Universal Release

THE HEART LOBBY IS OLD STUFF, BUT IT IS STILL GOOD

The Main Theatre, Uniontown, Pa., used it very effectively for "Human Hearts." Not only is the lobby top strung with several hundred hearts, but the wall display carries out the same idea, very greatly increasing the effect of the display.

Hallowe'en Contest Pulled in a Storm

Although it rained Hallowe'en Night, Tom R. Clemmons of the Tivoli Theatre, Beaumont, Texas, put over a better business by thirty per cent. than he took in the same night last year. Had it been clear, he would have made a killing.

For ten days in advance he had a lot of newspaper publicity for a Hallowe'en contest for the best masquerade costume and forty-seven entries competed for the seven prizes, which ranged from a $25 necklace to a black cat, all of the prizes, with the exception of the cat being donated by the merchants who helped put over the idea by displaying their prizes.

His lobby was dominated by a pumpkin six feet tall, broken open to display an 11 by 22 and lettered for Mabel Ballin in "Other Women's Clothes," and his lobby men were put into effective masquerade costumes to help the idea along. Black cats, pumpkins, witches and the rest of the Hallowe'en symbols were spread around the lobby on invisible wires.

Just watch Clemmons take an encore next year. Make a note to follow him.

Ritual Uniforms for "Burning Sands"

Borrowing the ritualistic uniforms of a secret organization for ballyhoo work is something new. J. B. Carroll worked it for "Burning Sands."

He sanded the floor of his long and narrow lobby and erected a striped tent in the centre. On either side he hung a desert drop borrowed from one of the drama houses. Most drama houses are well equipped if they have one such drop, but Carroll was in luck and got two.

Then he put his ushers in costume borrowed from the D. O. K. K., which seems to be one of the numerous imitations of the Mystic Shrine, and used them to give local color. All the display cost was ten passes, but it ran the business up twenty per cent.

Between the Shrine, the K. of C. Alhambra and a somewhat similar side degree of the Odd Fellows, it should be comparatively simple to borrow costumes.

Still Going

They are still making street pictures to advertise "The Crossroads of New York." The Palace Theatre made a picture, "The Crossroads of Des Moines," to be run with the Sennett play, and worked for several days with a cast of local players. Most of the "scenes" were blank shooting, but the crowd did not know this and followed the cameraman and his troupe around. At showing times the company would move over to the house front and after making a scene go inside. Many in the crowd would follow.

P. T. Barnum worked the same idea at his old Museum, 50 years ago, long before he went into the circus business, but it is still a good stunt.

Razor Window Is Still on the Job

When Nick Ayer was with Roth & Partington, in San Francisco, he used to get the Gillette window about every other week, for Nick seemed to have a mortgage on that display.

Lately we have missed it, but the other day Louis McDermott slipped in and got this display for "Under Two Flags" at the Grenada.

A Universal Release

THE GILLETTE WINDOW

The tie-in is based on the fact that Priscilla Dean is "Under Two Flags" while the Gillette is under all flags.

A stand of colors, four small cutouts and one large one were all that were required, but it made a very flossy appeal. Few passed the window without stopping for a look.

A Goldwyn Release

HOW THE HIPPODROME THEATRE, READING, WORKED SHERLOCK

Cutting out the six sheet and giving it a new backing—with light effects—turned a poster into an exhibit and sold the idea strongly. They also used a cut-out over the banner with two smaller cut-outs to flank the main display.

Paneled Display Gives a Rich Effect

There is no especial jazz to this announcement from the Rivoli Theatre, Baltimore, on Barthelmess in "The Bond Boy," but it is an excellent example of what can be done in the way of a dignified and effective announcement. That reverse panel would be dangerous in some places but Baltimore offers notably good press work and reverse and half tones are reasonably safe, and in this instance came out better than good. About the only comment to offer is that the eight point roman in the lower right hand corner offsets the value of the supporting cast named in bold face just below. Put into an italic, the contrast would have been better, but the probabilities are that the reader is sold before he comes to that part of the display. The general impression created by the announcement is that of a genuinely good play and the reader goes further only for details. It is a very nice distribution of the component parts, and makes a pleasing appeal. Most of

"Everybody's Going to the Rivoli Now"
RIVOLI
Richard Barthelmess
in
"The Bond Boy"
From first to last—as powerful as "Notable" David
George Washington Odgen's famous story, with a notable supporting cast, including Mary Alden, Mary Thurman and Lawrence D'Orsay
GASPER SANTO, Soloist
Felice Iula, Conducting the Rivoli Symphony Orchestra
Max Rosenstein, Concert Master
CONSTANCE TALMADGE in "EAST IS WEST"

A First National Release

A PRETTY SPACE

the Baltimore displays are good, perhaps because the artists can do things forbidden where press work is not so certain, but this is a good display even for Baltimore.

—P. T. A.—

Notched Stock Cut Is a Trifle Ragged

For "Remembrance," the Century Theatre, Baltimore, used a stock cut and notched out some of the superfluous reverse strip to let in a trio of full face lines. The tail of the "e" comes far below the rest, and the cut had to be notched to get this in, but the agent evidently did not want to waste the chance to say something, so he cut away what he could. He leaves the rest a little ragged, but the chances are that few noticed the device and it is not so pronounced as to spoil the effect, but it is not what might be called pretty. It might even have been better had more been cut away so that the white space extended higher into the black another half inch. This would have made a better mortise and would have given more room. Most of the type is given to three New York press notices; which is not altogether our idea of good selling, and the rest goes to the minor features, including an effective use of the outline cuts used by Christie for the comedies. The only real sales talk for the feature is comprehended in those

CENTURY
MEANS 100% AMUSEMENT
CONTINUOUS
Noon to 11.30 P M
GOLDWYN PRESENTS
RUPERT HUGHES'
Remembrance
Story of "Pop" Who Paid the Bills While the Family Had All the Fun.
New York Critics Say:
Miss Anna Balthy, of Sweden, as Jenny Lind, will sing her Songs of Long Ago
"PARDON MY GLOVE"
BOBBY VERNON &
You See "Listening In" This Week At Ford's for A Great Play

A Goldwyn Release

THE CENTURY IDEA

three lines about Pop who paid the bills. Probably that was enough, but we think more might have been said. The criticisms tell practically nothing about the play. Few criticisms do, which is one of the reasons why they help so little. A man in Baltimore is hardly going to spend money for a ticket because a New York paper says that "Claude Gillingwater, in the role of Pop Grout, does some exceptionally fine acting and is well supported by the rest of the cast." "Pop, who pays the bills," is a lot more interesting than the New York American's estimate of Gillingwater's acting. We knew twenty years ago that he was a fine actor. We said so, for that matter. The reverse comes out well because this was in Baltimore, but we think the plan book carries too many reverse cuts on this picture. Type is better.

—P. T. A.—

This Grauman Space Is Best Yet Done

One of the best displays ever put out by the Grauman theatres is that of the Rialto for Marion Davies. In this the hand work is almost eliminated and only the star and title are drawn, these being casts apparently supplied by Cosmopolitan, since the same lettering

A Paramount Picture

A GRAUMAN DEPARTURE

is used in displays in almost all of the cities. The rest is put in with type and offers an educational contrast to a majority of the Grauman displays. There is plenty of type in which to tell all about the subfeatures, and told as a running story in a few lines, it gets more attention than it would were it plastered all over the page as in the old style. In the old fashioned form the displays were offered as separate items, which the mind had to pick up singly and assemble. Here the production environment is a part of the story of the picture itself, and all is told in fourteen lines of well-written text. The display makes a stronger appeal than any other Grauman advertisement we recall having seen. There is a possibility, however, that this is not done by the regular Grauman staff, as Cosmopolitan is putting this picture over with special exploiters. Some of them do not measure up to the house standards, but this work is well ahead of the average, just as the Cosmopolitan handling of the Criterion Theatre in New York is a marked advance over the policy followed by Reisenfeld. It looks like a different house—like a real theatre—now.

—P. T. A.—

Wrote to the Chief About Harold Lloyd

Stanley N. Chambers used the open-letter idea to put over "Grandma's Boy" at the Palace Theatre, Wichita, Kan. The one shown

CHIEF OF POLICE SCOTT,
WICHITA, KANSAS.

Dear Chief: We want to ask a favor. Will you put HAROLD LLOYD on the force? Single-handed he will round up 5,000 people in Wichita next week and take them to the PALACE THEATER to laugh at "GRANDMA'S BOY." He is a deputy sheriff in the picture. Ever hear of a deputy, single-handed, capturing that many people? Neither did we. Come in and be one of the captives. You can serve your sentence in an hour.

Sincerely,

PALACE THEATER.

A Pathe Release

THE LLOYD LETTER

speaks for itself. It is not intended that any of the letters be taken seriously, for you cannot get serious over a comedy. Another letter was to Thomas A. Edison, asking a few foolish questions, and bringing in Lloyd. It got a laugh, and you credited the comedy with the laugh. The display was a rather long drop of about eighteen inches across three columns, sufficient to class as a full column and yet having the double advantage that it cost less and was topped by reading matter. The cut was the press book cut, in which the comedian's face is made up of typewritten repetitions of his name. This, by the way, is nothing new to Mr. Chambers, who drew his own typewriter pictures several years ago and was one of the first, if not the very first, to use this novelty in an advertisement. Later on other cuts were used having a greater pictorial value, but he made this his opening gun, knowing from past experience that it is one of the best bets if not overworked. With two sure-fires he naturally did a very pretty business.

—P. T. A.—

Balanced Display Gives the Idea

For the engagement of George Beban in "The Sign of the Rose," at the California Theatre, Los Angeles, Tom Reed had several things to do that are not included in the general

film advertising. He had to tell them that Beban and his company would play a part of the film, and then he had to add to that the statement that this was not similar to the recitation Beban did with the same picture when it was seen in town before in an experimental stage. He had to get the story read if he was to get the largest ticket sale, and to do this he had to make the display invitingly readable. The main idea is put over in the top line, "A Revolution in Motion Picture Presentation." The cut-in is explained and then, "after twenty-five minutes of the spoken drama, the story is continued to a happy conclusion as a motion picture." It seems to us that this last is so carefully phrased that no one can well err in his understanding of the idea. It is simple and very effective. It tells the whole case so that you understand it, and then the eye is carried along to the star and runs down into the title. The prior appearance is referred to in the notice in the lower left-hand corner, isolated from the rest and placed where it looks interesting and important. The typographical arrangement is as good as the copy, and the whole makes a really pleasing display. It is 135 lines by four; a trifle large, yet suggesting in its size the importance of the presentation and worth the money because the

Now Playing
Positively One Week Only
A Revolution in Motion Picture Presentation!
California THEATRE
AN INNOVATION
THE GREATEST OF ALL AMERICAN CHARACTER ACTORS
MR. GEORGE
BEBAN
Mr. Beban and His Company Will Appear During the Performances Beginning at 2, 4, 7 and 9 p. m.
WARNING! COME EARLY FOR SEATS!
HELENE SULLIVAN
ALL IN PERSON ON THE STAGE AND ON THE SCREEN
The Sign of the Rose
Elinor's Superb Orchestra
NOTICE!
NO ADVANCE IN PRICES

An American Release

THE BEBAN DISPLAY

copy carries a real message. It is highly intelligent work.

—P. T. A.—

Still Strong

Because of the chances for snow lobbies, "Nanook of the North" was one of the best bets all through the summer. And when cold weather came, and the snow lobby was down and out, someone discovered that even better was a hook-up with a fur fashion show, and now the odd release is in as great a demand as ever. That Pathe release must have been launched with a golden spoon in its mouth. It seems to have all the luck.

—P. T. A.—

Plays Up Cyclone in "Old Homestead"

The Stillman Theatre, Cleveland, is one of the first to play up the cyclone in "The Old Homestead," though it would appear that this would be the very best bet on this picture. In most sections the title itself is sold. All you can say about "The Old Homestead" is that it is "The Old Homestead." Everyone knows the play. But the cyclone is something new and something big. It is something to be sold that can be sold. It is the added factor which makes the film superior to the play, and the most intelligent sales campaign will sell the storm rather than the whiskers. It would be well to take it into the lobby and use a storm swept front

A Paramount Release

THE STILLMAN STORM

with a hook-up banner, yet few of the houses have played up the cyclone to any marked degree and the Stillman is the first we have seen give it full value. The sketch is double, the left-hand side showing the old homestead in fair weather with the storm over to the right. This is very well done, but the star and title and the top selling lines are practically buried in the black clouds. They do not even use a white title, but simply outline the letters in a narrow line of white which cannot fight through. The top part of the display is very poor, and the bank of type might be improved for selling value, but there is one good appeal in the "More thrills than the ice jam in 'Way Down East' or the forest fire in 'The Storm.'" That will sell. The effort to tell the story in five lines is a failure and merely suggests a play without a story. It is very weakly done and might better have been left out, since it will not sell and may hurt. But they did use the cyclone, and that is good management.

—P. T. A.—

Tied Up a Raffles to Hook-up Pages

Combining two stunts, the New Kentucky Theatre, Lexington, Ky., hooked its "Raffles" to a double truck with thirty-two displays. According to the announcement he was to visit each of the advertisers, and the reader was supposed to watch these stores. The stunt was worked for "The Masquerader," and most of the copy was hinged on the title. This is a new use for the mysterious perambulator, and it gives the stores a very real reason for coming in on the layout, though some of the stores appear to have come in more to be represented and keep their names before the public than because they expected to derive any immediate benefit from the hook-up. It is hardly to be supposed that people who searched for a masquerader who was worth $50 to them would buy any extra chicken feed or purchase an automobile, but certain merchants seem to feel that it pays them to keep their names before the public on general principles, and that even though they may not make any direct sales it will all help their general campaign of publicity. This is a good argument to use on a certain type of merchant who is apt to contend that he will get no benefit.

Another Good Drawing from Gordon Bennett

Edwin R. Coffin, First National's exploitation man in the Omaha exchange, sends in an advertisement on "Lorna Doone" and opines that we will be glad to see it because he thinks it the finest display he ever saw. We are inclined to think that Mr. Coffin is a bit prejudiced, or else he is trying to put it over, for the Omaha Rialto does a fine piece of work about three weeks out of four, and we have used a lot of displays as good as this, but we are glad to run this because it is so effective. Gordon Bennett, who does the art work, really has done better than his usual on the landscape, and in the original it has the beauty of a tapestry, which is probably just what Mr. Bennett was shooting at. It cannot be shown to advantage in so great a reduction. It can only hint at the effect, but the landscape is as

The Sweetest Love Story Ever Written
Lorna Doone
MADGE BELLAMY
as Lorna Doone
JOHN BOWERS
as John Ridd
FRANK KEENAN
as gruff Sir Ensor
bandit and gentleman
Imagine them – springing as from the authors pen to thrill to fire us, to love, fight woo and win for the world again
Another triumph by the man who made "The Last of the Mohicans"
You'll live every moment of it.
No Wonder We're Proud to Present It
RIALTO
A Highlight
ALL THIS WEEK
BUSTER KEATON
"The Frozen North"
Robert Van Alstyne
Clem Dacey Gene Stanley
Singing Mr. Van Alstynes Old and New Songs
Rialto Symphony Players
"The Barber of Seville"
Julius K. Johnson
"I Love A Little Cottage"

A First National Release

A BEAUTIFUL DESIGN

carefully done as though intended for a magazine or book illustration, and perhaps Mr. Coffin is correct in saying this is the best. The man who can look at that advertisement and not feel that "Lorna Doone" must be a whale of a picture is utterly lacking in imagination. It seems a shame to waste so pretty a design on a newspaper advertisement. It is 210 lines across four, but it is worth the space because it sells in every line. And Julius K. Johnson's text is as good as the drawing. It's one hundred per cent. If Johnson has not framed that for his office, we'll be glad to get it for our own.

—P. T. A.—

One Exception

Earl Settle, of the Palace Theatre, McAlester, Okla., is about the only manager to date who did not make a gilded cage for Gloria Swanson.

He painted his on compo board.

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

Sincere exhibitors are sending these tips to help you book your show. Their reports are printed without fear or favor. If a picture is good, bad or ordinary, you will find it out here. Turn about is fair play; let these exhibitors guide your bookings, and in turn let's hear from you.

American Releasing

JAN OF BIG SNOWS. Displeased the majority because of its sudden ending. They said it seemed unfinished; many said it ended wrong. Elivah Theatre, Chinook, Washington.

F. B. O.

GIRL FROM GOD'S COUNTRY. Very good. Film in good condition. In a class with some specials I have run. Rental low enough so that I made some money. Advertising: six, three, ones, slide, newspaper. Patronage: general. Attendance: good. A. G. Coffin, Baldwin Opera House, Baldwin, Wisconsin.

GLORY OF CLEMENTINA. This is an elaborately mounted, well produced picture with not much story to it and the stately Pauline Frederick, stalking about and smiling, had little to do. There are hundreds of better pictures. Ben L. Morris, Olympic Theatre, Bellaire, Ohio.

IN THE NAME OF THE LAW. This is a very pleasing picture. Beautiful story, well told. Don't miss it. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

SNOW SHOE TRAIL. Another Northwestern, but fine. Plot very good. Should be a drawing card anywhere. The prettiest lithos and photo I have ever seen. Advertising: ones, threes, 11x14, 22x28. Patronage: regular. Attendance: normal, owing to fair week. J. S. Wadsworth, Republic Theatre, Great Falls, South Carolina.

First National

GOLDEN SNARE. I cannot say too much for this one; a beautiful production. Boost it. Will stand three-day run. Advertising: six, three, ones, slide, lobby. Patronage: all classes. Attendance: good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

GREAT ADVENTURE. Not many comments either way, so I assume that it was just a picture that gave lukewarm satisfaction. Advertising: posters and press. Patronage: small town. Attendance: poor. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

HURRICANE'S GAL. It's simply a knockout. Deserves 100% classification. Great box-office magnet. Advertising: posters and papers. Patronage: small town. Attendance: good. J. Carbonell, Monroe Theatre, Key West, Florida.

LORNA DOONE. Splendid picture. Very well liked and boosted by teachers of colleges and schools who urged students to attend showings. Played to biggest business so far this year. Advertising: personal visits to schools and colleges, special matinees for educators. Favorable weather. Attendance: good. Wm. E. & E. A. Keene, Oxford Theatre, Oxford, Ohio.

LOVE'S REDEMPTION. Norma Talmadge is well liked here. This is not her best picture by any means, but still is very good. Our patrons liked it. Advertising: newspaper, lobby, heralds. Patronage: general. Attendance: fair. Smith & Correll, Portland Theatre, Casselton, North Dakota.

MAN FROM HELL'S RIVER. Just a trifle above average. Advertising: newspapers, quarter page, house organ, ten ones, two threes, one six, photos, slide, lobby. Patronage: general. Attendance: very good first night. S. H. Blair, Majestic Theatre, Bellville, Kansas.

MASQUERADER. Excellent picture and excellent business. Picture very pleasing and no kicks registered. Patronage: general. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

PENROD. Lost money on a pretty good picture. Too long in footage. Patronage: family. Attendance: fair. R. J. Relf, Star Theatre, Decorah, Iowa.

PLAYTHING OF DESTINY. Here is a good one, and one that will stand two days' showing. Print in excellent condition. Business fair. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

POLLY OF THE FOLLIES. For me, very poor picture; the worst of Constance Talmadge's. Advertising: like a circus. Patronage: family. Attendance: poor. Jack Hoeffler, Orpheum Theatre, Quincy, Illinois.

SEVENTH DAY. Richard Barthelmess a clever star in a very ordinary story, that was about 50% entertainment; so said my patrons. Worth about half of what "Tol'able David" was—and if you haven't bought this, keep that fact in mind. Advertising: good. Patronage: health seekers and tourists. Attendance: fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

SONNY. Very good. A credit to any theatre. Advertising: house program, newspaper, posters. Patronage: country town. Attendance: fair. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

SONNY. A wonderful picture, but for some cause it did not please the majority. War stories don't take well here. Failed to draw on second night. Twenty-four sheet killed business. Advertising: posters, photos, newspaper, heralds. Patronage: neighborhood. Attendance: poor. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

TOL'ABLE DAVID. Most wonderful attraction I ever had or anybody else could ever get. I put this over fine; but I had to have special printed one sheets and window cards to do it, on account of its poor name. The attraction is wonderful in every respect; so is the price. Go after this one strong. You can't go wrong. I advertised: "If patrons are not satisfied with this one I will refund admission price." Did not have a single complaint. My patrons came out and commented on it. Advertising: newspaper, ones, threes, sixes, photos. Patronage: all classes. Attendance: fine. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

WOMAN'S PLACE. A very good picture. Connie always a favorite here. There's plenty of funny happenings in this one and a clever story. Advertising: posters, photos. Patronage: small town. Attendance: good. Dr. J. E. Guibord, National Theatre, Grand Mere, Quebec, Canada.

Fox

BAR NOTHING. Only a fair Western picture. Too many improbable happenings. Advertising: regular. Patronage: resort. Attendance: good. J. H. Holeman, Auditorium Theatre, Dawson Springs, Kentucky.

FOR BIG STAKES. Tom Mix in a brand new, but excellent picture, and very pleasing. Patronage: general. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

LITTLE MISS HAWKSHAW. Fair program picture. A light story but well played. Pleased about 70%. Advertising: ones, photo, slide, program. Patronage: small town. Attendance: poor. R. K. Russell, Lyric Theatre, Cushing, Iowa.

MOONSHINE VALLEY. Good picture for William Farnum admirers. Plenty of action. Small child puts over some fine performing. Advertising: three ones, one three, slides. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

OATHBOUND. My patrons raved about this picture and yours will, too, if they like open air pictures, boat races, etc. I consider it the best photography I ever saw. Do not be afraid to advertise it. Advertising: two ones, one three, set 11x14s. Patronage: mixed. Attendance: good. Chas. F. Johnson, Plaza Theatre, Punta Gorda, Florida.

RIDIN' WITH DEATH. Since they changed Buck's name to Charles, he seems to spend too much time up in front of the camera making love instead of out in the open riding fast and shooting with both hands, as was his wont in the old days. There is a little of the old Jones action in the last one hundred feet of this one. Patronage: small town. Attendance: good. W. E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

ROUGH SHOD. Charles Jones, better known to the boys who like his style of pictures as plain old "Buck," made good in this one. It's a good Western knock-'em-dead. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

STAGE ROMANCE. I'd say, keep away from this. "Shackles of Gold" was a whole lot better than this and it could have been a whole lot better. I don't see why they don't get Farnum where he belongs. Of course, I know that if the film companies did work him in Western stuff some critics

would say, "why waste him on such simple stuff?" Advertising: extra. Patronage: country. Attendance: fair. R. K. Russell, Lyric Theatre, Cushing, Iowa.

THUNDERCLAP. Very good. Pleased 90% for three days' run to increased business. Patronage: general. Attendance: excellent. S. H. Blair, Majestic Theatre, Belleville, Kansas.

TRAILIN'. Will just satisfy Mix fans; others may kick. Advertising: regular billboard. Patronage: small town. Attendance: fair. Majestic Theatre, Greenfield, Tennessee.

TRAILIN'. Not the best Mix picture by any means, but gets by where Mix is popular. Mix losing a lot of his popularity here. Advertising: usual. Attendance: good. Big Ben Theatre, Ilion, New York.

VIRGIN PARADISE. Pearl White in best picture shown in my theatre. Everybody was surely pleased with this one. It holds every one's interest from start to finish. Advertising: same as always. Patronage: mixed. Attendance: good. Frank Fera, Victory Theatre, Rossiter, Pennsylvania.

WEST OF CHICAGO. An excellent picture. If you have never used Jones, try him. He'll not disappoint you. Very convincing. Advertising: photos, slide, ones. Patronage: small town. Attendance: very good. F. C. Butt, Ideal Theatre, Blue Ridge, Georgia.

Goldwyn

BRANDING IRON. This is a real North woods picture; some beautiful snow scenes; beautiful photography; well acted. Advertising: newspaper, ones. Patronage: small town. Attendance: very poor. P. S. Nielsen, Rex Theatre, La Moure, North Dakota.

THE CONCERT. So far, heads the list of the "bummest" pictures I have shown. Of no interest whatever to small town audiences. Steer clear of it, boys, and miss a business killer. The K. K. K.'s will work on me if I show more of this kind. The film was in good shape, the best part of the entire production. Advertising: ones, threes, slide. Patronage: small town. Attendance: fair at beginning of first reel; poor at end of show. C. C. Johnson, A-Muse-U Theatre, Melville, Louisiana.

PRISONERS OF LOVE. With Betty Compson. Pleased 899% of our audience. The acting of Miss Compson is good, but her supporting cast is only fair. The picture will hold any audience from beginning to end. Patronage: small town. Attendance: good. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

REVENGE OF TARZAN. Not enough Tarzan stuff. Can't get wild over this one. Advertising: one sheets. Patronage: industrials. Attendance: good. Howard James, Union Theatre, Voluntown, Connecticut.

YELLOW MEN AND GOLD. A good pirate story and will go over good in some places. My audience does not like blood and thunder. Patronage: the best. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

Hodkinson

THE GRAY DAWN. Personally I thought this a good picture of California in the days of the Vigilantes in '49. However, my patrons are not very keen on this costume stuff. Patronage: small town. Attendance: good. W. E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

Between Ourselves

A Get-Together Place Where We Can Talk Things Over

Special Service—giving exhibitors all the tips, printed and unpublished, on pictures they write to ask about—is already making a hit.

Straight from the Shoulder reports are honest; they are dependable; they come direct from exhibitors who KNOW.

Therefore, when you need them on any picture that has not been reported on, don't waste a second—write or wire the name of the picture on which you want tips—the call will go out in the next issue and the response will be as prompt as it has always been to any call on exhibitors for co-operation.

Use this service. Tell your exhibitor friends about it.

Make Straight from the Shoulder a Service Station—YOUR Service Station. VAN.

JACK O'LANTERN. A good program picture. Pleased 90%. Advertising: ones, three, six, 11x14, photos, dodgers. Patronage: family. Attendance: fair. T. J. Hickes, Liberty Theatre, Saxton, Pennsylvania.

JANE EYRE. A "lemon" for me. Really a good picture, but failed to please here. Advertising: usual. Patronage: mixed. Attendance: poor. W. C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

Metro

BROADWAY ROSE. A beautiful picture. Mae Murray at her best. Pleased all who came. Advertising: one, three, six, twenty-four, heralds, window cards, band. Patronage: mixed. Attendance: fair. J. Jones, Cozy Theatre, Shawnee, Oklahoma.

BROADWAY ROSE. Not the best picture Murray ever made, but pleasing. Could have been cut to about six reels of good stuff. Advertising: mail, newspaper, billboards, etc. Patronage: mixed. Attendance: very fair. W. C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

FIGHTIN' MAD. A good, clean Western, with excellent comedy touches. Good cast. Above the average Western picture. Advertising: regular. Patronage: average. Attendance: good. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

FIVE DOLLAR BABY. For me, it was absolutely "rotten." Did not please my patrons at all. They all came out kicking; I did not blame them at all. I let a film salesman sell this to me as a Special, but it is a very ordinary program and about as weak as one could be. Advertising: lobby, six sheets. Patronage: all classes. Attendance: just fair. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

FOUR HORSEMEN. The last word in acting and production. Advertising: mailing list, heralds, etc. Patronage: health seekers and tourists. Attendance: excellent. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

IDLE RICH. Good photography, story, acting, makes an excellent program picture. Patronage: all classes. Attendance: good. J. Kenrick, Strand Theatre, Ithaca, New York.

PEACOCK ALLEY. Hard to beat. It's flashy, interesting, exciting; contains enough to make a splendid picture. Advertising: banners, photos, sixes, dodgers, window cards. Patronage: general. Attendance: extra good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

PEACOCK ALLEY. Good picture. Star an attraction. Patrons very well pleased. Attendance: good. Royal Theatre, Reading, Pennsylvania.

PRISONER OF ZENDA. Splendid picture and business. The perfect love story of this generation. For sheer, romantic delight, for golden, shimmering beauty, for manly, heroic acting, for two hours of delightful dramatics and enthralling entertainment this positively has no equal among productions offered the public this season. Book it and no mistake will be made. Patronage: general. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

Paramount

AFTER THE SHOW. Just a good program picture, but one that pleases. Lila Lee very good, ably supported by Jack Holt. Advertising: ones, photos, newspapers. Patronage: country town. Attendance: fair. H. V. Harvey, Palace Theatre, Dixon, California.

BLOOD AND SAND. Valentino slipping. Story fair; acting fair; photography, to me, rotten; most news reels better. Many kicks on photography. Play pleased 50%. Advertising: all possible angles; we stepped on it. Patronage: small town. Attendance: fair, second day flopped. E. L. Wharton, Orpheum Theatre, Glasgow, Montana.

BLOOD AND SAND. This is not a "Sheik." Your patrons will be disappointed. Criticisms terrible from patrons. Not a Special by a long shot. Advertising: sixes, threes, ones, 240 inches newspapers. Patronage: town of 15,000. Attendance: fair. J. E. Pierce, Family Theatre, Mahoney City, Pennsylvania.

BOUGHT AND PAID FOR. A fine production; pleased 90%. Our patrons said: "One of the best pictures ever shown in the Strand." Advertising: newspaper, slide, posters, photos. Patronage: very best. Attendance: good. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

CALL OF THE NORTH. They all spoke well of this picture, though it's rather old. Advertising: bills, ones, photos. Patronage: town. Attendance: good. Harry C. Waffle, Lyric Theatre, McIntosh, South Dakota.

EDUCATION OF ELIZABETH. Although this is old, the exchange gave us a good print and Billie pleased an average house. Advertising: sixes and ones. Patronage: small town. Attendance: fair. S. S. Pace, Jettie Theatre, Texline, Texas.

FOOL'S PARADISE. Another notch for DeMille. Wonderful. Clarence W. Langacher, New Glarus Theatre, New Glarus, Wisconsin.

LADIES MUST LIVE. Too long drawn out for average audience. An eight-reel feature, unless full of pep, seems to bore our patrons. Not a good title for small town. Advertising: three, three ones, photos. Patronage: neighborhood. Attendance: poor. E. W. Kundert, Empress Theatre, Beresford, South Dakota.

NICE PEOPLE. Not much to it but will please. Business off, on account of inclement weather. Patronage: small town. Attendance: fair. W. Ray Erne, Rialto Theatre, Charlotte, Michigan.

NORTH OF RIO GRANDE. Very pleasing show. Advertising: regular. Patronage: small town. Attendance: poor. Leslie Hables, Reel Joy Theatre, King City, California.

OLD HOMESTEAD. The best of the w. k. forty-one, so far. A real good show with a real cast. Advertising: usual. Patronage: small town. Attendance: good. Marsden & Noble, Noble Theatre, Marshfield, Oregon.

ONE GLORIOUS DAY. Who could ever conceive the idea of making Will Rogers play the role of professor? Not up to his Goldwyn productions, patrons far more enthusiastic. Attendance: below average. Royal Theatre, Reading, Pennsylvania.

A PRIVATE SCANDAL. Very good for high-class houses. Drew fairly well for me; could have been better. Advertising: newspaper, ones, threes. Patronage: mixed. Attendance: poor. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

SATURDAY NIGHT. The work of Leatrice Joy in this is wonderful. Pleased practically everyone. Many favorable comments. Advertising: regular. Patronage: small town. Attendance: good. A. La Valla, Community Theatre, Bethel, Connecticut.

SHAM. Fine Society drama; well pleased the lady patrons. Advertising, newspapers and posters. Patronage, ladies. Attendance, good. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

SIREN CALL. For me, the worst picture Paramount ever made. Stay off it. Advertising: very good. Patronage: nobody. Attendance: poor. Jack Hoeffler, Orpheum Theatre, Quincy, Illinois.

THREE LIVE GHOSTS. Did not get over very good here. Advertising, regular. Patronage, small town. Attendance, fair. Leslie Hables, Reel Joy Theatre, King City, California.

THREE LIVE GHOSTS. Nothing big at all. Paid too much for this one. Not much comedy in it, but it was claimed to be full of comedy. Advertising: regular way. Patronage: local. Attendance: fair. Ernest M. Cowles, Orpheum Theatre, Pelican Rapids, Minnesota.

TRUTHFUL LIAR. An excellent program feature that will please the majority. L. M. Zug, Rialto Theatre, Jerome, Idaho.

UNDER THE LASH. A good picture, but couldn't compare with "Great Moment." It will please, however. Advertising: ones, threes, sixes, photos. Patronage: neighborhood. Attendance: fair. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

WHEN SATAN SLEEPS. This is a fine production; one of the best that we ever had the satisfaction of buying. It has action, pathos and comedy. The general theme points that the straight way is the better. Jack Holt is coming in this one; he is very, very fine. The production was liked both by the men and by the women. Ordinarily we have a very noisy bunch of children on Westerns; have to go down and keep them in check; but this picture held them as quiet as it is possible for kids to be, so it is a real picture. Advertising: mailing list of fifteen hundred, one column, two papers. Patronage: country town. Attendance: good. Arthur Hancock, Columbia Theatre, Columbia City, Indiana.

WISE FOOL. A long drawn out affair which did not satisfy our patrons. Kirkwood's acting, however, is excellent. Business good on account of Saturday. Advertising, threes, ones and photos. Patronage, neighborhood. Attendance, good. E. W. Kundert, Empress Theatre, Beresford, South Dakota.

To Exchanges

These reports are valuable because they come DIRECT from exhibitors to this department.

Naturally, letters of praise sent by exhibitors TO EXCHANGES OR PUBLICITY DEPARTMENTS are not reports and do not fall within the requirements of this department.

Don't send them in, please, because we only use the direct-from-exhibitors-to-us reports.

WOMAN WHO WALKED ALONE. The best Dorothy Dalton picture I have run. Good story and well acted. Advertising, lobby, newspaper, billboard, handbills. Patronage, mixed. Attendance, good. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

YOUNG DIANA. Why they spend so much money on this girl's productions is beyond me, for me she is a wet blanket; a few like her but it is like having a smallpox sign on the front door to have her featured so far as this little country town is concerned. She seems to go in the larger places but not in the country and I have yet to find a neighboring exhibitor that does not find her the same. They all look wise when you ask how they did, and laugh; but you never see them endorsing any of her pictures in their ads., not very strong. Arthur B. Hancock, Columbia Theatre, Columbia City, Indiana.

Pathé

NANOOK OF THE NORTH. One of the very best pictures ever shown at the Criterion Theatre. Pleased a big business for first half of the week. Patronage: general. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

Playgoers

RECKLESS CHANCES. Pretty fair Western; there is lots of the impossible, but it will get by. Advertising: nothing extra. Patronage: small town. Attendance: fair. R. S. Moore, Gem Theatre, Snyder, Oklahoma.

Selznick

BY RIGHT OF PURCHASE. A Norma Talmadge revival that pleased about 100%. Far superior to "The Moth." Advertising: regular. Patronage: average. Attendance: good. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

EVIDENCE. A very good program picture that elicited favorable comment from all. Advertising: usual. Patronage: health seekers and tourists. Attendance: good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

FORBIDDEN CITY. Fine picture; as good as, or even better than, some of the new pictures. The only difference in the new ones is the film rental. Advertising: photos, slide, ones, newspapers. Patronage: mixed. Attendance: fair. Chas. Martin, Family Theatre, Mt. Morris, New York.

A MAN'S HOME. A good picture, well acted, with a good moral plot. Good print. You will make no mistake to book this. Price very reasonable. Advertising: regular. Attendance: good. J. I. McCarthy, Majestic Theatre, Charleston, Tennessee.

PROPHET'S PARADISE. Just another program picture which I am sure will please any audience. Advertising: six, three, one, slide, lobby. Attendance: poor. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

UNDER OATH. A good program picture, well acted and first class in every respect. Hammerstein goes good here and business fine in view of the fact that we had a revival meeting going on and rainy weather. Patronage: small town. Attendance: good. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

United Artists

FAIR LADY. Verdict, just passable; and that represented what we did in a business way. Advertising: usual. Patronage: health seekers and tourists. Attendance: fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

TAILOR-MADE MAN. Pleased a big business for entire week. A good drawing card and box-office coin getter. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

WAY DOWN EAST. A splendid, satisfactory production that brought the crowd but put the money in the pockets of the distributor, not the exhibitor. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

Universal

BLACK BAG. A mystery picture without very much mystery, but even at that it will get by in most towns. Nothing to rave about, however. Advertising: regular. Patronage: small town. Attendance: fair. L. E. Silverman, Columbia Theatre, Skamokawa, Washington.

BLACK BAG. An excellent program picture which pleased our patrons. Advertising: regular. Patronage: average. Attendance: good. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

THE FOX. If it is Westerns they like, you will not disappoint them in "The Fox." Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

GIANTS OF THE OPEN. With Roy Stewart, very good picture, well played. Good photography and no kicks from the large audiences. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

HUMAN HEARTS. Universal classes, and prices, this same as "The Storm," but it is not in the same class for a minute. It is a well produced melodrama with nothing out of the ordinary, the old stage show pretty well done. The old stage play only aimed to please the cheaper class of patrons and this picture should be put in the same rank. Patronage: general. Attendance: good. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

LONE HAND. The best Gibson ever made. A scream from beginning to end. They'll like this one. Advertising: photos, six, one and slide. Patronage: small town. Attendance: good. F. C. Butt, Ideal Theatre, Blue Ridge, Georgia.

LONG CHANCE. Use a little extra advertising on this one as it should have been a Special. Far better than a lot of Specials. Advertising: ones, three, six, 11x14, slide. Patronage: family. Attendance: very good. T. J. Hickes, Liberty Theatre, Saxton, Pennsylvania.

MAN TO MAN. Up to the usual Carey standard. Photography fine, plot good. Stampede not what it might have been, but no kicks. Advertising: ones, threes, 11x14,

22x28, slide. Patronage: general. Attendance: good. J. S. Wadsworth, Republic Theatre, Great Falls, South Carolina.

A PARISIAN SCANDAL. Here is a dandy little program picture and Universal sells them to you so you will make a profit and not have to give to the film exchange all that you take. Book it; most all of her pictures are good, and I am finding other Universal pictures as good. Patronage: all classes. Attendance: good. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

THE SCRAPPER. Wherein it is intended to depict the superiority of the Irish over the rest of the human race, particularly the Swedes. Good program picture provided you do not cater to Swedes. Patronage: small town. Attendance: good. W. E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

THE STORM. Wonderful picture; but lost money, as I paid just twice as much as should have. Buy it right and go after a picture that will please. Advertising: lobby. Patronage: small town. Attendance: average. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

TRIMMED. Hoot Gibson pleases them all and you cannot pick a flaw in this one. Advertising: newspaper, cards. Patronage: family. Attendance: good. Arthur G. Pearson, Auditorium Theatre, Melrose, Massachusetts.

THE TROUPER. For me, very poor; in fact, the worst one this little star has ever appeared in. Gladys Walton draws well for me, but one more like this and it will be all off with her. A pity they don't put her in better plays. Patronage: small town. Attendance: good. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

Vitagraph

FLOWER OF THE NORTH. Good outdoor picture, but not extreme enough either way for our people. Walthall is good. Advertising: ones, three, six and heralds. Patronage: small town. Attendance: below average. Dixie Theatre, Wynona, Oklahoma.

Missing

A lot of the good scouts who formerly reported regularly have sort of laid off. Exhibitors have asked why, as the reports were valued greatly. Come on, folks! Come again!

Comedies

THE GOAT (Metro). Buster Keaton pulls some new stunts. This is better than average two-reel comedy. Patronage: first class. Attendance: good. J. Kenrick, Strand Theatre, Ithaca, New York.

PAIR OF KINGS (Vitagraph). Semon Comedies are 100% pure, many times Semon has saved the day for me. Am running a serial that is a losing propostion and know positively that Semon draws the crowd and not the serial. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

SAILOR-MADE MAN (Assoc. Exhib.). Book this as feature. Best Lloyd ever produced. Pleased all. Rental too high for the small town. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

SCHOOL DAYS (Vitagraph). I don't think I have ever reported on a comedy, but this one was so good that I can't help doing it Had them laughing from start to finish. Something doing all the time. Many said, the best they ever saw. Enterprise Theatre, Glenalum, West Virginia.

SUNSHINE COMEDIES (Fox). Some are extra good, others are ordinary. "Puppy Love" is a knockout, very clever. Rialto Theatre, Nelson, Nebraska.

State Rights

DIAMOND CARLISLE (Moranti). A pleasing story of the Northwest. You cannot go wrong on this one. Star popular. Advertising: six, three, one, slide, lobby. Patronage: all classes. Attendance: good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

PEACEFUL PETERS (Merit). Personally, I can only rate this an average Western, but it drew an exceptionally large house and pleased the majority. It surely had box-office value for us. Advertising: posters, slide, press. Patronage: small town. Attendance: good. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

WHERE IS MY WANDERING BOY? (Equity). An excellent production with an exceptional moral. Give us more like this. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

WORLDLY MADONNA (Equity). A nice picture, but Clara Kimball Young does not draw at all here. Business very poor and as bad as a program picture. J. Solomon, Bijou Theatre, Clarksburg, West Virginia.

YOUR BEST FRIEND (Warner). This picture took good among the better class of trade, but was too sad for some. Good picture. Advertising: about a third more than usual. Patronage: mixed. Attendance: good. W. H. Mayhew, Broadway Theatre, Cisco, Texas.

YOU CAN'T BELIEVE EVERYTHING (Triangle). Gloria Swanson in nothing but a display of limbs, yet there was no complaint as no one is against such a display in this town. This picture will do well for some houses and lose for others. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.)

Enter Madame

(Clara Kimball Young—Metro—6,500 feet)

M. P. W.—It is a production which will appeal more strongly to high-class audiences as the humor is subtle and sophisticated.

E. H.—Makes a splendid vehicle for this star.

N.—The picture has its interesting moments. The idea is sound and it is well developed.

F. D.—Stage play does not lend itself to needs of screen adequately.

T. R.—It affords a round of comedy and dramatic action that should prove highly entertaining to any type of audience.

Good Men and True

(Harry Carey—Universal—5,400 feet)

M. P. W.—The picture has been well planned and well acted, and holds live entertainment for many.

N.—Among the best he has ever made, and far ahead of all his old-time program offerings.

T. R.—Is sufficient entertainment value in the film to hold the interest of those who like their amusement along rough-and-ready lines.

F. D.—Will entertain where they are not too critical.

E. H.—Is a good, lively Western drama, with Harry Carey doing his usual good work.

One Week of Love

(Elaine Hammerstein-Conway Tearle—Selznick—7,000 feet)

M. P. W.—High-class box-office picture.

N.—Contains a dash of everything, resulting in corking good entertainment delightfully new.

T. R.—For the man in the street or the woman anywhere "One Week of Love" is a corking story—a crackerjack picture.

E. H.—It is full of swift action and unusual situations.

F. D.—Great audience appeal and sure-fire material in "One Week of Love."

Robin Hood

(Douglas Fairbanks—United Artists—10,000 feet)

M. P. W.—"Robin Hood" will go down in film history as one of the screen's most fascinating characterizations.

N.—It marks another milestone in the making of motion pictures.

T. R.—This is Fairbanks' masterpiece.

E. H.—One of the big productions of the year, and compares in scenic grandeur and excellence with anything ever presented upon the screen.

F. D.—Magnificent production plus "Doug" makes this a bet.

The Man Who Saw Tomorrow

(Thomas Meighan—Paramount—6,993 feet)

M. P. W.—It plays upon the fancies of the spectator. . . . This fact, however, will not spoil the performance for the many fans who prefer highly colored romance to standardized drama.

E. H.—Another delightful comedy-drama.

T. R.—This picture affords very pleasing entertainment, is skilfully directed and presented by an admirable cast.

N.—It is all hokum, and would make much better reading via the printed page than from the silver sheet.

F. D.—Fair entertainment in Meighan's latest.

Peaceful Peters

(William Fairbanks—Arrow—4,690 feet)

M. P. W.—The entire picture is full of action, but the later scenes should be especially satisfying.

F. D.—Average Western, with best action in climax.

T. R.—A finely knitted, simple tale.

N.—In the general run of Westerns the picture is as good as the majority of them.

E. H.—A lively Western, with William Fairbanks in the stellar role.

PROJECTION

By F. H. RICHARDSON

Editor Travels

(Continued from last week)

Daughter and I drove to Niagara Falls from Rochester and examined them carefully. We are pleased to announce that the said falls are in apparent good condition. We did the "Cave of the Winds," the "Maid of the Mist," 'n everything from soup to 1 scream.

That evening I visited a beautiful theatre which had excellent projection. Darn the luck anyhow! I was very tired and did not make notes. I am unable to recall either the name of the theatre or the projectionist or manager, though the former has been a correspondent of this department. The theatre was near the falls. Sorry, for I would like to have given credit where credit was deserved.

Over in Hamilton we were most cordially received. Incidentally, the Hamilton local, as a body, ordered a copy of the new handbook for each of its members. They had had the books for nearly a month when I visited the city. I have a letter from the local setting forth its opinion of the book. It was published on page 246 of issue dated November 18. I invite your attention to it.

Progressive Men

And now don't get the idea that what I shall say about the Hamilton men is said because they treated me well and bought handbooks. It is said wholly and solely because the Hamilton men deserve praise for their progressiveness. The very fact that they ordered a handbook for every one of their members, accompanying the order with a substantial cash payment months before the book was ready for release, is evidence of their progressiveness. Only progressive men do such things; also only progressive locals welcome lectures upon subjects allied with their profession.

I was too tired to visit more than a few theatres, and what I found in the very first one I entered kept me so long that the number I could visit was still further curtailed.

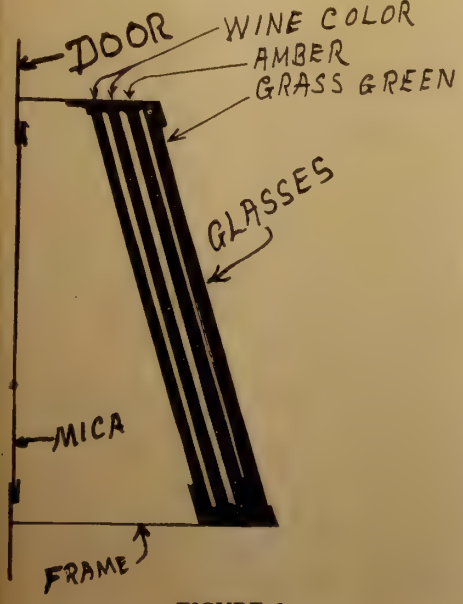


FIGURE 1
Lamphouse Door Window.

Every Projectionist
NEEDS THE
LENS CHART
Have You Got Yours?
PRICE 50 CENTS
Chalmers Publishing Co.
516 FIFTH AVENUE
NEW YORK

And now I want to tell you about a real progressive, energetic projectionist—a man after my own heart. At the Savoy Theatre, managed by L. O'Sier, a most courteous gentleman, with whom I had the pleasure of shaking hands, I found Fred Baldassari and H. Sedgwick in charge of the projection room. Brother Sedgwick is an able projectionist and a student, but it is to Brother Baldassari we must credit most of what we found and shall describe.

Power's Projectors

The projectors were Power's Six B, in excellent condition; but there were no arc controls. May I suggest to Manager O'Sier that he should install arc controls? Up-to-date theatres mostly all have them, and they are an excellent investment. To run without them is not good practice.

In Figure 1 is a diagrammatic illustration of the lamphouse door observation window, through which the projectionist views the arc. This is not the invention of Brother Baldassari, but of Brother Purcell, projectionist at the Pantages Theatre, of which I shall speak later. The black lines represent glasses, of which there are four, held in a metal frame attached to the lamphouse door at a convenient angle, as shown. The colors of the glasses are: one grass green, one amber and two wine color. The combination is even more efficient than the well-known French arc glass. It allows one to look at the arc without the slightest eye-strain. I heartily recommend it to projector manufacturers and to projectionists, with the warning that *grass* green must be used.

Brother Baldassari has improved upon Brother Purcell's plan by adding a sheet of very thin mica, as shown. This prevents the breaking of the glass by heat. I would myself suggest a further possible improvement. There is no glare at all, hence no good reason why the window cannot be made four or five inches square, or even larger, thus providing a convenient view of the arc at all times. It is the way I think I would prefer it myself.

The Savoy projection room is in a very, very bad location. The angle of projection is twenty-four (24) degrees. Were it not for the fact that the screen is tilted very heavily, which same is instantly apparent from the auditorium, the resultant distortion would make the picture very nearly, if not quite, square.

The attractiveness of the picture is greatly lowered to the portion of the audience seated on the main floor, hence the drawing power of the box office is lowered. With projectionists of less ability than those now there I venture the assertion that the net result would be distinctly bad.

Another Stunt

Another stunt Brother Baldassari has pulled is illustrated in Figure 2. He has cut a small opening—about two inches square, as I remember it—in the rear wall of the upper magazines, and over it has riveted a casing made of russia iron, such as the lamphouse is made from.

This casing is made as shown and in it is placed a small lamp. I don't quite remember, but think he said the reason for offsetting the lamp with the opening is so that he could look into the window on the projection side without having the lamp shine directly into his eyes—which is another evidence that the man works *intelligently;* that he uses his brains. In Figure 2 we are supposed to be above looking down.

Baldassari has invented and has in operation on both his Power's projectors a very ingenious automatic dowser. There are so very many of these devices that I don't think it necessary to describe this one in detail. It would require much space and several drawings or photos. This I will say, however: The thing was exceedingly well made.

Baldassari has his revolving shutters out at the aerial image. The shutter shaft is eighteen inches long. Baldassari himself designed the supporting bracket. He says he is able to get much better results with his shutter at the aerial image.

He has pulled one stunt here that I never saw before. The shutter is far from the lens, of course—about eight inches, I would say—and he has enclosed the light beam from lens to shutter, with a mask at the aerial image, right up against the shutter, which just lets through the effective beam and cuts off all stray light. This is as it should be, in so far as concerns the mask.

Where Mask Should Be.

It is where Griffiths says the mask should be. The inclosure of the beam is so that the bright spot of light on the shutter will not interfere with vision when looking at the screen. That is what I call careful, intelligent work. *It is work which should be voluntarily recognized by the manager in the pay envelope* because it is by such recognition men are encouraged to keep doing high-grade work.

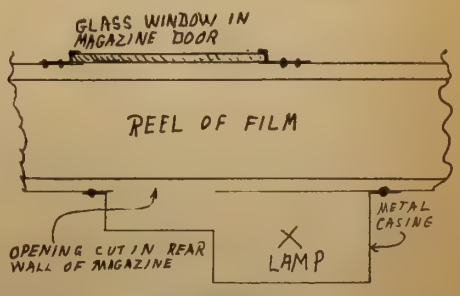


FIGURE 2
The Casing and Lamp.

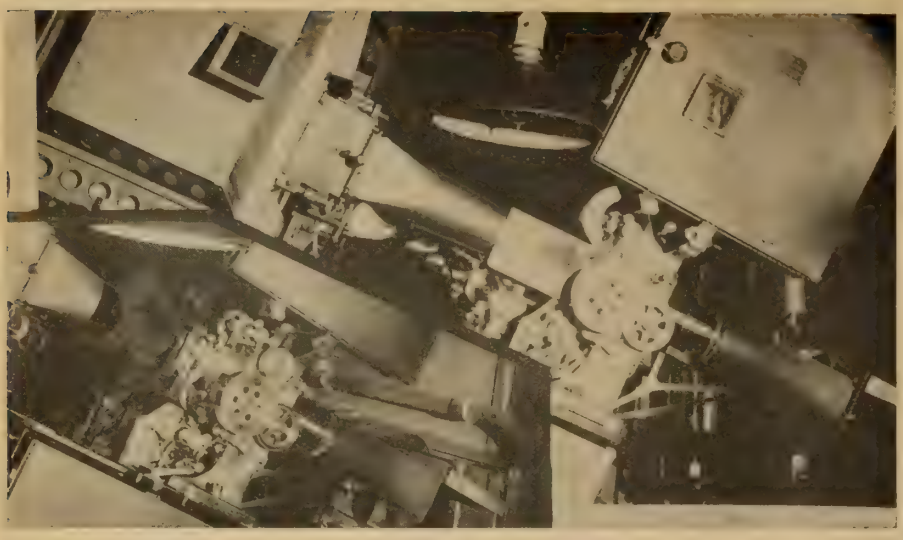


FIGURE 3
Showing the Device for Inclosing Light Beam

and thus bringing in more money at the box office.

Baldassari has the entire condenser beam enclosed, and I have never yet, in all my experience, viewed as workmanlike a job of connecting the condenser with the aperture by means of an inclosure for the beam. The job is shown photographically in Figure 3, which also shows the inclosure of the light beam between the projection lens and shutter: also the mask and its support.

The insert shows the condenser inclosure open, ready for threading the projector. I asked Baldassari to send me photos of this, and in so doing he remarks: "Took these photos myself and am out of practice with the camera. Used artificial light—my spotlight—hence was obliged to do it largely by guess."

Well, all I'll say is that he is some considerable guesser.

Closed Lens Ports

In addition to the shield at the aerial image the lens ports are closed down to size of actual light beam; this, presumably, to minimize passage of sound into auditorium. There was a dissolving shutter for the projectors, though whether this was made by the projectionists or not I cannot say. There were two Transverters—one 25 and one 60 cycle. This is because there are two power companies, one (the 25-cycle) taking current from Niagara Falls power station.

The rewinder table and film cabinet combined was made by Baldassari and Sedgwick. It is an excellent piece of work, but they stopped too soon. The reels should be divided from each other, preferably by a fireproof partition, though that is not insisted upon.

However, I will say that all film cabinets should be connected with the open air by a vent flue of ample size, so that, in case of fire (remote contingency, but possible, and has occurred), the smoke will be carried away and not enter the projection room at all.

This is *not* a criticism of the Savoy or of Baldassari or Sedgwick. I am of the opinion that authorities would do well to oblige theatres constructed in future to build a film cabinet into the wall, with a vent flue of ample dimensions leading therefrom to the open air.

Will some one tell me some good reason why this should not or could not be done? A bit of extra expense, yes; but what is that as against the possibility of panic or even injury through damage done the theatre by smoke?

Framed Charts

In the Savoy room I saw lens charts neatly framed and hung on the wall; also a framed, neatly typewritten sheet entitled "Routine of Duties Pertaining to Care of Equipment of Savoy Theatre Projection Room." This was divided into three sections, viz.: "Daily Duties," "Semi-Weekly Duties" and "Weekly Duties."

Beside each observation port is a Transverter panel, with volt and ammeter; and Baldassari has rigged a switch so that, by its manipulation, the projectionist is able to instantly connect the panels to either Transverter.

There is a high-power field glass (*not* an opera glass) with which to view the screen. The spotlight has been mounted on a special stand, with a clever joint made from two flanges, as illustrated in Figure 4. The dotted lines represent an extension, which, I suppose, enters the lower pipe, though that is a guess. The friction between the flanges is just sufficient to cause the lamp to swing freely and still "stay put" wherever it is placed.

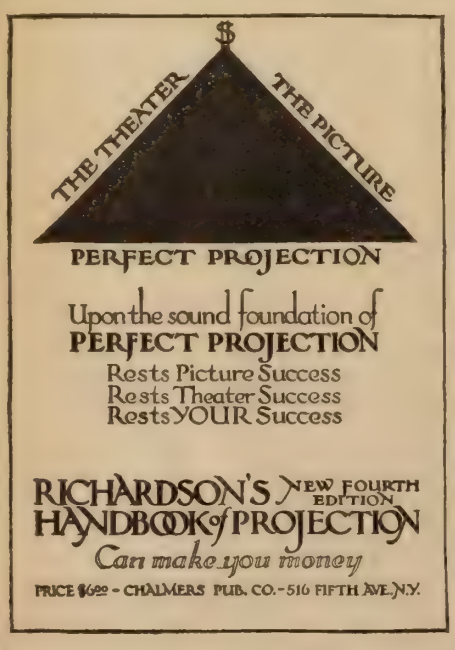
Corking Good Picture

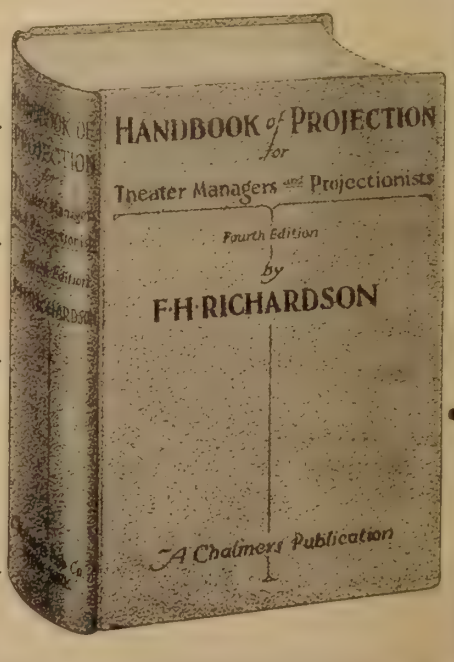
Needless to say that, aside from the tilted screen, the Savoy has a corking picture. The Savoy management has used good sense and good judgment in providing the projectionists with excellent equipment—lacking only needed arc controls.

My hat is off to them for that; but, unless it has already done so, it should encourage such men as it has by recognition of their high-class work in the pay envelope. It is that which makes otherwise lukewarm men strive to do better, and gives high-class men the incentive to improve still further.

Now, don't you other Hamilton men feel hurt because I have said so much about Baldassari and not much about the rest of you. Every theatre I visited showed evidence of intelligent work. The rooms were all dark, for instance, while projection was in progress. In the Capitol I found a good projection room, two Power's projectors, Fulco arc controls, an extension shutter shaft and automatic dowsers. Brother H. Paro was projectionist in charge. He is doing good work.

(To be continued)





CURRENT AND ADVANCE FILM RELEASES

Together with Index to Reviews and Consensus of Trade Paper Criticisms.

AMERICAN RELEASING

		Review	Consensus	Footage
an of the Big Snows	Curwood Prod.	Sept. 2	Nov. 4	4,549
The Hidden Woman	Nanuet Prod.	Sept. 16		5,000
Men's Law and God's	Finis Fox Prod.	Aug. 12		5,000
The Three Buckaroos	Balshofer Prod.	Aug. 12		5,000
The Mohican's Daughter	S. E. V. Taylor Prod.	Sept. 30		5,000
Me and My Gal	Welsh-Pearson Prod.	Aug. 26		5,433
The Amazing Lovers	Jans Prod.			6,000
The Proof of Innocence	Louise DuPre	Oct. 21		4,800
The Trail of the Axe	Dustin Farnum	Oct. 7		5,000
Man and Woman	Jans Prod.			5,000
The Challenge	Dolores Cassinelli			5,000
Fools of Fortune	Russell Simpson	Aug. 19		5,609
Timothy's Quest	Dirigi Prod.	Sept. 23		6,000
The Woman He Loved	Frothingham	Sept. 16	Sept. 30	6,000
Queen of the Moulin Rouge	Pyramid Prod.	Aug. 19		6,704
The Sign of the Rose	George Beban	Aug. 5	Aug 26	6,200
When the Desert Calls	Pyramid	Nov. 25		6,000
Man and Woman	Jans			5,000
The Challenge	Dolores Cassinelli			5,000
The Pillagers				6,000
The House of Solomon				6,000
Flapper Love				6,000
Bluebird Jr.	Mary Anderson	Oct. 14		5,000
The Other Side	Hugh Dierker			6,000
The Deerslayer	Sacramento Prod.			6,000
At the Cross Roads	Seena Owen			6,000
Belle of Alaska	Chester Bennett			4,666
Jungle Adventures	Martin Johnson			5,000
Cardigan				5,892
The Danger Point	Carmel Myers	Nov. 18		5,807
The Marriage Chance	All Star	Nov. 25		6,000

ARROW

Impulse	Neva Gerber	Oct. 21		4,505
One-Eighth Apache	Roy Stewart			5,000
Why Not Now	Eddie Lyons			2,000
Follow Me	Eddie Lyons			2,000
The Janitor's Wife				2,000
But a Butler				2,000
Fresh Paint				2,000
Hands Up				2,000
The Star Reporter	Billie Rhodes	Aug. 26		4,622
Two-Fisted Jefferson	Jack Hoxie	Sept. 16		4564
Peaceful Peters	William Fairbanks	Nov. 4		4,690
Streets of New York	Burton King	Nov. 11		7,000

ASSOCIATED EXHIBITORS

Up in the Air About Mary	Louise Lorraine	July 8	Sept. 2	4,627
When the Devil Drives	Leah Baird	July 8		4,687
Grandma's Boy	Harold Lloyd	Aug. 12	Sept. 30	4,377
Dusk to Dawn	Florence Vidor	Sept. 9	Sept. 23	5,200
When Husbands Deceive	Leah Baird	Sept. 2	Sept. 23	5,708
Till We Met Again	Mae Marsh	Nov. 4	Nov. 18	5,822
Woman Who Fooled Herself	May Alison	Nov. 25		2,000

EDUCATIONAL FILMS CORP.

Kinograms	Twice a Week			1,000
Rapid Fire	Mermaid			2,000
Toonerville Trials	Toonerville			2,000
A Scandal in Bohemia	Sherlock Holmes			2,000
The Empty House	Sherlock Holmes	Aug. 26		2,000
The Copper Beeches	Sherlock Holmes	Aug. 19		2,000
Torchy's Nut Sunday	Johnny Hines			2,000
The Yellow Face	Sherlock Holmes			2,000
Treasure Bound	Mermaid			2,000
Torchy's Feud	Johnny Hines	Sept. 16		2,000
Pardon My Glove	Christie	Sept. 23		2,000
The Devilish Dragon	Tony Sarg			1,000
The Speeder	Hamilton	Sept. 23		2,000
The Blanket Stiff	Bruce	Sept. 23		2,000
Let 'Er Run	Christie	Sept. 30		2,000
Tiger of San Pedro	Drama	Sept. 30		2,000
Fresh Fish	Comedy	Oct. 7		1,000
The Priory School	Drama	Oct. 14		2,000
The Skipper's Sermon	Toonerville Comedy	Oct. 14		2,000
Man vs. Beast	Louis Shuman	Oct. 21		2,000
The Solitary Cyclist	Sherlock Holmes	Oct. 28		2,000
Ocean Swells	Christie	Oct. 28		2,000
The First Flivver	Tony Sarg	Oct. 28		1,000
Blazes	Jack White	Nov. 4		2,000
Choose Your Weapons	Christie	Nov. 4		2,000
The Enchanted City	Special	Feb. 18		1,000
The Steeplechaser	Mermaid	Oct. 7		2,000
Hodge Podge	Novelty	Nov. 11		1,000
Chop Suey	Christie Comedy	Nov. 11		2,000
The Split Outfit	Wilderness Tales	Nov. 25		1,000
Crash	Cameo Comedy	Nov. 18		1,000
The Resident Patient	Sherlock Holmes	Nov. 25		
Pitter-Patter	Cameo	Nov. 18		1,000
The Chased Bride	Comedy	Nov. 25		2,000

FAMOUS PLAYERS-LASKY

The Man Unconquerable	Jack Holt	July 29	Aug. 5	5,795
Borderland	Agnes Ayres	Aug. 5	Aug. 26	5,486
The Dictator	Wallace Reid	July 15	Aug. 12	5,221
The Bonded Woman	Betty Compson	Aug. 12		5,000
If You Believe It, It's So	Thomas Meighan	July 22	Aug. 26	6,764
The Young Diana	Marion Davies	Aug. 12		6,744
Mysteries of India	Mia May	Aug. 5		7,505
Blood and Sand	Rodolph Valentino	Aug. 19		7,235
Nice People	DeMille Prod.	Aug. 26		6,244
Her Gilded Cage	Gloria Swanson	Aug. 12		6,249
The Valley of Silent Men	Cosmopolitan	Sept. 9	Nov. 11	6,491
Burning Sands	Melford Prod.	Sept. 16		6909
Pink Gods	Bebe Daniels	Oct. 7	Nov. 11	7,062
Manslaughter	DeMille	Sept. 30		9,061
Missing Millions	Alice Brady	Sept. 30	Oct. 21	5,870
Above the Law				7,177
The Old Homestead	All-Star	Oct. 14	Nov. 11	7,696
The Face in the Fog	Lionel Barrymore	Oct. 21	Nov. 4	6,095
The Cowboy and the Lady	Mary M. Minter	Nov. 11		4,918
To Have and to Hold	Geo. Fitzmaurice	Nov. 4		7,518
When Knighthood Was in Flower	Marion Davies	Sept. 30		11,618
On the High Seas	Dorothy Dalton	Oct. 14	Nov. 18	5,050
The Ghost Breaker	Wallace Reid	Sept. 23	Oct. 21	5,130
Clarence	Wallace Reid	Oct. 28	Nov. 25	6,146
The Impossible Mrs. Bellew	Gloria Swanson	Nov. 4		7,155
The Man Who Saw Tomorrow	Thomas Meighan	Nov. 11		6993
The Young Rajah	Rodolph Valentino	Nov. 18		7,705
Anna Ascends	Alice Brady	Nov. 25		5,000

FILM BOOKING OFFICE OF AMERICA

Up and at 'Em	Doris May	Sept. 9		4580
Colleen of the Pines	Jane Novak	July 15	Sept. 2	4738
The Kick-Back	Harry Carey	Aug. 5	Aug. 26	5000
Their First Vacation	Carter DeHaven	Sept. 23		2,000
Such Is Life at a Dutch County Fair	Travelaugh	Sept. 23		
Hound of the Baskervilles		Sept. 30	Oct. 28	4,900
Twin Husbands	De Haven	Oct. 7		2,000
Such Is Life in Amsterdam		Sept. 30		1.000
Pop Tuttle's Clever Catch	Dan Mason	Oct. 14		2,000
If I Were Queen	Ethel Clayton	Oct. 28		5,955
Entertaining the Boss	Carter DeHaven	Nov. 4		2,000
Such Is Life in Busy London	Travelaugh	Nov. 4		1.000
The Broadway Madonna	Revier Prod.	Nov. 11		5,602
The Fire Fighters	Tuttle Comedy	Nov. 11		
The Snowshoe Trail	Roy Stewart	Sept. 23	Nov. 11	5.382
Good Men and True	Harry Carey	Nov. 18		5,000

FIRST NATIONAL

Fool's First	Neilan Prod.	July 8		5,773
Smudge	Charles Ray	July 15		4,716
Alias Julius Caesar	Charles Ray			
Bellboy 13				
Lorna Doone	Maurice Tourneur	Oc. 21		6,083
Hurricane's Gal	Dorothy Phillips	Aug. 5	Sept. 2	7,944
The Masquerader	Guy Bates Post	Aug. 26		7.835
Heroes and Husbands	Katherine MacDonald	Aug. 26		5,460
Rose of the Sea	Anita Stewart	Aug. 19		6.037
East Is West	Constance Talmadge	Sept. 9	Sept. 23	7,737
The Light in the Dark	Hope Hampton	Sept. 9	Oct. 7	7,500
Ma and Pa	Sennett Comedy	Sept. 9		2000
Skin Deep	Ince Prod.	Sept. 30	Nov. 18	6,500
Home-Made Movies	Comedy		Oct. 7	2.000
The Bond Boy	Richard Barthelmess	Oct. 21	Nov. 18	6,902
The Eternal Flame	Norma Talmadge	Sept. 23	Oct. 21	7,453
The Electric House	Buster Keaton	Oct. 28		2,231
Step Forward	Turpin-Sennett			1,737
The Woman He Married	Anita Stewart	April 22	May 13	6.563
The Blacksmith	Buster Keaton			1,746
Oliver Twist	Jackie Coogan	Nov. 11		7,600
Day Dreams	Buster Keaton			2,000
White Shoulders	Katherine MacDonald	Nov. 25		5,966
Brawn of the North	"Strngheart"	Nov. 25		7,050

FOX FILM CORP.

Monte Cristo	Dumas Story	April 1	Aug. 5	9,828
Nero	Violet Mersereau	June 1	June 24	11,500
Silver Wings	Mary Carr	June 3	June 17	8,275
Lights of New York	Special			
The Fast Mail	Special	July 15	July 15	4.880
Just Tony	Tom Mix	Aug. 26	Sept. 23	5,223
West of Chicago	Charles Jones	Aug. 26		4,694
The Reporter	Lupino Lane	Aug. 19		2,000
Honor First	John Gilbert	Aug. 19		5,000
Oathbound	Dustin Farnum	Aug. 12		4,468
Moonshine Valley	William Farnum	Sept. 2	Sept. 30	5,619
A Pair of Aces	Lee Kids	Sept. 2		2,000
Educational	Series	Sept. 9		1000
A Little Child Shall Lead Them	Special	Sept. 16	Sept. 30	8.361
Do and Dare	Tom Mix	Oct. 7	Nov. 11	4,744
In Calvert's Valley	John Gilbert	Oct. 21	Nov. 4	4,735
Yosemite Trail		Sept. 30	Oct. 28	4,368
Youth Must Have Love	Shirley Mason	Sept. 30	Oct. 21	4,368
Dandy Dan		Oct. 7		2,000
The Pirate	Lupino Lane	Oct. 7		1,000
Kids and Skids	Lee Kids	Oct. 7		
The Fallen Archers	Cartoon	Oct. 7		1,000
Mixed Faces	William Russell	Oct. 14	Nov. 18	4,400
Cold Turkey	Cartoon Comedy	Oct. 14		1,000
The Tin Broncho	Sunshine Comedy	Oct. 14		2,000
The City Chap	Al. St. John	Oct. 21		2,000
Lazy Bones	Clyde Cook			2,000
Double Trouble	Lee Kids	Oct. 28		2,000
Splitting Hairs	Sunshine			2,000
Puppy Love	Sunshine			2,000
Without Compromise	William Farnum	Nov. 4		5,173

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		Review	Consensus	Footage
Bells of San Juan	Charles Jones	Nov. 4	Nov. 18	4,957
Step Lively, Please	Screenlure Comedy	Nov. 4		2,000
Bumps and Thumps	Mutt and Jeff	Nov. 4		1,000
Town That Forgot God	Special	Nov. 11		10,461
Arabia	Tom Mix	Nov. 11		4,438
The Haunted House	Sunshine Comedy	Nov. 11		2,000
Campho	Educational	Nov. 25		900
The Village Blacksmith	Wm. Welling	Nov. 18		5,000
The Love Gambler	Lee Calhoun	Nov. 18		4,667
Shirley of the Circus	Shirley Mason	Nov. 25		4,908
Ranch Romeos	Comedy	Nov. 25		2,000

GOLDWYN

Winter Pep	Sport Film			1,000
Always the Woman	Betty Compson	July 22	Aug. 12	5,190
A Rex Beach Week-End	Sport Film			1,000
Taking the Air	Sport Film			1,000
By Way Champions	Sport Film			1,000
Fore				1,000
Hook, Line and Sinker				1,000
Split Seconds				1,000
Playing the Game				1,000
Remembrance	All Star	Sept. 23	Oct. 14	5,850
Sherlock Holmes	John Barrymore	May 20	June 3	8,000
The Sin Flood	Lloyd, director	Jan. 21	Oct. 22	6,500
Brothers Under the Skin	Featured Cast	Nov. 25		4,983
Hungry Hearts				
A Blind Bargain				
Broken Chains				
Northwest Mounted Police	Sport Film	Nov. 2		1,000

HODKINSON

Heart's Haven	Adams-McKim	Aug. 12	Sept. 30	
Great Authors	Series			1,000
Movie Chat	Series			1,000
Slim Shoulders	Irene Castle	July 8	Aug. 19	6,080
Married People	Mabel Ballin	July 29	Sept. 2	5,300
Affinities	Colleen Moore	Aug. 26		5,700
The Headless Horseman	Will Rogers	Oct. 28	Nov. 25	6,000
The Mystery Box	Bray Special	Nov. 25		1,000
The Sky Splitter	Bray-Special	Nov. 25		1,000
Bulldog Drummond	Carlisle Blackwell	Nov. 25		5,000

AL LICHTMAN

Rich Men's Wives	Gasnier Prod.	Sept. 2	Nov. 4	6,500
Shadows	B. Schulberg Prod.	Nov. 11		7,040
Thorns and Orange Blossoms	Gasnier Prod.	Nov. 25		6,971
The Hero	Gasnier Prod.			
Are You a Failure?	Forman Prod.			
Poor Men's Wives	Gasnier Prod.			
The Girl Who Came Back	Gasnier Prod.			
Mothers in Law	Gasnier Prod.			

METRO

The Five Dollar Baby	Viola Dana	June 10	June 24	6,000
Don't Write Letters	Gareth Hughes	May 13	June 10	4,800
The Prisoner of Zenda	Rex Ingram Prod.	May 6	June 3	10,467
Forget Me Not	Burston Prod.	July 29		
The Face Between	Bert Lytell	July 29	Aug. 5	5,000
A Ladies Man	Bull Montana	Aug. 26		2,000
The Hands of Nara	Clara K. Young	Aug. 19	Sept. 23	6,000
Broadway Rose	Mae Murray	Sept. 30	Oct. 21	7,227
Love Madness	Viola Dana	Oct. 7		5,500
Trifling Women	Rex Ingram Prod.	Oct. 14	Nov. 25	8,000
Youth to Youth	Billie Dove	Oct. 28		6,000
A Punctured Prince	Bull Montana	Oct. 28		2,000
Enter Madam	Nov. 11	Clara K. Young		6,500
Mud and Sand	Nov. 11	Lauriel Comedy		2,000
Love in the Dark	Viola Dana	Nov. 25		6,000

PATHE

Nanook of the North	Eskimo Film	June 24	July 1	6000
Go Get Em, Hutch—Serial	Charles Hutchison			1000
Pathe Review	Issued Weekly			
Pathe News	Twice a Week			
Topics of the Day	Issued Weekly			250
The Timber Queen	Ruth Roland Serial			
Let's Go	Lloyd Reissue			1000
Hear 'Em Rave	Lloyd Reissue			1000
The Pest and the Bear	Cartoon Fable	Sept. 23		700
Si Senor	Lloyd Reissue			1000
Come and Get Me	Lloyd Reissue	Sept. 23		2000
Count the Votes	Lloyd Reissue			1000
The Two Slick Traders	Cartoon Fable	Sept. 30		700
Speed—Serial	Charles Hutchinson	Sept. 23		2,000
Soak the Sheik	Paul Parrott	Sept. 23		1,000
Face the Camera	Paul Parrott	Sept. 30		1,000
At the Old Stage Door	Lloyd Reissue			1,000
The Big Flood	Cartoon	Sept. 30		700
Pay Your Dues	Lloyd Reissue			1,000
Deputized	Leo Maloney	Sept. 30		2,000
Fire Fighters	Comedy	Oct. 7		2,000
The Hated Rivals	Cartoon	Oct. 7		
Never Touched Me				
Two of a Trade	Cartoon Comedy	Oct. 14		700
The Old Sea Dog	Snub Pollard	Oct. 14		2,000
Rough Going	Leo Maloney	Oct. 14		2,000
Smyrna on Fire	News-Special	Oct. 14		
Out on Bail	Paul Parrott	Oct. 21		1,000
The Romantic Mouse	Cartoon	Oct. 21		1,000
Shiver and Shake	Paul Parrott	Oct. 21		1,000
Broadcasting	Johnny Jones	Oct. 21		2,000
Chop Suey & Co.	Lloyd Reissue			1,000
The Rajah	Lloyd Reissue			1,000
The Bar-Cross War	Leo Maloney	Oct. 28		2,000

		Review	Consensus	Footage
The Golf Bug	Paul Parrott	Oct. 28		1,000
The Ropin Fool	Will Rogers	Oct. 28		2,000
Henpecked Harry	Paul Terry	Oct. 28		1,000
Shine 'Em Up	Paul Parrott	Nov. 4		1,000
The Elephant's Trunk	Cartoon Fable	Nov. 4		1,000
Our Gang	Hal Roach	Nov. 4		2,000
Hale and Hearty	Snub Pollard	Nov. 4		1,000
The Duster	Leo Maloney	Nov. 11		2,000
Hook, Line and Sinker	Snub Pollard	Nov. 11		2,000
Washed Ashore	Paul Parrott	Nov. 18		1,000
The Price of Progress	Special	Nov. 18		2,000
Harvest Hands	Comedy	Nov. 18		1,000
The Rolling Stone	Cartoon-Fable	Nov. 18		1,000
The Enchanted Fiddle	Cartoon Fable	Nov. 18		1,000
His Enemy's Friend	Leo Maloney	Nov. 25		2,000
Young Sherlocks	"Our Gang" Comedy	Nov. 25		2,000
The Big Scoop	Johnny Jones	Nov. 25		2,000
The Flyver	Paul Parrott	Nov. 25		1,000

PLAYGOERS PICTURES

The Man She Brought Back	Chas. Miller Prod.	Oct. 7	Nov. 18	5000
Face to Face	Reginald Warde	Oct. 7	Nov. 11	5,000
The Island of Doubt	Wyndham Standing	Sept. 30	Oct. 21	5,483
Through the Storm	Ross Prod.	Sept. 9		5905
Her Majesty	Mollie King	Aug. 19		4331
The Woman Who Came Back		Aug. 12	Oct. 7	5,106
Sunshine Harbor	Margaret Beecher			4300
Lonesome Corners	Edgar Jones	Nov. 11		4,622
The Man and the Moment	Hayford Hobbs	Nov. 18		4,470

SELZNICK

Channing of the Northwest	Eugene O'Brien	June 17	June 24	4725
John Smith	Eugene O'Brien	June 10	July 22	6000
Under Oath	E. Hammerstein	Aug. 26		5,175
Selznick News	Two a Week			1000
Love Is an Awful Thing	Owen Moore	Sept. 16	Oct. 7	6,500
One Week of Love	Elaine Hammerstein	Nov. 18		7,000

UNITED ARTISTS

The Three Musketeers	Douglas Fairbanks	Sept. 10	Sept. 24	
Little Lord Fauntleroy	Mary Pickford	Oct. 1	Oct. 8	9984
The Doll's House	Nazimova	Feb. 25	Mar. 4	5900
The Man Who Played God	Geo. Arliss	Oct. 7	Oct. 28	5,855
Robin Hood	Douglas Fairbanks	Oct. 28		10,000
Tess of the Storm Cunotry	Mary Pickford	Nov. 25		10,000

UNIVERSAL

Adventures of Robinson Crusoe	Harry Myers Serial	June 17		
Human Hearts	House Peters	July 22	Aug. 5	6330
The Storm	House Peters	July 1	July 8	7400
Perils of the Yukon	Wm. Desmond Serial	July 8		
Matinee Idles	Neely Edwards			1000
Sure Shot Morgan	Special			2000
The Gypsy Trail	Art Acord			2000
In the Days of Buffalo Bill	Art Acord-Serial	Sept. 3		
Foolish Lives	Lee Moran			2000
The Soul Hender	Harry Carey			2000
Off the Earth	Neely Edwards			1000
White and Yellow	Jack Mulhall			2000
His First Job	Lewis Sargent			1,000
Giants of the Open	Roy Stewart	Oct. 21		2,000
The Radio King	Serial	Sept. 30		Serial
The Girl Who Ran Wild	Gladys Walton	Oct. 7	Oct. 28	4,906
The Long Chance	All Star	Oct. 7	Oct. 28	4,331
Under Two Flags	Priscilla Dean	Oct. 7	Oct. 28	7,407
White and Yellow	Jack Mulhall	Oct. 7		2,000
Some Family	Lee Moran	Oct. 14		2,000
The Wrong Man	Harry Carey			2,000
A Kickin' Fool	Comedy	Oct. 7		2,000
Once to Every Boy	Lewis Sargent	Oct. 21		1,000
The Fresh Kid	Johnny Fox and Edna Gregory	Oct. 21		2,000
King of the Greeks	Jack Mulhall			2,000
The Lone Hand	Hoot Gibson	Oct. 21		4,857
Doing 'em Good	Neely Edwards	Oct. 28		1,000
Wedding Pumps	Brownie	Oct. 28		2,000
Rustlers of the Redwoods	Roy Stewart	Nov. 25	Nov. 25	2,800
The Kentucky Derby	Jewel	Oct. 28		5,398
Wolf Law	Frank Mayo	Oct. 28		4,463
The Cabby	Century	Nov. 4		2,000
A 44-Caliber Mystery	Harry Carey	Nov. 11		2,000
Blue Blood and Red	Roy Stewart	Nov. 4		2,000
Broad Daylight	Lois Wilson	Nov. 11		4,691
Accidental Wealth	Neely Edwards			2,000
Ginger Face	Century Comedy	Nov. 18		2,000
Another Man's Shoes	Herbert Rawlinson	Nov. 11		4,251
A Model Messenger	Lewis Sargent	Nov. 11		1,000
Pirates of the Deep	Jack Mulhall	Nov. 18		2,000
The Lavender Bath Lady	Gladys Walton	Nov. 18		5,000
The Speed Boy	Lewis Sargent			1,000
Just Dogs	Comedy	Nov. 18		2,000
A Bully Pair	Comedy	Nov. 18		1,000
The Jilt	Matt Moore	Nov. 25		5,000
Ridin' Wild	Hoot Gibson	Nov. 25		4,166
Hello Judge	Century	Nov. 25		2,000

VITAGRAPH

Gypsy Passion	French Prod.	Apr. 8	May 6	5801
A Guilty Conscience	Antonio Moreno			
The Angel of Crooked Street	Alice Calhoun	June 3	June 17	5251
The Silent Vow	William Duncan	Apr. 15	Apr. 29	4600
The Ladder Jinx	Special	July 22	Sept. 2	5068
The Girl in His Room	Alice Calhoun	July 1	July 22	4523
A Pair of Kings	Larry Semon	July 8		3000
Golf	Larry Semon	Aug. 26		2070
A Girl's Desire	Alice Calhoun	Sept. 2	Oct. 7	4,950
The Little Wildcat	Alice Calhoun	Sept. 16	Nov. 11	5,000
The Fighting Guide	William Duncan	Sept. 16		4905
Fortune's Mask	Earle Williams	Oct. 14		4,975

(Continued on following page)

(Continued from preceding page)

MISCELLANEOUS

FEDERATED EXCHANGES

	Review	Consensus	Footage
Beware of Blondes	Hallroom Boys Com.		2000
Aladding	Joe Rock	Nov. 25	2,000

D. W. GRIFFITH

One Exciting Night	All Star Cast	Oct. 21	11,000

PRIZMA

The Land of the Red Man		Aug. 5	1000

M. J. WINKLER

Fifty-Fifty	Felix Cartoon	Oct. 21	1,000
Felix Wakes Up	Cartoon	Nov. 25	1,000

EAST COAST PRODUCTIONS

West Is Worst	Comedy	Sept. 23	
Big Stakes		Sept. 30	4,700

STATE RIGHTS

IVAN ABRAMSON

The Wildness of Youth	All-Star	Aug. 26	7000

AFFILIATED DISTRIBUTORS

I Am the Law	Curwood, Author	May 27 — July 15	6800

ALLIED PRODUCERS AND DISTRIBUTORS

The Three Must-Get-Theres	Max Linder	Sept. 9	3800
A Woman's Woman	Mary Alden	Oct. 14	7,900

ANCHOR FILM CORP.

The Storm Girl	Peggy O'Day	Aug. 26	5000
The American Toreador	Bill Patton	Sept. 2	5000

ARTCLASS PICTURES

After Six Days	Bible Pictures	Apr. 1	10000

AYWON FILM CORP.

Barbed Wire		Oct. 7	5.000
The Unconquered	Maciste	Nov. 4	6.500
Another Man's Boots	Anchor Prod.	Nov. 4	5,000
Bull Dog Courage	George Larkin		5,000
Boomerang Justice	George Larkin		5,000
Barriers of Folly			5,000
The Flash			5,000
Crow's Nest	Jack Hoxie	Nov. 25	4,900

CHARLES C. BURR

Sure-Fire Flint	Johnny Hines	Oct. 28	Nov. 25	6,000
The Secrets of Paris	Whitman Bennett	Oct. 28		7,000

CLARION PHOTOPLAYS

Expose of Sawing a Lady in Half			1475

CLARK CORNELIUS

The Hate Trail		May 13	4588

T. R. COFFIN CO.

Easy Pickin	Comedy	Sept. 2	2000

EPCO FILM CO.

Against the Law		Sept. 30	Not Given

EQUITY PICTURES

The Hardest Way	Fannie Ward	July 29		5400
What's Wrong With the Women?	Goodman Prod.	Aug. 12		6000

C. B. C.

Life's Greatest Question	Roy Stewart	Aug. 19	5000
Sunrise Comedies	Billie West		2000
Cap'n Kidd	Eddie Polo Serial		
More to Be Pitied Than Scorned	Special	July 29	5800
Hallroom Boys	Twice a Month		2,000
The New Mama	Hallroom Boys	Nov. 4	2.000
The Spirit of '23	Hallroom Boys	Nov. 11	2,000

DI LORENZO, INC.

The Trail of Hate	Big Boy Williams	June 3	June 24	5000

MURRAY GARSSON

A Game of Craft	Nick Carter Series	Nov. 4	2,000
The Spirit of Evil	Nick Carter	Nov. 4	2,000
Unseen Forces	Nick Carter	Nov. 4	2,000

GENIUS FILMS

Women Men Marry	Dillon Prod.	Nov. 4	5,986

GEOGRAPHIC FILM CO.

The Garden of Gethsemane	Biblical Story	May 13	1000

PHIL GOLDSTONE

When East Comes West	Franklyn Farnum		5000
The Cub Reporter	Richard Talmadge	Sept. 30	5000
Smiling Jim	Franklyn Farnum		5000
Deserted at the Altar	Special		
Texas	Franklyn Farnum		5000
Lucky Thirteen	Richard Talmadge		5000
Wildcat Jordon	Richard Talmadge	Nov. 4	5000

G. H. HAMILTON

In Self Defense		May 6	4900
When Knights Were Bold			5000

J. W. FILM CORPORATION

For Your Daughter's Sake	Grace Darling	Sept. 9	4963

JAWITZ PICTURES

Beware of the Law	Marjorie Payne	Nov. 11	4,600

KINETO

Bending the Twig		Sept. 30	1,000
Some Wild Babies		Sept. 30	1,000

BURTON KING

Shylock of Wall Street	Dore Davidson	Oct. 28	6,000

LEE-BRADFORD

Squirrel Comedies			2000
The Unconquered Woman	Rubye DeRemer	Sept. 9	4611

JESSE A. LEVINSON

Playthings of an Emperor	All Star Cast	Oct. 21	5,600

BERT LUBIN

Partners of the Sunset	Allene Ray	Apr. 29	4950

NORTH-WEBER

Notoriety	Well-Nigh Prod.	Oct. 14	8,600

O'CONOR PRODUCTIONS

Highly Polished	Billy Franey		2000
Piece in Pieces	Billy Franey		2000
Hot and Cold	Billy Franey		2000

OUT OF THE INKWELL CO.

Flies	Cartoon Comedy	Sept. 16	1000

PERFECT PICTURES

The Power of Love	All Star Cast	Oct 21	5,000

PRODUCERS SECURITY

Squire Phin	Maclyn Arbuckle	May 13	5000
The Country Flapper	Dorothy Gish	Aug. 12	
The Man Who Paid	Wilfred Lytell		5000
Mr. Potter of Texas	Maclyn Arburkle	Aug. 5	4400
The Wolf's Fangs	Wilfred Lytell		5000
In the Night	All-Star		5000
Irving Cummings Series	Two-Reelers		2000
Just a Song at Twilight	Barthelmess		5,000
Madame Sans Gene	Special		5,000
In the Night	Special		5,000

RIALTO PRODUCTIONS

The Wolf Pack		Apr. 15		5000
Nine Seconds From Heaven	Danish Production	July 8	Aug. 12	5000

RUSSELL PRODUCTIONS

Barriers of Folly	George Larkin	oNv. 25	4,800

SECOND NATIONAL

David and Jonathan	Island Romance		5,000
Broken Shadows	Irish Love Story		5,000
One Moment's Temptation	Lost Heiress		5,000

CHARLES R. SEELING

The Purple Dawn	Bessie Love	Nov. 11	5,000

W. M. SMITH

The Angel Citizen	Franklyn Farnum	Aug. 5	4200
Trail's End	Franklyn Farnum	Nov. 4	4,700

SACRED FILMS, INC.

Abraham and Lot	Bible Film	Aug. 19	1000

SANFORD PRODUCTIONS

The Better Man Wins	Pete Morrison	Oct. 7		2000
Tweedy Comedies				2000

SMART FILMS, INC.

Why Worry	Comedy	Nov. 25	2,000

WILLIAM STEINER

The Heart of a Texan	Neal Hart	Aug. 19	4000
West of the Pecos	Neal Hart	Aug. 19	4300
Table-Top-Ranch	Neal Hart	Oct. 7	4,500

UNITY

Why Do Men Marry	Edy Darclea	Sept. 23	Oct. 21	5,000

WARNER BROTHERS

Your Best Friend	Vera Gordon	Apr. 1	June 24	
Rags to Riches		Oct. 7	Oct. 28	6,000
Brass	Charles Norris			
A Dangerous Adventure	Grace Darmond			7,000
Main Street				
Little Heroes of the Street	Wesley Barrey			

WEBER AND NORTH

The Curse of Drink	Star Cast	Sept. 9	Sept. 30	5,900
Notoriety	Maurine Powers	Oct. 14	Nov. 4	8,600

WESTERN PICTURES EXPLOITATION CO.

Bing, Bang, Boom	David Butler	July 22	5000
Flesh and Blood	Lon Chaney	Aug. 19	5300
The Sage Brush Trail	Roy Stewart	Sept. 2	4470
Blazing Arrows	Lester Cuneo	Nov. 4	5,000

J. W. WILLIAMSON

Wonders of the Sea	Submarine	Nov. 4	4,500

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1922 Building Reports Show Where Over $94,000,000 Will Be Spent

UP to and including the issue of October 28, the Moving Picture World had published itemized reports showing where $80,533,000 have been appropriated for the erection and equipment of new picture houses since January 1, 1922.

In addition to the above, we publish herewith a list of seventy new picture houses being planned or erected.

Of these seventy houses, the estimated cost of but thirty-three accompany the report, but the figures supplied show a contemplated expenditure of $13,765,900, bringing the total thus far reported for the current year up to $94,298,900.

When it is taken into consideration that these figures represent approximately fifty per cent. of the actual costs of the building operations reported, as only that proportion of the reports were accompanied by figures showing the estimated costs, the magnitude of the picture theatre building operations of the year drawing to a close, will be appreciated.

The current report is particularly interesting, showing, as it does, a tendency toward larger and higher cost houses.

That calling for the greatest expenditure is a contemplated Hollywood house at $2,800,000. There are two houses on the list at $2,000,000 each, one at $1,700,000 and one at $1,500,000.

There are two houses at $400,000 each, three at $300,000 each, one at $250,000 and two at $200,000 each.

At a cost of $150,000 each three houses will be built, one at $100,000, one at $80,000, two at $75,000 each and one at $65,000.

Three houses will be built at a cost of $60,000 each, while the most popular figure quoted is $50,000, at which cost five houses will be erected. One house will cost $45,000, one at $40,000, one at $30,000 and the lowest contemplated cost mentioned this week is $25,000, at which one house will be erected.

In addition to the new houses contemplated, there will also be found below a list of nineteen older picture theatres which have elected to keep up their end by making improvements calculated to place them abreast of competition.

CHARLES A. HOXIE

Of the General Electric Company, demonstrating the Pallo-Photo-Phone, the talking Movie Apparatus described in our issue of November 4.

Theatres Projected

EL DORADO, ARK.—George W. James, owner Rex Theatre, plans to erect new house.

HOLLYWOOD, CAL.—G. W. Cowan plans to erect new theatre at Hollywood boulevard and Cherokee street, to cost $2,800,000.

SANTA ANA, CALIF.—T. M. Henneberry will erect three or four-story theatre, store and office building at northeast corner Fourth and Bush streets, to cost $250,000.

SAN ANSELMO, CALIF.—August Lang and associates plan to erect theatre and hotel building, to cost $50,000. Theatre will have seating capacity of 960.

SAN RAFAEL, CALIF.—New theatre and store building will be erected, to cost $50,000.

HARTFORD, CONN.—New Crown Theatre, which replaces one destroyed by fire, has opened.

LEESBURG, FLA.—H. M. Goethe will erect theatre at Ninth and Main streets.

STARKE, FLA.—Carter Building has been leased by J. C. Robinson. It will be converted into moving picture house.

ATLANTA, GA.—Maryen, Alger & Alger, Inc., are preparing plans for converting Wesley Memorial Hospital into moving picture theatre and hotel building.

AUGUSTA, GA.—C. H. Van Ormer has contract to erect building to replace Grand Opera Theatre, three-story stucco and terra-cotta, for Boardman Brothers, to cost $50,000.

OELWEIN, IA.—Luthmer & Brownell will erect new theatre.

CHICAGO, ILL.—Harry Kusel, 35 South Dearborn street, has contract for moving picture theatre to be erected at Belmont and Lincoln avenues for Lubliner & Trinz, to cost $1,700,000.

CHICAGO, ILL.—Abe Rosensen, 1447 Taylor street, has purchased 4335-63 Armitage avenue as site for erection of moving picture theatre, to cost $25,000.

EAST ST. LOUIS, ILL.—New theatre is being erected at 25th and State streets for Harry Redmond.

BRAZIL, IND.—Citizens Theatre Company has opened Lark Theatre.

FRANKFORT, IND.—M. L. Connelly has plans by Rodney Leonard, Peoples' Life Building, for replacing burned Blynn Theatre with new one-story brick building.

INDIANA HARBOR, IND.—James Piwaranas, 3602 Deodar street, has plans by MacTurner, 633 Hohman street, for one and two-story brick and tile moving picture theatre, 67 by 125 feet, with seating capacity of 1,200.

LA PORTE, IND.—Contract has been let for new theatre for Indiana Theatre Company, to cost $400,000.

LEXINGTON, KY.—New Lexington Theatre under construction will cost $200,000.

OWINGSVILLE, KY.—Denton and Richards will shortly open new theatre, with seating capacity of 300, playing both pictures and vaudeville.

BOSTON, MASS.—John Brown Company, 184 Dudley street, has contract to erect brick theatre at Arlington and Columbus streets for American Amusement Company, to cost $75,000.

*NEW BEDFORD, MASS.—Louis Monteau, 7 County street, has contract for brick moving picture theatre to be erected at Acushnet avenue and Glennon street for Arcade Marcoux, 50 Jouvett street, to cost $60,000.

NORTHAMPTON, MASS.—Goldstein Brothers will erect theatre on King street, with seating capacity of 1,800.

PITTSFIELD, MASS.—Majestic Theatre has reopened with a Sunday picture program.

BRUNSWICK, MD.—Brunswick Amusement Company, 334 Equitable Building, Baltimore, has plans by Otto Simonson, Maryland Casualty Building, Baltimore, for one-story brick moving picture theatre, 58 by 90 feet, to cost $30,000.

RIDGLEY, MD.—Albert W. Saulsbury will erect moving picture theatre, with seating capacity of 100.

DETROIT, MICH.—Benjamin Berkowitz, 933 East Kirby avenue, has plans by I. M. Lewis, 502 Congress Building, for theatre, store and office building to be erected at northeast corner Shoemaker and St. Clark streets, to cost $80,000.

POPLAR BLUFF, MO.—Jewell Theatre has opened.

SPRINGFIELD, MO.—New Boulevard Theatre has opened.

ST. LOUIS, MO.—James A. Davie, 810 Chestnut street, has plans by Theodore Steinmeyer, Title Guarantee Building, for one-story fireproof brick and stone-trim theatre, 70 by 130 feet, to be erected at Compton and Laclede streets, to cost $50,000. Theatre will have seating capacity of 1,100.

CENTRAL CITY, NEB.—New Donelson Theatre has opened under management of Mrs. S. J. Donelson.

NEBASKA CITY, NEB.—Overland Theatre has opened.

FAYETTEVILLE, N. C.—State Theatre has plans by G. L. Preacher & Company for new fireproof building, 70 by 190 feet, to cost $150,000. Address Daniel Allen, president.

RALEIGH, N. C.—Daniel and Frank Allen and others are considering plans for new theatre, 70 by 190 feet, to cost $200,000.

SHELBY, N. C.—New Princess Theatre, with seating capacity of 1,800, is scheduled to open latter part of November. Will be devoted to pictures, road shows and vaudeville.

ATLANTIC CITY, N. J.—Stanley Company of America, 1218 Market street, Philadelphia, has plans by Hoffman-Henon, Inc., Finance Building, Philadelphia, for brick, stone and concrete theatre, arcade and store building, 170 by 190 feet, to be erected at Kentucky avenue and Boardwalk.

NEWARK, N. J.—George W. Groucher & Son, has plans by E. Krabbenschmidt, 32 Prospect street, for one-story brick and hollow-tile moving picture theatre, 20 by 50 feet, to be erected on Union street, to cost $40,000.

PASSAIC, N. J.—Jacob Fabian, 150 Fair street, Paterson, has plans by R. Presikel, Playhouse Building, for two-story brick moving picture theatre and store building, to be erected on Main, between Madison and Henry streets.

PATERSON, N. J.—Alexander Hamilton Theatre, 209 Main street, has plans by F. W. Wentworth, 140 Market street, for one-story brick theatre, to be erected at Church and Market streets, to cost $150,000.

WILDWOOD, N. J.—Hunts Theatre, Inc., 1220 Vine street, Philadelphia, has plans by Andrew J. Sauer & Co., Denckla Building, Philadelphia, for one-story frame and stucco moving picture theatre, 100 by 200 feet.

BROOKLYN, N. Y.—Groce-Lewin Contracting Company, 47 West 42nd street, has contract for moving picture theatre to be erected on Church avenue, near Nostrand avenue for Filmland Players, Inc., to cost $300,000.

NEW YORK, N. Y.—Jupiter Realty Company, 71 West 23rd street, has plans by Eugene De Rosa, 110 40th street, for one-story brick and stone moving picture theatre and store building, 90 by 167 feet, to be erected at northeast corner Walton and Burnside avenue, to cost $150,000.

NEW YORK, N. Y.—Adolph Phillips, 15 East 87th street, contemplates erecting six-story brick theatre, 100 by 60 feet on 46th street.

NEW YORK, N. Y.—Stursburg Realty Company, 46 East 17th street, has plans by Eugene De Rosa, 110 West 40th street, for one, two and three-story brick and terra-cotta theatre, store and apartment building, 89 by 150 feet, to be erected at northeast corner Willis avenue, between 138th and 139th street, to cost $300,000.

CLEVELAND, O.—Fox Film Corporation of New York plans to erect sixteen-story moving picture theatre and office building on Euclid avenue, near Playhouse square, to cost $2,000,000.

CLEVELAND, O.—Liberty Theatre has opened with picture program.

LIMA, O.—New Faurot Theatre will open soon.

MADISONVILLE, O.—Charles Weigel has plans by Stewart & Stewart for Madison Theatre to be erected at Madison road and Ward avenue, to cost $65,000.

TOLEDO, O.—B. F. Keith interests will erect theatre with seating capacity of 3,500, to cost $1,500,000. Address Joseph Pearlman, resident manager.

PORTLAND, ORE.—Larry Keating, of Keating and Flood, owners of Lyric Theatre, will erect another house.

LUZERNE, PA.—Louis Marines and Thomas Alexander, 29 Main street, have plans by James A. McGlynn, Simon Long Building, Wilkes-Barre, for two-story brick and stone-trim moving picture theatre, store and apartment building, 50 by 165 feet, to cost $60,000.

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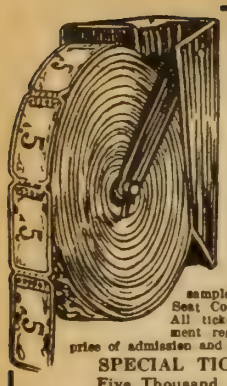

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MUNCY, PA.—J. F. Fahnestock has plans by E. Arthur Rianhard, Masonic Temple Building, Williamsport, for an up-to-date moving picture theatre.

*PHILADELPHIA, PA.—Stanley Company of America has taken title to building at 6316-22 Woodland avenue, lot 86 feet front by an irregular depth, assessed at $25,500, subject to mortgages of $225,000, which includes, it is understood, cost of erecting moving picture theatre on site.

*PHILADELPHIA, PA.—Percival M. Sax has contract for one-story Logan Theatre, with gallery, 178 by 135 feet, to be erected on west side Broad street, between Louden street and Wyoming avenue, to cost $400,000.

PHILADELPHIA, PA.—Northeast Amusement Company, Commercial Trust Building, will erect one-story brick moving picture theatre, 54 by 165 feet, at Benner street and Torresdale avenue.

PHILADELPHIA, PA.—M. Yellin has contract for two-story moving picture theatre, 56.1 by 182.4 feet, to be erected at 510-12 North Sixth street for Louis Blumberg, to cost $45,900.

PHILADELPHIA, PA.—New theatre which Stanley Company of America will erect at 11th and Market streets, will be known as the Elrae.

QUAKERTOWN, PA.—Peoples Theatres, Inc., 829 Hamilton street, Allentown, has plans by Ruhe & Lange, 12 North Sixth street, Allentown, for one-story brick fireproof moving picture theatre and store building, 55 x 180 feet.

TREMONT, PA.—Loyal Order of Moose, No. 1333, will erect two-story brick moving picture theatre and lodge building, 50 by 148 feet, to cost $60,000. Address William J. McDonald.

McMINNVILLE, TENN.—First National Bank has plans by Marr & Holman, 701 Stahlman Building, Nashville, for one-story brick and stone moving picture theatre and bank building, to cost $75,000.

*DALLAS, TEXAS.—Popular Amusement Company will open new Capitol Theatre, located at 1521 Elm street, in about thirty days under management of Leon S. Gohlman and L. A. Goodwin. House will have seating capacity of 1,200.

KOSSE, TEXAS.—W. F. Box will erect brick theatre and store building.

YOAKUM, TEXAS.—A. V. Wade, who operates chain of moving picture houses in the State, expects to open new theatre soon.

CHINCOTEAGUE ISLAND, VA.—Wilson E. Booth, Salisbury, Md., is preparing plans for two-story brick opera house, 153 by 42 feet, with seating capacity of 800, to cost $50,000.

PORTSMOUTH, VA.—Portsmouth Improvement Company will erect building to replace Orpheum Theatre, recently destroyed by fire, to cost about $300,000.

EVERETT, WASH.—A. A. Algase, of Seattle, plans to erect new moving picture house.

SEATTLE, WASH.—Inter Club is backing movement for city to erect a municipal theatre. Address Edwin J. Brown, mayor.

SEATTLE, WASH.—Alfred Goddard will erect moving picture theatre on east side Rainier avenue, north of Hudson street. Building will have red tile front and seating capacity of 400. G. E. Havelick, the lessee, will install $8,000 organ.

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LANCASTER, WIS.—City plans new city hall and municipal theatre, to cost $100,000.

MANITOWOC, WIS.—New Palace Theatre, at 11th street and Tower avenue, will be opened by Harvey Buchanan and Fred Dauplaise.

MILWAUKEE, WIS.—Wisconsin Real Estate Development Corporation has plans by M. Tullgren & Sons, 425 East Water street, for theatre and commercial building to be erected at northeast corner Sixth street and Grand avenue, to cost $2,000,000.

RACINE, WIS.—Strand Theatre Company, recently organized, will open theatre.

Improving Theatres

HAYWARD, CALIF.—Sum $50,000 will be expended to remodel Hayward Theatre. Balcony will be erected, with seating capacity of over 900. Modern heating and ventilating system will also be installed.

LAKE CITY, FLA.—Grand Theatre will be remodeled, exhaust fans and electric fixtures installed, etc.

CEDAR RAPIDS, IA.—Majestic Theatre has been redecorated and reopened under management of A. C. Slattery with vaudeville and picture program.

*CHARITON, IA.—Iris Theatre recently leased by D. E. Arris and W. E. Dixon, has been renovated and reopened.

WATERLOO, IA.—Palace Theatre has been remodeled and new pipe organ installed. House has reopened under management of Arthur Heston.

CARTERVILLE, ILL.—Lyric Theatre will be remodeled and enlarged. F. H. Koennecke is managing house for Marlow Amusement Company.

PALATINE, ILL.—Mr. Lindner, of Chicago, has taken over management of Seip's Auditorium Theatre and installed new moving picture machine. May also equip house with new seats.

SPRINGFIELD, ILL.—Vaudette, a moving picture house, has been redecorated, seating arrangement changed and reopened.

WAUKEGAN, ILL.—Sid Heyman will enlarge his theatre on South Genessee street and make other improvements, to cost about $25,000.

BEDFORD, IND.—M. Switow, 640 South Fifth street, Louisville, Ky., has plans by George Haynes for alterations to moving picture theatre and a one-story brick addition, 65 by 80 feet, to cost $60,000. Seating capacity will be increased to 1,400.

NEW ORLEANS, LA.—Alamo Theatre on Canal street, one of the Saenger group, and recently damaged by fire, has been repaired and reopened.

*KANSAS CITY, MO.—E. P. McClure, Grand Theatre Building, has contract to re-

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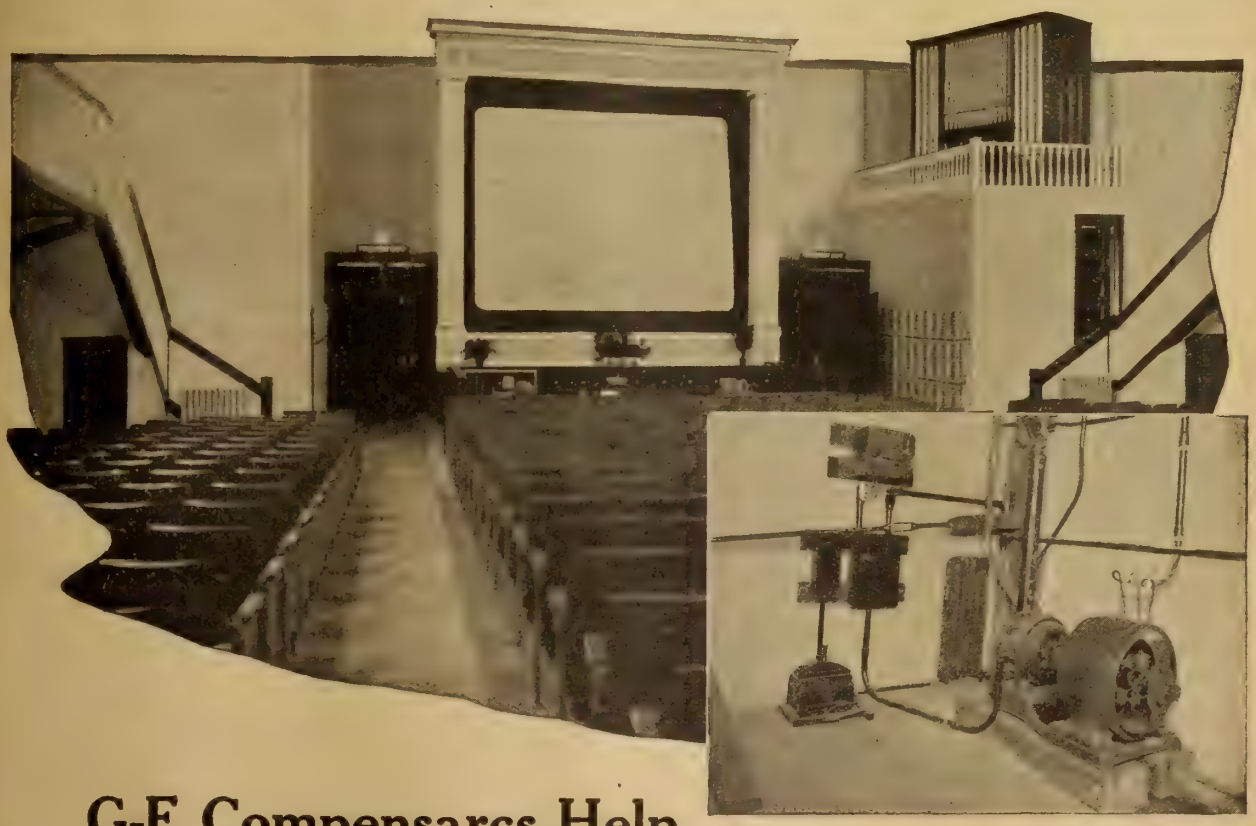

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model Grand Theatre, 704 Grand avenue, for Elliott Theatre Company, to cost $100,000.

VERSAILLES, MO.—Royal Theatre has been remodeled and reopened.

OKLAHOMA CITY, OKLA.—Improvements have been made to Empress Theatre and house reopened.

HAZELTON, PA.—Diamond Theatre has been renovated and reopened under management of Martin P. Meyers.

AUSTIN, TEXAS.—Improvements have been made to Crescent Theatre and house reopened.

HUNTSVILLE, TEXAS.—Dixie Theatre has been renovated and reopened.

APPLETON, WIS.—Niel Duffy, manager Elite Theatre, plans reinforced concrete and tile addition to theatre, 30 x 135 feet at 842 College street, to cost $70,000.

CEDARBURG, WIS.—William F. Loidl has plans by H. T. Schramel, 221 Grand avenue, Milwaukee, for two-story stucco and tile addition to theatre, 20 by 70 feet.

No House Too Small For the Fotoplayer

A report of recent installations received from the American Photo Player Company indicates most interestingly the present musical tendencies of picture theatres along the lines of economy and efficiency.

The installations recently made of Fotoplayers are as follows:

Crystal Theatre, Superior, Wyoming; Home Theatre, Los Angeles, Cal.; A. J. Davenport, Compton, Cal.; the International Amusement Co., El Paso, Tex.; Playhouse Theatre, Los Angeles, Cal.; F. A. Richey, Los Angeles, Cal.; Casino Theatre, San Diego, Cal.; Ramona Theatre, San Diego, Cal.; Star Theatre, Oshkosh, Wis.; Orpheum Theatre, Centerville, Iowa; Circle Amusement Corporation, Ottumwa, Iowa; Elite Theatre Co., Milwaukee, Wis.; Seminole Theatre, Homestead, Fla.; Lewis Theatre, Brooklyn, N. Y.; Grand Theatre, Winter Haven, Fla.; Pearl Theatre, Brooklyn, N. Y.; Dixie Theatre, Coleman, Tex.

The American Photo Player Company advise us that the smaller theatres are equipping themselves with Style Fifteen, the baby of the Fotoplayer family, which enables even the little house to present a musical program that would be totally beyond its reach financially to obtain with a regular staff of musicians.

Hallberg Equipment Installed by Spiegel

Max Spiegel has just purchased for his two houses, the State Theatre of Schenectady and the Troy Theatre of Troy, a double Hallberg electric speed indicator equipment, with generators for two projectors and specially designed projection room panels on which are mounted the speed indicators for use by the projectionists.

The panels are equipped with a switch-over and control devices for additional indicators located on the orchestra leader's stands in the orchestra pit.

These installations, which were sold by Joe Hornstein, of the Howell Cine Equipment Company, illustrate the tendency of progressive exhibitors to insure the best possible results in the way of co-ordinating the music with the picture and enabling both projectionist and orchestra leader to work in harmony.

C. H. Fulton Reports More Installations

C. H. Fulton, president Fulco-Schaffer Sales Company, has sold two Power 6B improved model projectors, equipped with Power G. E. high intensity arc lamps and a Fort Wayne generator set to the Princess Theatre, Joliet, Ill.

Fulton has also sold the Dundee Community High School, at Dundee, Ill., a Power 6B improved model projector, equipped with Power G. E. Mazda unit and a complete Fulco safety unit. H. C. Stiff, technical engineer, is now supervising the above installations.

H. C. Stiff, technical engineer of Fulco-Schaffer Sales Company, Chicago, made an installation of Power G. E. high intensity lamps at the Missouri Theatre, St. Louis, Mo., October 23. Reports received are that they are working satisfactorily, and giving excellent results on the screen.

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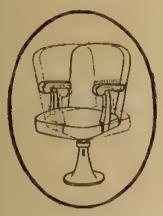

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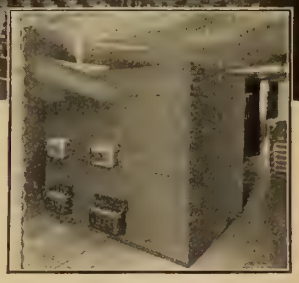

Top Interior view of the Ozark Theater, Webster Groves, Mo., showing beauty of interior finish permitted by Skinner Bros. System. Dotted arrows show where treated air enters the theater through Louvre Grilles

Right Basement of Ozark Theater showing complete installation of Skinner Bros. direct-fired Heaters with special sheet-metal enclosure.

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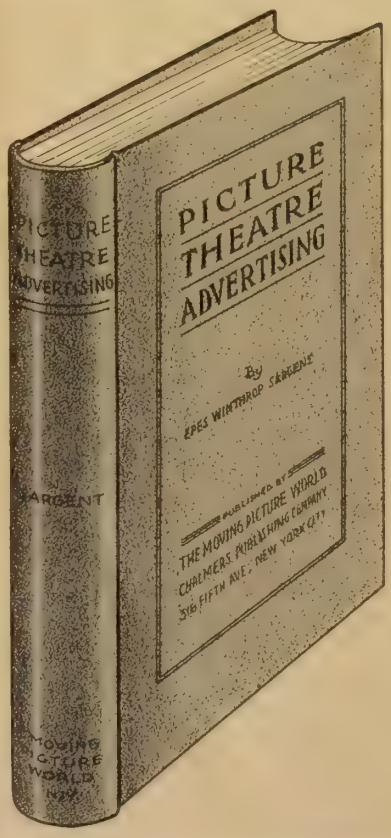

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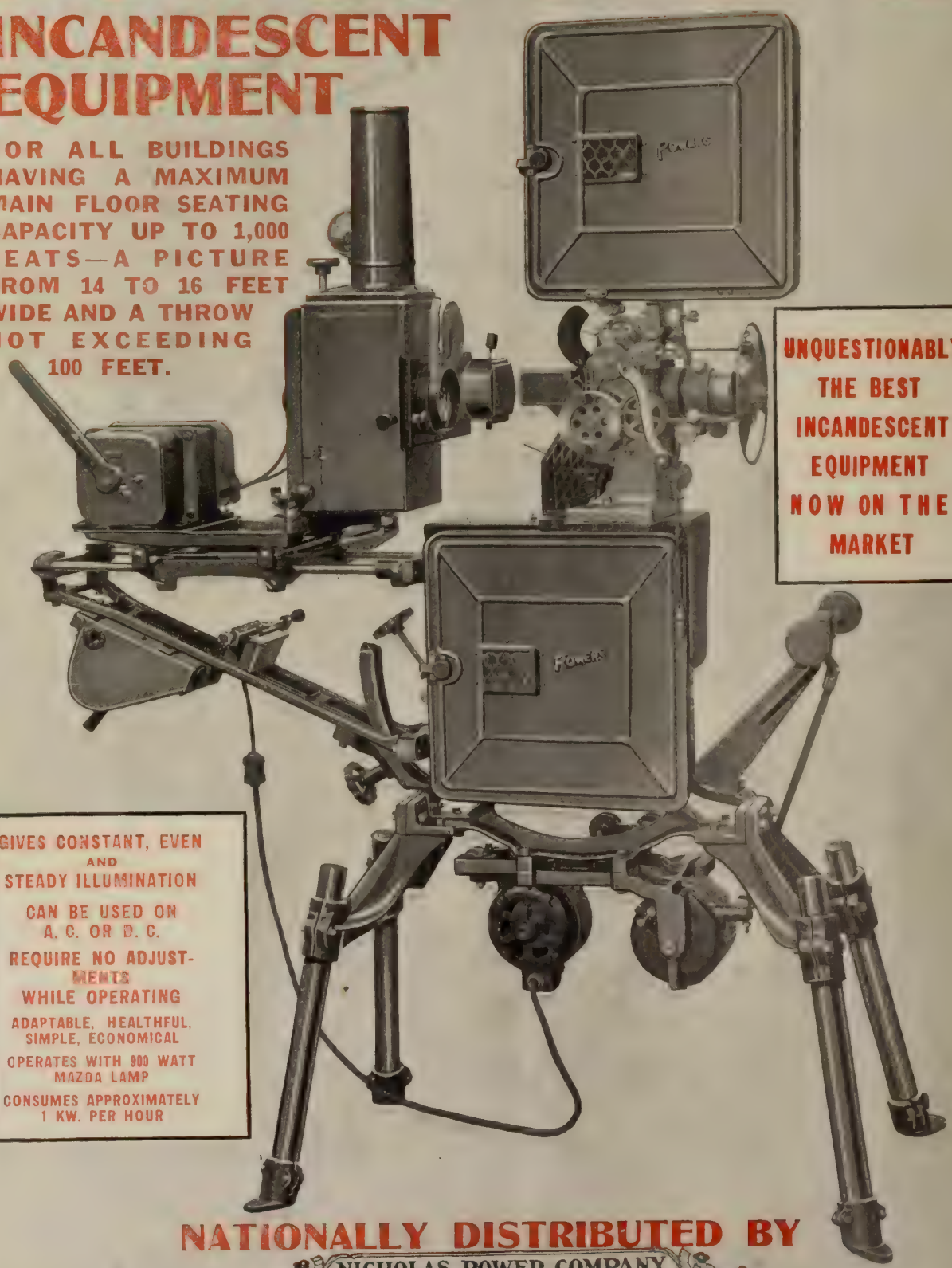

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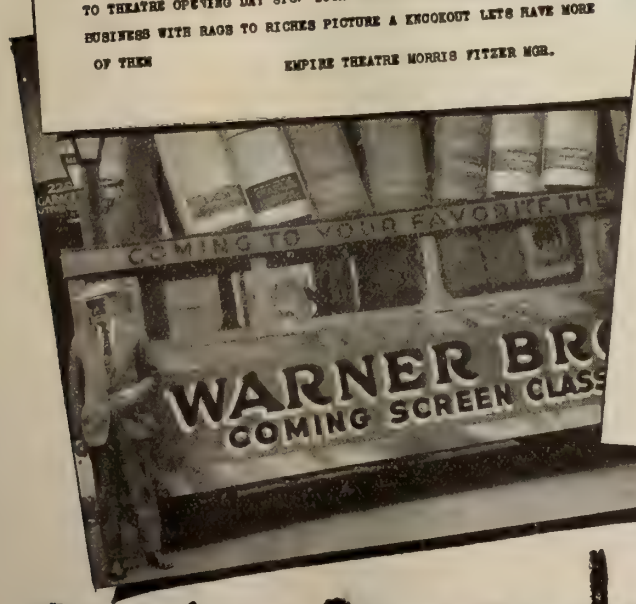

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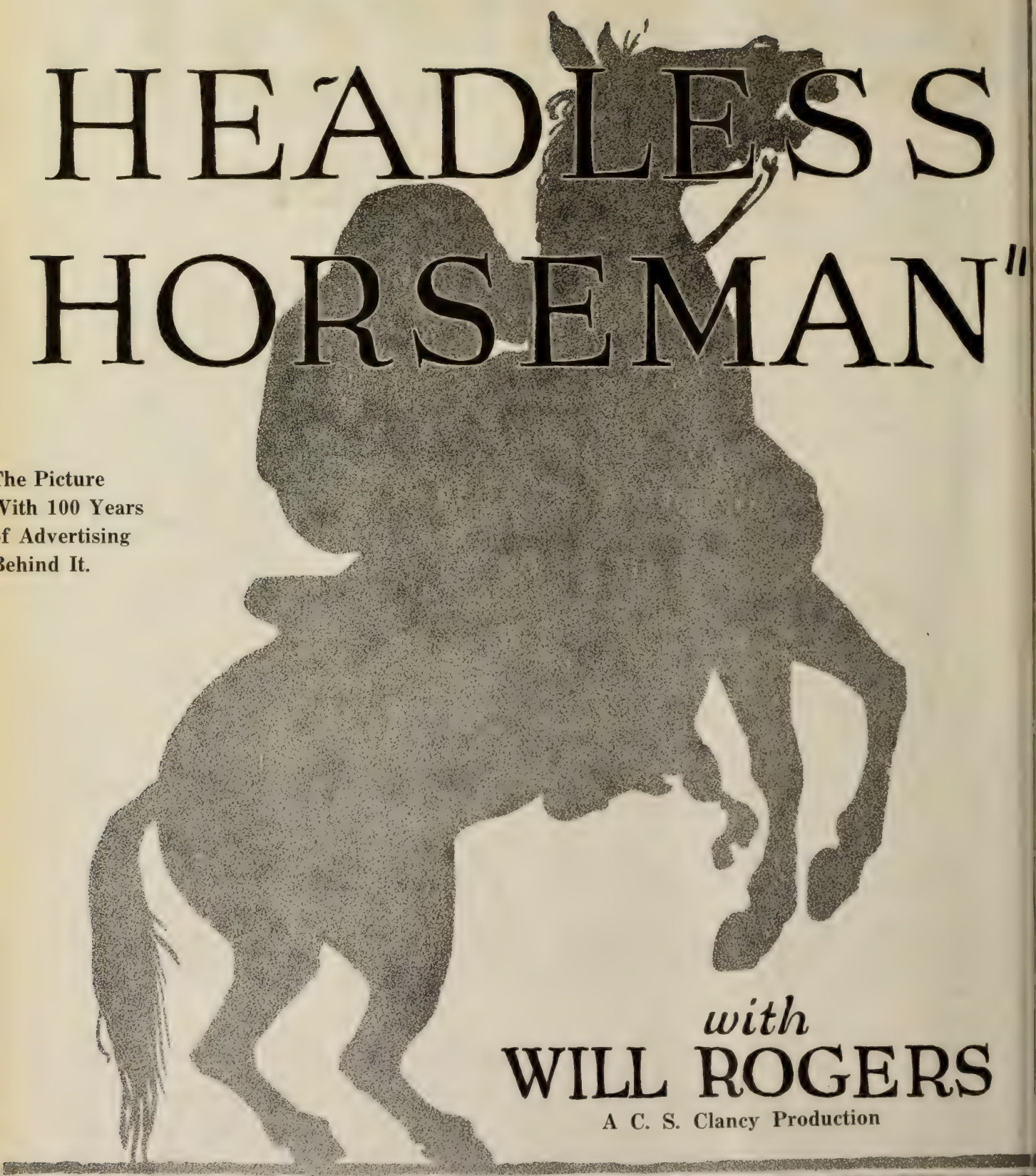

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Is winning the praise of newspapers from ocean to ocean by the wonderful success of her first three STARRING productions-

Woman, Wake Up!

More power to Florence Vidor and the combination that produced "Woman, Wake Up." It is not merely better—it is best. It is the best thing that Florence Vidor has done, and that's a broad statement. —*Charleston, S. C., American.*

The Real Adventure

Florence Vidor in "The Real Adventure" is one of the finest attractions the Alamo has had this year. —*Louisville, Ky., Times.*

To Florence Vidor goes a great amount of credit for a splendid portrayal of a womanly woman. —*Los Angeles Herald.*

Dusk to Dawn

Portland theatregoers looking for something new found it at the Heilig. Florence Vidor plays a truly remarkable part in "Dusk to Dawn." The idea is so piquant, the scenes so well prepared, that critics and fans alike are treated to an unusual taste of "something different."—*Portland, Ore., Journal.*

ASSOCIATED EXHIBITORS

ARTHUR S. KANE, PRESIDENT

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

PHYSICAL DISTRIBUTORS

PATHÉ EXCHANGE INC

An F. C. MIMS PRODUCTION

Catherine Calvert

in

THAT WOMAN

From the story by
Capt. Sabine Wood
Directed by Harry O. Hoyt

One of the most beautiful women of screen or stage in the role of a stage temptress who won a millionaire's son and found that she loved him.

A story of a woman's battle to hold her husband when society, his friends and his father conspired to take him from her.

The story of a woman who stepped down from the electric lights to being a chauffeur's wife to prove a love that no one believed she could feel.

Colorful, spectacular, full of action.

American
RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

American Releasing Corp.
presents

Dolores Cassinelli

in THE CHALLENGE

with

Rod La Rocque—Warner Richmond
De Sacia Moores

Directed by Tom Terris

A society-melodrama; a young artist-husband who brings "the other woman" into his home and forces the young wife out.

Exhibitors' Herald says: "Dolores Cassinelli, looking more beautiful than ever, finds a story well suited to her talents. An interest-compelling plot; an original twist at the end." *Reeland Reviews* thinks "the title furnishes good advertising material," that "the cast can be talked up," that "the winter sports, artists' studios, New York life and the little bit of office business will interest your patrons."

We say: "It's a darn good picture."

American
RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

A HALPERIN PRODUCTION

The DANGER POINT

Joseph Dowling

Carmel Myers

Vernon Steel

W. P. Carleton

By Victor Hugo Halperin
Directed by Lloyd Ingraham

With an all-star cast including

CARMEL MYERS — JOSEPH DOWLING
W. P. CARLETON — VERNON STEEL

A vigorous, intelligent story of what happened to a young wife whose husband was "too busy to love." It contains the best work Carmel Myers, Joseph Dowling, Vernon Steel and W. P. Carleton have done on the screen in years. All the trade press critics like it:

"Registers high water-mark from a spectacular angle, yet preserves the romance of a well-told love story," says the *Trade Review*. "The acting is good, the story of a familiar type," says *Harrison's Reports*. "Presented with a rather new angle," says *Motion Picture News*.

"The Danger Point" is a title that exploitation can do wonders with.

American
RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

That's what they all say-

Motion Picture News says

"One of the greatest he has ever made—far ahead of his program offerings. Clever intermingling of laughs and thrills, ending with a ride to the rescue that will have the enthusiastic spectator in the firm grip of suspense. Carries all the qualities of sure-fire entertainment in the biggest and smallest houses."

Moving Picture WORLD says

"Harry Carey has an excellent role. The picture holds live entertainment for many. It contains everything that makes a Western production sure of success."

EXHIBITORS TRADE REVIEW says

"The acting is of a fine type and the humorous situations contribute materially to the plot."

Harry Carey

COMPLETELY dwarfs all rivals in the field of Western comedy-dramatic production. Compare him with the others and you are comparing a tornado with a zephyr—a dreadnought with the veriest tub! "Good Men and True," his latest and greatest for F. B. O., carries all the crash and tingle of a Jovian thunderbolt—plus a gale of laughs that establish Carey as a comedian of finish and charm!

AND THE GREATEST EXPLOITATION CAMPAIGN YOU EVER SAW GOES WITH IT

Superbly directed by Val Paul

Adapted from the novel by Eugene Manlove Rhodes

Cast includes: Tully Marshall Noah Beery and Vola Vale

?

Have you played "The Kick Back," Carey's last F. B. O. box office wallop—If not get it quick.

"Good Men and True"

Distributed by F. B. O.

FILM BOOKING OFFICES OF AMERICA, Inc.

Main Offices—F. B. O. Building—723 7th Ave., N. Y. C.

Branches Everywhere

Made for

The Millions who have read the book. The Millions who have seen the play and the Millions who want exceptional entertainment.

In its thirty years before the public as a book more than Twenty Million People have read "Thorns and Orange Blossoms."

During its twenty years as a play upward of Ten Million people saw "Thorns and Orange Blossoms" in its Metropolitan, Stock, Road Show and Repertoire Presentations.

"THORNS ORANGE

A B.P. SCHULBERG PRESENTATION

BASED ON THE FAMOUS PLAY FROM BERTHA M. CLAY'S IMMORTAL ROMANCE
ADAPTED BY HOPE LORING
EDITED BY EVE UNSELL.
PHOTOGRAPHED BY KARL STRUSS.

Produced by
PREFERRED PICTURES-INC.
B.P. Schulberg - Pres. - J.G. Bachmann - Treas.

Millions!

An Audience of Millions is awaiting its advent as a motion picture.

As a book it was a best seller. As a play it was a popular success. It's motion picture interpretation is conceded a masterpiece with all the elements of a great box-office attraction ingeniously intermingled.

A Popular Book—A Successful Play—A Noted Producer—A Brilliant Director—A Cast of Personalities and a Waiting Audience of Millions.

AND
BLOSSOMS"

A GASNIER PRODUCTION

PORTRAYED BY

ESTELLE TAYLOR
KENNETH HARLAN
EDITH ROBERTS

ARTHUR HULL
CARL STOCKDALE
JOHN COSSAR

Distributed by

AL-LICHTMAN CORPORATION

576 FIFTH AVENUE NEW YORK CITY

See
S. L. ROTHAFEL'S
presentation
"In the Spotlight"

Laugh with
HARRY REICHENBACH
Master of Ceremonies

Dance to the tunes of
VINCENT LOPEZ'
Two Jazz Orchestras

Meet the Stars!

Meet Everybody Who Is Anybody at the

Theatre Owners'

SUPPER DANCE

This Saturday Night Dec. 2 Hotel Astor

Tickets $10 per person

The Cosmopolitan Corporation presents

THE PRIDE OF PALOMAR

"I've never seen a horse race as stirring, as photographically accurate and as dramatic as that which enables the hero of 'The Pride of Palomar' to come into his own."
—*Alan Dale in the New York American.*

BY
PETER B. KYNE
WITH
FORREST STANLEY, MARJORIE DAW, WARNER OLAND, JOSEPH DOWLING AND OTHERS

IT is only one of the many thrilling scenes in this fast moving, realistic drama of the mission country of California, which caused the audiences at the Rivoli, New York, to break into applause again and again. Suspense, thrills, mystery, a tremendous theme, a beautiful love story, a remarkable cast and a scenic feast make this one of the greatest pictures of the year.

DIRECTED BY FRANK BORZAGE

A Cosmopolitan Production

A Paramount Picture

'Star Delightful in Her Best Picture!"

—*New York Daily News*

Read the New York Newspaper Critics:

STAR IS DELIGHTFUL

"'East Is West' is Constance Talmadge's best. My, but she was cute! We found ourselves lost in admiration. She was quite delightful. Good entertainment."—*New York Daily News.*

BRILLIANT INTERPRETATION

"Constance Talmadge gives a brilliant interpretation of Ming Toy's role. Produced on a lavish scale, filled with beautiful sets, wonderful photography and mighty good acting."—*New York Tribune.*

EXCELLENT ENTERTAINMENT

"Excellent entertainment and a good vehicle for Constance Talmadge. Well directed. Unusually adept comedy."—*New York Herald.*

LAUGHTER AND SYMPATHY

"Such is the charm of Miss Talmadge's characterizations that the laughter she provokes turns to sympathy. In turning to a dramatic role she has met more than the usual success."—*New York Telegram.*

MORE THAN INTERESTING

"Anything Constance Talmadge does on the screen is bound to be interesting, but the manner in which she interprets Ming Toy is more than interesting."—*New York Journal.*

STAR IS IRREPRESSIBLE

"Miss Talmadge's Ming Toy is essentially original, and she is irrepressible."—*New York Sun.*

CROWDS BUBBLE OVER

"The large audiences at the Strand bubbled to themselves about how cunning the star was, and applauded, too."—*New York World.*

A First National Picture

CONSTANCE TALMADGE

IN

"EAST IS WEST"

Presented by JOSEPH M. SCHENCK; by Samuel Shipman and John B. Hymer, from the play by William Harris, Jr.; adapted by Frances Marion; photographed by Tony Gaudio; art direction by Stephen Goosson; directed by SIDNEY FRANKLIN, director of 'Smilin' Through."

Thrills of a Society Girl in the Arctics!

Everything That Goes to Make a Winner!

Violet Clark's drama-bound story of Ninon, weary of society, who exults in the life-fight of the northern fur country —where the Arctic fights to bar the invaders who seek its treasure pelted beasts — where small jealousies make quick enemies.

Not only the thrills, and there are many, but romance and adventure—swift-moving drama that sweeps this Arctic tale to the foremost rank of the star's best achievements.

An all-star cast, including, besides the American Beauty, Bryant Washburn, Mitchell Lewis, June Elvidge, Clarissa Selwynne, Boris Karloff and Francis McDonald.

Directed by Tom Forman

Produced by Preferred Pictures, Inc.

WOMAN'S CLUB ENDORSES IT!

The women will do the same in your town—and when the women are for it your seats are sold. Read the letter and go to it!

From the famous classic by R. D. Blackmore; directed by Maurice Tourneur and produced at the studios of Thomas H. Ince.

FIRST NATIONAL PICTURES

Associated First National Pictures, Inc.
6 West 48th Street,
New York City.

Gentlemen:

The Cleveland Cinema Club wishes to express its appreciation of the opportunity afforded through your office to review the picture "Lorna Doone" as produced by Mr. Maurice Tourneur at the Thomas Ince Studio in Culver City.

The purpose of the Cinema Club as you may know, is to encourage the production and exhibition of motion pictures of the highest standard of artistic excellence. We recognize the immense potentialities of the motion pictures and we are glad that a company of the importance of the Associated First National has seen fit to co-operate in the production and distribution of "Lorna Doone". Photographically, the picture has many scenes of rare beauty. As a presentation of Blackmore's novel, "Lorna Doone" will receive a hearty welcome from all those who have read and come to love that quaint English story of "Lorna Doone" and her John Ridd.

We hope the production will attain every success and are glad to give it our endorsement.

Sincerely yours,

(Signed) Mrs. Elmer G. Derr
President

(Signed) Marim D. Hackar
Corresponding Secretary

Distributed by Associated First National Pictures, Inc.

A Stupendous Spectacle Backed By National Ads. Reaching 10,000,000

Here's why this picture will prove one of the outstanding box office successes of the year.

One of the most successful Oriental plays ever produced

Road showed four years in city, town and hamlet.

A gorgeous spectacle and one of the most entrancing love stories ever filmed.

More thrilling and exciting than the Arabian Nights—more enthralling than Romeo and Juliet.

Scenes of rare beauty in Persian gardens, Oriental temples and palaces with the beauties of the Caliph's harem.

Hundreds of horsemen and foot soldiers in fierce hand to hand battles.

Love, romance and thrills aplenty.

Three full page ads have been prepared for the Saturday Evening Post. They will appear Dec. 9, Jan. 6 and Feb. 3.

Advertising in other national mediums reaching a total of more than 10,000,000 readers.

Think of it. More than 10,000,000 will see these ads. Your audiences are ready made.

Richard Walton Tully's master production.

Guy Bates Post's supreme triumph.

A strong supporting cast including Virginia Brown Faire, Patsy Ruth Miller, Nigel de Bruliere, Rose Dione and Boris Karloff.

Directed by JAMES YOUNG.

Richard Walton Tully

presents

GUY BATES POST

Adapted by Richard Walton Tully from the stage success of the same title; art director, Wilfred Buckland; photographed by George Benoit.

"OMAR THE TENTMAKER"

FIRST NATIONAL PICTURES

A First National Picture

Try to make a Date with

"Minnie"

and you never will regret it—
for your patrons, every one, will
fall in love with the little ugly
duckling who turns out a swan

Marshall Neilan's
Newest and Niftiest

So Unusual, it will surprise you
So Human, it will bring a smile and a tear.

With Leatrice Joy and Matt Moore
Directed by Marshall Neilan
and Frank Urson
Photographed by David Kesson & Karl Strauss

A First National Picture

MARSHALL NEILAN PRODUCTIONS

FIRST NATIONAL PICTURES

Founded 1907
by J. P. Chalmers

Moving Picture WORLD

Vol. 59, No. 6
Dec. 9, 1922

The Dreaded Monster

Much is being written and said these days about the reappearance of the dreaded monster, "Booking Combinations."

The accepted editorial idea is one of fear, combined with a desire to sound clarion notes of warning to Mr. Exhibitor.

"Don't step too fast with your booking combinations," the theatre owner is told, "else group action by exhibitors will bring about group action by distributors, exhibitor trust will be met with distributor trust," and so on.

A year ago, two years ago, three and more we wrought ourselves into similar frenzies of trepidation over the possibilities of centralized booking.

A year from now we will do the same, and two and three years hence. Booking groups grow up all around us in the years that intervene.

But the ones that operate successfully don't seem to have any of the aspects of the monster of our dreams and we fail to recognize them. The ones that bear resemblance to the monster fail and pass out; so we are always left to fear nothing but the future.

* * *

The present recurrence of talk about co-operative booking combinations has been brought about by the formation of the A. B. C. in New York.

This group was not born of any of the impulses creating the booking combination of our imaginations. It is not dedicated to the lowering of rentals, to war on any particular producer, or any of our usual battle cries.

The A. B. C. was formed to present a buying power able to enter into competition with the big circuits. A matter in which distributors are as vitally interested as exhibitors. For the circuits have not been any too gentle taskmasters in handling the distributors.

Such competitive bidding against the circuits on the more desirable screen attractions was an inevitable economic necessity. It is inevitable in any other city zoned and controlled as New York is.

But it is a long, long step from this sort of group booking to the operations of the Stanley controlled Philadelphia territory.

A step that is never likely to be taken, or, if taken, to be held successfully for any length of time.

There was only one Stanley Mastbaum—just as there is only one Ford, one Schwab, one Rockefeller.

* * *

Over the course of a year the productions that stand above argument are few and far between, and for the great average of their attractions the day has passed when exhibitors will allow any man or committee to book their theatres willy-nilly.

The average theatre man is as much "Shopper" as "Showman," and he has developed in experience and opinions past the stage where he will retire from active connection with his theatre further than janitor-service.

Attempts will frequently be made—for the theory of the booking combination is wonderfully attractive—but the attempts will as frequently fail.

For the very evils that editorial writers foresee in the formation of the wrong sort of booking combinations are the evils that speedily wreak their doom.

* * *

These facts being true, the only possibility remains in the type of booking office that can offer exhibitors the product of many producers and at a variety of prices.

And this also is true—such combinations can never come about without the active co-operation and interest of a number of manufacturers.

Not an impossibility.

But something that throws the discussion into an entirely new phase.

There would be no Stanley in Philadelphia had it had not been at different times to the interests of various producers to accept Stanley co-operation.

And that—we are speaking now of its application to future possibilities—is another story.

Robert E. Welsh

Still a Big Topic

Sunday Opening in Ohio Brings Legal Activity

The Sunday closing question is again the main topic in film circles throughout Ohio, and the battle of tongues and legalities is again on in full blast.

Following a first-page story in a Cleveland paper inspired by Sam Bullock, of the Theatre Owners' Association, to the effect that a great effort would be made to get the theatres in small towns opened for Sunday trade, even if it was necessary to attempt to have the law amended, two Cleveland lawyers went to Cleveland Heights, where a theatre slumbers on Sunday, and had a dozen merchants arrested for keeping their stores open on Sundays.

Immediately the officials of the suburb denounced the movie men, claiming they inspired the prosecutions, and defending the store-keepers. But the fact is the motion picture men had nothing to do with it, but the announcement of Bullock's has stirred up the opposition.

Meantime the lawyers say they will continue to have merchants arrested, even going into other suburbs, where theatres are open on Sundays, and causing the arrest of their managers. However, the theatre owners are not much concerned because popular opinion in the suburbs favors Sunday movies.

The Sunday movement won a distinct victory in Findlay, when a jury in Mayor Rodabaugh's court acquitted E. B. Gilmore, movie owner, of a charge of violating the Sunday closing laws. The verdict was returned after three hours' deliberation. One woman, Mrs. M. C. Dye, was a member of the jury, and acted as foreman.

Since 1917 the moving picture theatres in Findlay have been closed on Sundays. Two years ago an effort was made to reopen them, but the owners were arrested and convicted.

Arguments on Rates

Final arguments in favor of interchangeable mileage, for the benefit of men in the motion picture and other industries whose duties require them to travel considerably, were heard before the Interstate Commerce Commission, Washington, D. C., on November 15, and a decision is expected within a few days as to whether the provisions of the bill recently enacted by Congress shall be put into effect. The law called upon the commission to hold hearings for the purpose of determining whether it was feasible to order the railroads throughout the country to issue interchangeable mileage or scrip coupon tickets, good on any road, at a reduced rate of fare.

Exports Are Big

Figures for September Show Foreign Countries Buying Heavily

Motion picture film exported from the United States during the month of September included according to a report just issued by the Bureau of Foreign and Domestic Commerce, 11,182,258 linear feet of positive films, valued at $462,914; 3,009,732 feet of film sensitized, but not exposed, valued at $86,591, and 467,932 feet of exposed negatives, valued at $48,702.

Our best market for positives was Australia, taking 1,671,985 feet, valued at $68,539, with Argentina second at 1,293,889 feet, with a value of $57,116 and Canada third with 1,287,756 feet, valued at $70,364. Japan led in the importation of unexposed sensitized film, taking 1,353,140 feet, with a value of $38,578, while England was a close second with 1,182,463 feet, valued at $33,161.

Our greatest exports of exposed negatives went to England, that country taking 242,803 feet, valued at $32,715, while Cuba was second with 61,288 feet, valued at $4,180, and France third, with 54,956 feet, with a value of $6,857.

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To Hold Dinner

Allied Laboratories Association to Celebrate Second Year.

The Allied Film Laboratories Association is planning to hold its second annual dinner at Delmonico's on Thursday evening, December 7.

Will Hays, Courtland Smith, of the Motion Picture Producers and Distributors of America, have been invited. The dinner will also be attended by not only the executives of the various laboratories, but representatives of raw stock manufacturers and others.

The dinner will be in celebration of the second successful year of the Allied Film Laboratories Association.

The members of the association are: Biograph Company, Burton Holmes Laboratory, Claremont Film Laboratory, Inc., Craftsman Film Laboratory, Cromlow Film Laboratory, Inc., Dobbs Laboratory, Eclipse Film Laboratory, Erbograph Company, Evans Film Manufacturing Company, Film Developing Corporation, Lyman Howe, Nicholas Kessel Laboratory, Kineto Company of America, National Film Laboratory, Palisade Laboratories, Republic Laboratories, Inc., Rex Laboratory, Inc., Tremont Film Laboratories, Inc., William Horsley Laboratory.

Bromhead Is Host

To Film Men Prior to Sailing for England

Col. A. C. Bromhead, of the Gaumont Company, England, was the host last Friday at a Hotel Astor luncheon to film men prior to his sailing for home. The affair brought forth the interesting announcement that Gaumont planned the immediate making of Hall Caine's "The Quality of Mercy," with an American director, Tom Terriss, and an American star yet to be named.

The luncheon, which was handled by Sidney Garret, saw a gathering of important film men. Jos. Dannenberg, of The Film Daily, acted as toastmaster, and the speakers included Harry Warner. Elmer Pearson, M. Finkelstein, James Grainger, Fred Warren, and L. W. Boynton.

Considerable advice on the making of pictures filled the air, but the consensus of opinion seemed to come back to the old familiar line, that "a real good picture, on a popular theme, properly exploited, can be made anywhere and be successful everywhere."

Lubitsch Accepted

Ernst Lubitsch will direct Mary Pickford in "Dorothy Vernon of Haddon Hall." That became known this week when Miss Pickford received a cable from Berlin in response to her cabled invitation.

Celebrities Endorse "One Week of Love"

Unsolicited endorsements of the latest Selznick production "One Week of Love" are being received daily both at the home offices in New York and by President Myron Selznick at the Selznick Studios in Los Angeles, according to a statement made by David O. Selznick in a recent interview.

"Among the letters we particularly prize," said Mr. Selznick, "is one from Mr. Rupert Hughes addressed to Myron Selznick. Mr. Hughes says, in part: 'Rarely have I enjoyed a picture more than "One Week of Love." It opens with great vivacity and brilliance, then suddenly develops a situation that seizes and holds to the last moment. Elaine Hammerstein . . . meets every situation with remarkable power and restraint. Conway Tearle gives a magnificent performance. The conflict between the two characters . . . gives the picture high dramatic value. The production is gorgeous in its interiors and majestic in its landscapes. The photography and titling are perfect.'

"Mr. Phil Selznick, who is Field Executive for Select Pictures received a letter from Jack Dempsey a few days ago which is of more than ordinary interest for several reasons. In the first place Mr. Dempsey has maintained a steadfast policy not to endorse any picture. Another factor to be considered is that Mr. Dempsey has more than a passing interest in motion pictures because of his own activities on the screen. The champion saw 'One Week of Love' screened in Kansas City and wrote to Mr. Selznick after the showing: 'Was sorry that I did not get to see you after the screening as I wanted to tell you what I thought of the picture, but I saw so many exhibitors around you talking about the picture that I thought it best that I leave you alone.

"'I just want to tell you that if I packed the punch that "One Week of Love" does I would take Siki, Harry Wills, Brennan, Gibbons, Willard, Beckett and Carpentier in one ring and the massacre would be over before two rounds. Doc Kearns is still raving about the show and you know what a tough critic he is, although a wild movie fan.'"

Goldwyn Production Praised by Critics

Goldwyn's production, "Hungry Hearts," based upon Anzia Yezierska's volume of short stories of the same title, was screened at the Capitol Theatre, New York, recently, and was received by the critics of the New Yark newspapers with the same enthusiasm that the reviewers on the motion picture trade journals had accorded it earlier after seeing it at private screenings, Goldwyn says.

"'Hungry Hearts' registered an emphatic hit," wrote Robert E. Sherwood in his review in the New York Herald. Rose Pelswick in the American said: "An appealing picture—a vivid account of immigrant life, with an understanding blend of humor."

R. W. Baremore, in the Telegraph, said: "'Hungry Hearts' is the best thing since 'Humoresque.' The Journal of Commerce stated: "Takes its place with the best of the year's screen offerings by virtue of its outstanding qualities of heart interest and amazing realism."

E. V. Durling in the Globe: "'Hungry Hearts' is one of the finest things of its kind ever done with any medium of expression." Journal: "The entire production is appealingly and sympathetically handled."

Metro Film Highly Praised by Critics

"The Forgotten Law," a Max Graf production made in San Francisco, received an enthusiastic ovation by newspaper critics when it made its world premiere at the Warfield Theatre, in the same city in which it was produced, Metro reports. Here are some of the extracts from reviews:

"Scored a big success. The Graf people are entitled to congratulations for the excellent work they have turned out," said the San Francisco Call and Post. "The picture is well made and is acted with virile power by a good cast," said the Chronicle. "Is a picture that will prosper on its own merits," stated the Examiner.

This photoplay was adapted by Joseph Franklin Poland from Caroline Abbott Stanley's novel, "A Modern Madonna." The direction was by James H. Horne.

Next Will Nigh Film Will Be Colored One

L. Lawrence Weber & Bobby North, after suggestions by Will Nigh, director of "Notoriety" and of three more feature productions to follow, have concluded a number of tests with an expert of colored film photography which may result in the use of natural color on their next Nigh feature.

The progress that this branch of photographic technique has met in the past few years led the producers to take advantage of the first step in film developing on their next release. The opportunity for color in Nigh's next picture was one of the factors in the contemplated adoption of natural color. Nigh's next picture will have unusual variety of scenery and shifting background. The use of color will bring out in bold relief the atmosphere and in general make the production as striking in its scenic beauty as in its dramatic strength.

The adoption of this new process in motion picture construction is taken as an indication of the producers' efforts to put forth nothing but the finest in picture creation and to avail themselves of every late device and invention in the production of their releases.

There are at present three important patentees, each of whom has a different process for coloring and tinting motion picture film. Weber & North have consulted all of them and have decided on the most feasible of the three. They expect to be in position to announce the success of their effort. If the color photog-

National Campaign for Goldwyn Film

In connection with an early national advertising campaign for its first Marshall Neilan production, "The Strangers' Banquet," from Don Byrne's novel, Goldwyn Pictures Corporation will post a six-color twenty-four sheet poster in twenty-nine of the biggest cities in the country. The primary colors are black and red.

The poster was devised and executed by Howard Dietz, director of publicity and advertising for Goldwyn, and Hal Burrows of that firm's art department.

The advertising campaign for "The Strangers' Banquet" will begin in December, the release date having been fixed some time ago for December 31.

The poster features the director and the cast, which numbers twenty-five.

Universal to Send M. A. Chase Abroad

Maurice A. Chase, who has been eastern division sales manager for Universal during the past twelve months, will leave New York aboard the Aquitania early in December to be general manager for Universal in Continental Europe. He will be a liaison man between Universal and its European exchanges. His territory will embrace all European countries except the British Isles.

Universal's European business has become so great in the last year that it has become necessary to have closer co-operation between the various exchanges on that continent and the home offices in America, it is explained by James V. Bryson, Universal export manager. Universal has forty exchanges on the Continent and is arranging for others in Belgium, Portugal, Russia, Rumania, Bulgaria and Albania.

Schedules Two New Films for December

Associated Exhibitors says it has two smashing features for December release, each of them with an outstanding star. The first to appear, "Conquering the Woman," from the novel by Henry C. Rowland, is to be one of Florence Vidor's pictures, while in "A Bill of Divorcement," from Clemence Dane's stage play, Constance Binney is said to rise to new heights.

"Conquering the Woman," set for release December 10, is in six reels, and was directed by King W. Vidor.

"A Bill of Divorcement," which is in six reels, is to be Associated's Christmas week offering, December 24 having been fixed as the release date.

"A Bill of Divorcement," on the stage, is now touring the country after its all-season run last year in New York. The play ran for two years in London.

EXHIBITORS

Don't Fail to Read Regularly Our Department, "Straight from the Shoulder Reports," and Send in Reports on All the Pictures You Show.

Walker Enters Ranks of Producers

Johnnie Walker, who was recently elevated to stardom by the Film Booking Offices of America, now makes his debut as a producer.

Walker has just secured the screen rights to H. C. Witwer's story, "The Fourth Musketeer," which appeared in the September issue of the Cosmopolitan Magazine, this fascinating story will be used for his initial producing venture. In line with the usual Witwer stories, "The Fourth Musketeer" will be a story of sporting life. One of the big episodes on the play, according to Witwer, is based on an actual incident in the career of Bob Fitzsimmons.

The new producer-star has just completed his R-C production, "Captain Fly-By-Night," which is scheduled for December release on the F. B. O. program.

Film Booking Offices of America, Inc., will distribute the new Walker production.

Students Flock to "Knighthood"

Believing, says Cosmopolitan, that "When Knighthood Was in Flower" is the best historical motion picture ever made and that it offers exceptional opportunities for obtaining a graphic idea of Tudor times, four hundred and ninety-two students of the Evander Childs High School, 184th street and Creston avenue, saw the Cosmopolitan photoplay starring Marion Davies, at the Criterion Theatre, New York.

Because it was impossible to procure seats for all of them at one performance, the students viewed the film at four separate matinees.

Recommends it for Entire Family

"When Knighthood Was in Flower," the Cosmopolitan picture starring Marion Davies, has been recommended as a film for the entire family by the joint committee on better films from the Illinois Council of Parent-Teachers' Associations, the Illinois League of Women Voters and the Chicago City Woman's League.

Two Big Policies

Goldwyn Pictures Corporation has taken out two $1,000,000 insurance policies—one on its newly engaged director, Eric von Stroheim, and one on June Mathis, recently engaged as editorial director.

Goldwyn was impelled to take out these two million dollar insurance policies because of the big productions in view, involving millions of dollars, in which Mr. von Stroheim and Miss Mathis may individually be concerned.

Warning!

Do not let anyone sell you a subscription to MOVING PICTURE WORLD or any other paper, offering either a special bulletin service of projection helps or Richardson's new Fourth Edition Handbook of Projection as a premium.

Such a proposition has never been authorized by the publishers of MOVING PICTURE WORLD and anyone making such false representation is liable to arrest.

Lavish Scenes Made Abroad for Picture

Cosmopolitan says that all the artistry, perfection of detail and lavishness of production which featured the creation of its epoch-making photoplay, "When Knighthood Was in Flower," are now being employed in the making of "The Enemies of Women," a Cosmopolitan picturization of Vicente Blasco Ibanez's latest and as many consider, his greatest romance,

Cosmopolitan sent an entire company to Europe on location for the making of the picture. The company spent six weeks in Monte Carlo, Nice and Paris, where the author located his story. The trip abroad brought the company into direct contact with Ibanez, and his assistance in the direction of many of the scenes taken abroad is considered invaluable.

In one of the palace scenes, beautiful women of various types predominate. In order that they would be every bit as beautiful as visualized by the author, Cosmopolitan engaged more than a score of Broadway's most famous stage beauties, including an octette of Ziegfeld "Follies" girls.

In picturizing this famous story as a super special, Cosmopolitan is said to have assembled a brilliant cast, directed by Alan Crosland. Featured are Lionel Barrymore and Alma Rubens, of "Humoresque" fame.

Public Finds More Than Melodrama in "Pawned"

Reports from the territory indicate that exhibitors are finding J. Parker Read, Jr.'s "Pawned," distributed by Select, much to their liking.

Filled with exciting and unusual action, "Pawned" was offered by the Select company as an out-and-out melodrama but reviews in the daily press indicate that it is being accepted as finer than that. The story, written by Frank L. Packard, first appeared in Munsey's Magazine. The printed version embodied considerable amount of serious thought in the author's mind when he wrote it.

Through his New York agent, Bob Davis, of Munsey's, Mr. Packard has provided the following statement which explains to some extent why "Pawned" is exciting so much comment:

"No one is independent of his fellow men, morally or socially. No one is sufficient unto himself. No one can live or act alone. We are all in pawn from the moment of our birth; we, in our millions, are the warp and woof of that strange fabric we call the community of life. And, as individual threads, as we break or hold, so does the life of that fabric endure. What you or I do must inevitably have its effect upon others—for good or evil—just as what others do must have an effect upon us. That, in its essence is 'Pawned.'

"Each one of us must play some part whether we will or no—and we are responsible for the part we play. It was ordained from the beginning that we could not be neutral in our relationships with those around us. Within every man exists a power which, despite himself, he must array either on the drab or on the sunlit side of life; but in him, and him alone, is vested the decision as to which of the two sides he shall choose. And so in 'Pawned' I have tried to picture, in miniature, the effect of some of these influences, as represented by human frailty and human strength of character, at work one upon the other—and out of that picture I have dared to hope the 'better part' would not be without its significance and its message."

Noted Dancer to Be in New Picture

Hannelore, considered by many the greatest dancer in Europe and who scored an unqualified success when she made her American debut recently in a recital at the Vanderbilt Theatre, has been engaged by Cosmopolitan Productions to appear in "The Enemies of Women," a picturization of Vicente Blasco Ibanez's latest story, now being made under the direction of Alan Crosland.

To Begin Soon on "The Easiest Way"

Final preparations for the production of Eugene Walter's "The Easiest Way" by the Selznick Pictures Corporation with Theda Bara in the stellar role are actively under way at the Selznick home offices at 729 Seventh avenue.

Negotiations which have been pending with one of the best known directors in the industry are expected to be closed within a day or two. David Selznick, who will personally supervise the production as the first picture to be made by the newly created Selznick Eastern Producing Unit, has also tentatively cast the picture.

More Picture Accesories Now in Second Edition

The success of modern book publications is measured by the number of editions the publisher finds it necessary to get out to supply the public demand.

It doesn't happen often but the Selznick company are at present handling a photoplay which is showing its unusual success in much the same way. With "Love Is An Awful Thing," starring Owen Moore, not many months old the call has gone out for extra editions of many of the advertising accessories which were prepared for the purpose of helping the picture at exhibitors' box-offices. A second edition of the "Love Is an Awful Thing" is proving a surprise throughout the trade. It followed "Reported Missing," the previous Owen Moore starring vehicle, and despite the fact that "Reported Missing" has melodramatic and spectacular features which might have been expected to give it pre-eminence among all the Owen Moore releases, "Love Is an Awful Thing" is surpassing the splendid business which the earlier picture registered.

Crowds Go to See Pickford Film

Motion picture theatre-goers of Brooklyn, particularly Mary Pickford "fans," ammed the Mark Strand Theatre, Brooklyn, all last week to see "Tess of the Storm Country," says United Artists, and that in spite of the fact that the picture had a week's previous showing on Broadway and was being held over for a second week at the Mark Strand, New York.

Ask for Prints on C. B. C. Film

Proof of the interest with which the completion of "Only a Shopgirl" has been awaited is given this week by the C. B. C. Film Sales Corporation with word that almost without a single exception every territorial holder of the Six Box Office Winners has already wired in his order for a number of prints to be rushed to him as soon as they can be pushed through at the laboratory.

Atmosphere Without Plot Divulgence

The musical prologue, built in tune with the feature, is the most graceful way of sliding into a picture without divulging its highlights or plot. Spoken words with a view to creating atmosphere for the feature invariably are very atmospheric, but also invariably and on their own initiative dim the effect of the picture's atmosphere and foretell its plot basis. Thus speaks Hyman, or Eddie, as he is popularly called, managing director of the Brooklyn Mark Strand Theatre.

For "Tess of the Storm Country," wherein atmosphere lies thick, Hyman contrived a fetching prologue, or rather it was not a prologue, but merely an incidental vocal number that vaguely alluded to, and enhanced much, the feature.

The set is a fishing village, consisting of two set houses, fashioned after those in a scene of the picture. These are on either side of the stage. A worn picket fence connects the two, while set rocks, rising sun against a blue neutral background, fishing nets, and oars, and a boat were the other properties. For the front lighting the Nestrum and Klieg floods are medium green upon orchestra; on both sides of the orchestra pit are two transparent windows, also bathed in soft green. Four green entrance spots are focused entirely upon the ceiling. Three people were used in this number, who are costumed as Tess's father, "Tess" and Frederick Graves.

Schedules Them as "Exceptional"

Six attractions released by Associated First National are among the twenty "pictures worth waiting for" listed in "Exceptional Photoplays" issued by the National Board of Reviews for November. The pictures are Marshall Neilan's, "Minnie," "Oliver Twist," "Lorna Doone," "Brawn of the North," "The Masquerader," and "Day Dreams."

Lawrence Editing

First National has engaged Frank Lawrence to cut and edit the next Allen Holubar picture, "The White Frontier," starring Dorothy Phillips, and the new Maurice Tourneur production, "The Isle of Dead Ships," both of which are being made at the United Studios.

Be Sure to Read the ten pages on "The Dangerous Age," elsewhere in this issue.

Ideas From Two Dollars Up

Is Wednesday night a poor night for you? No night ought to be a poor one if you show good pictures.

There is bound to be some way to attract your crowd and make your weakest day into one of your strongest.

In "Selling the Picture to the Public" you will find hundreds of such ideas. It is a department chuck full of ways for building up patronage. It is conceded to be the best of its kind.

You are bound to find something useful in it every week. It isn't limited to ideas that pull for the big house: the small-town theatre man can find stunts and workable ideas that can be used as they are, or adapted to his particular needs.

Your brother exhibitors are putting it over, and in "Selling the Picture to the Public" they tell you how it's done.

Read it. Make use of the ideas and stunts.

To Help Exhibitors by Big Advertising

Decided by the results that followed the big national advertising campaigns on Richard Barthelmess in "The Bond Boy," Constance Talmadge in "East is West" and Strongheart, the dog, in "Brawn of the North," Associated First National will go in strong for this kind of advertising on its big releases.

The five half-page advertisements written by Ellis Parker Butler in a magazine of national circulation on "East is West" have, it is said, given an extraordinary impetus to the patronage drawing power of this picture.

Associated First National is now preparing national advertising for John Stahl's big production, "The Dangerous Age," made under the management of Louis Mayer, and for the Richard Walton Tully production, "Omar, the Tentmaker," in which Guy Bates Post is starred.

Three pages will be used in the Saturday Evening Post not only to help exhibitors to sell "Omar, the Tentmaker" to the public but also to list those exhibitors who book this production between Dec. 11 and Jan. 6, between Jan. 7 and Feb. 3 and subsequent to Feb. 3.

Sunday newspapers are to be used in addition to the Saturday Evening Post in the heralding of "The Dangerous Age" throughout the country.

For Cosmopolitan Film

For the picturization of Vicente Blasco Ibanez's "The Enemies of Women," now in production under the direction of Alan Crosland, Cosmopolitan has engaged the Salzedo Harp Trio, one of the most celebrated ensembles on the concert stage.

Dwan Starts Work on "Glimpses of the Moon"

Production of "The Glimpses of the Moon," Edith Wharton's popular novel, which is being translated to the screen by Allan Dwan, was started at the Paramount Long Island studio last week in a blaze of color and an investiture of exotic drapings.

The opening setting for this Paramount picture was a fashionable modiste shop in New York in which Bebe Daniels and Nita Naldi, the featured actresses, get an opportunity to wear the smartest hats and gowns and lingerie that were obtainable from fashionable Fifth Avenue shops.

In addition to Miss Daniels and Miss Naldi, the cast for the picture includes such well known players as David Powell, Maurice Costello and Charles Gerrard.

Reports Arliss Picture Going Big

Bert Adler, personal representative of Arthur S. Friend, president of Distinctive Pictures' Corporation, has returned from a trip to Chicago, Des Moines, Omaha, Kansas City, St. Louis, Indianapolis, Toledo, and Cleveland, where he visited the leading exhibitors in the interests of the current George Arliss production, "The Man Who Played God."

Mr. Adler reports that conditions are improving, especially employment conditions, which directly affect theatre business in most of the sections visited. He found that the popularity of Mr. Arliss had been enhanced in the Middle West through the successful run of his stage vehicle, "The Green Goddess" in Chicago. This attraction with Mr. Arliss in person is now touring the West.

Jack Holt in Three Corner Plot

For the first time during his career as a star in Paramount pictures, Jack Holt is playing in a photoplay with a triangle love plot. Previous to "The Tiger's Claw," his current picture, Holt has been seen in fast action pictures.

In "The Tiger's Claw," two women are in leading roles. One is Eva Novak, and the other is Aileen Pringle.

Send in All the Reports You Can on Pictures You Show for Our "Straight From the Shoulder" Department.

HODKINSON has it!
The Sensation of a Century
The Greatest Title Since "The Birth of a Nation!"
BULLDOG DRUMMOND
The Greatest Melodrama Since "Go and Get it!"

Publish Photoplay Edition of Novel

Grosset & Dunlap have published a photoplay edition of Kate Douglas Wiggin's "Timothy's Quest," illustrated with scenes from the picture which is distributed by American Releasing Corporation.

The Grosset & Dunlap edition is reported to have met with favor among exhibitors in arranging book store tie-ups.

"House of Solomon" Nearly Finished

"The House of Solomon," produced by Cardinal Pictures for distribution by American Releasing Corporation, is nearing completion at the Witman Bennett studios. It is directed by Lawrence C. Windom from the story and continuity by Val Cleveland.

It is described as a comedy-drama of character and chiefly concerns I. Solomon who begins as an East Side tailor and achieves a shop on Fifth Avenue.

J. Frank Shea Back from Boston

J. Frank Shea, exploiteer for the W. W. Hodkinson Corporation, has returned from a visit to Boston and vicinity, where he went in conjunction with first run bookings and an extensive exploitation campaign on "Bulldog Drummond."

Mr. Shea reports that business conditions in Boston are good.

Claire Windsor Added

Claire Windsor, former Lois Weber and Goldwyn star, has been chosen for the role of Patricia in George Fitzmaurice's production of "Bella Donna," in which Pola Negri makes her American stellar debut for Paramount. With Conway Tearle, Conrad Nagel, Miss Windsor, Macey Harlam and Claude King in the cast, Miss Negri's support, Paramount points out, comes about as near to being all-star as is possible.

Closes 30-Week Run

The longest continuous run of a motion picture in the history of Australia, and one of the longest on record anywhere, has recently come to an end at the Globe Theatre in Sydney. At this house, one of the largest in Australasia "The Sheik," a Paramount picture with Rodolph Valentino and Agnes Ayres, enjoyed an unprecedented run of twenty-four weeks, establishing a record that promises to stand for some time to come.

To add to this already notable achievement, the picture was transferred five blocks away to the Lyceum Theatre, where it continued to show for six more weeks, a total of thirty consecutive weeks.

Goldwyn's 24-Sheet Poster for "The Stranger's Banquet."

F. P-L. Convention Going Along Fine

The district and branch managers and home office executives attending the semi-annual sales convention of the Paramount distribution department in Los Angeles last week were royally entertained during their sojourn in the film capital.

The mornings and afternoons were entirely given over to the business of the convention, with reports from the various district and branch managers, exhaustive discussions of booking, releasing and general sales problems and the completion of plans for the handling of the Paramount product to be released during the second six months of the current picture year.

On Wednesday one entire session was given over to a detailed description of the new pictures by Jesse L. Lasky, first vice-president in charge of production. On Friday morning Cecil B. DeMille gave an address on the problems of the producer. At this session also the winners of the fifth annual Paramount Week prize awards were announced.

The social festivities of the convention were inaugurated by the big banquet held in the DeMille prehistoric set on the stage of the Lasky studio, at which an elaborate program of entertainment planed by Jerome Beatty and Herman Wobber was given by some of the stars and leading players in Paramount pictures. Wednesday night the members of the convention were the guests of Sid Grauman at the Hotel Alexandria. The combined orchestra of the Grauman theatres rendered a fine program of classical and popular music, Hugo Riesenfeld conducting one of the numbers on the invitation of Mr. Grauman. There were also singing and dancing numbers and impromptu speeches by Sid Grauman, Marcus Loew, Walter Hiers, Robert Cain, Conrad Nagel and others. Later on in the evening the entire party inspected Grauman's nearly completed Metro Theatre, one of the most magnificent structures of its kind in the country.

Thursday evening Mr. and Mrs. Cecil B. DeMille entertained at a reception and dance at their beautiful home in Laughlin Park. This was the only open affair of the convention and was graced by the presence of the most representative group of motion picture celebrities in the history of Los Angeles. Among those present were Charles Chaplin, Gloria Swanson, Pola Negri, Jack Holt, Agnes Ayres, Claire Windsor, Dustin and William Farnum, Mr. and Mrs. Edwin Bowes, Mr. and Mrs. Thomas H. Ince, Jeanie Macpherson, Mr. and Mrs. Charles Eyton, Mr. and Mrs. Rupert Hughes, Abraham Lehr, Milton Hoffman, Mr. and Mrs. Victor H. Clarke, Mr. and Mrs. Sam Wood, Mildred David, Hal Roach, Mr. and Mrs. Conrad Nagel, Winifred Kingston and scores of others.

Mr. and Mrs. DeMille were assisted in receiving by Mr. and Mrs. Jesse L. Lasky, Adolph Zukor and S. R. Kent.

On Friday the entire party visited the studio and on Saturday the day was spent in an automobile tour of the beautiful country south and east of Los Angeles made world-famous in motion pictures. Plans for the return trip included a day's stop-over at the Grand Canyon.

Film Critic Weds Leading Lady

Announcement has recently been made of the marriage of Robert E. Sherwood, whose keen understanding of photoplay technique has made his film criticisms in the magazine, "Life," a department of great interest, to Mary Brandon, leading lady in the Triart production, "The Bashful Suitor," released through the W. W. Hodkinson Corporation.

A Sale

Weiss Brothers, Clarion Photoplays, Inc., has sold the film exposé of "Sawing a Lady in Half" to Creole Enterprises, New Orleans, La., for the States of Louisiana and Mississippi. Included in this deal are certain towns in Texas, Florida and Arkansas. With this sale only four territories remain unsold.

Stop Now and Read Every Word of the Ten Pages on "The Dangerous Age," elsewhere in this issue.

"Harbour Lights" Is Finished

From England comes word of the enthusiasm with which Tom Terriss, who sailed four months ago for John Bull's island, regards "The Harbour Lights" which he has just completed.

Tom Moore plays the lead in this melodrama. The leading lady is Isobel Elsom.

"The Harbour Lights" will probably be shown in this country around the middle of December.

Will Soon Release Griffith Film

The necessity of closing the Apollo Theatre, New York, to permit remodelling the stage for a German production soon to go into that theatre has forced D. W. Griffith to shorten the Broadway run of his mystery picture, "One Exciting Night," from ten to eight weeks, and this is the final week of the showing. The production will shortly be released by United Artists Corporation.

To Be Leading Woman

Lila Lee, the leading woman for Thomas Meighan in his latest picture, "Back Home and Broke," which will be released soon by Paramount, is having a short vavation in New York while waiting for her new role which also will be in support of Meighan. Miss Lee is doing her Christmas shopping early and seeing all the worthwhile shows along Broadway.

Producers to Handle "Hypocrites"

The filming of "Hypocrites," the famous Henry Arthur Jones story and play, is nearing completion in the Hollandia Studios, and Producers' Security Corporation, which will handle releasing arrangements for it in America, are anxiously awaiting the first prints.

The director, Charles Giblyn, and the star, Wyndham Standing, were sent to Holland several weeks ago to secure important scenes, and advance reports state that "Hypocrites" will be one of the greatest features of the year.

Producers' Security handles all of Hollandia's product in America.

Given High Rating

The National Board of Review of Motion Pictures has given the Associated Exhibitors feature, "A Bill of Divorcement," a high rating by placing it in its select list of "Exceptional photoplays." Associated has fixed December 24 for the release of this feature, which is a Denison Clift art production.

Lunt to Lead in "Backbone"

Alfred Lunt has been signed to play the male lead in "Backbone," which has been adapted for the screen by Charles Whittaker from the Saturday Evening Post story by Clarence Budington Kelland and will mark the first all-star production of Distinctive Pictures Corporation and the first of the new Distinctive units in addition to the George Arliss pictures, it is announced by Arthur S. Friend, president of the company.

Mr. Lunt, who was co-starred with Lola Fisher in the Savoir-Clare Kummer stage play, "Banco," which has been holding forth at the Ritz Theatre all season, leaped into fame as the creator of the name part in Booth Tarkington's "Clarence," which had a long run at the Hudson Theatre, New York, two seasons ago.

This marks Mr. Lunt's first motion picture appearance. He will have the role of John Thorne, the hero of the story.

Presents Bouquet to Queen

Gus Hager, manager of the Universal exchange system in Holland, with headquarters in Amsterdam, recently presented Universal's respects to Queen Wilhelmine of Holland in the shape of a huge bouquet of roses. The presentation was made personally, in front of the Universal office in Amsterdam and attracted great attention to the Universal activities in the Low Countries.

Fox Pictures

Among the releases of Fox Educational Entertainments appear parts of the city of Berlin, in the reel called "Bits of Europe." The German capital, which, Fox says is regarded as the model city of the Continent, is noted for its orderliness, cleanliness and excellent sanitation, as well as for its architectural beauty and conformity to artistic symmetry of design.

"White Frontier" Under Way

Dorothy Phillips' next starring vehicle, "The White Frontier," for First National release, is now under way, under the direction of Allen Holubar. "The White Frontier" is largely a tale of the Canadian Northwest.

The Independence Day of the Box Office

Where would the United States be if it hadn't been for Independence Day?

Where would the picture business be if it hadn't been for Independence in production?

The Independent Producer has a lot to offer you as an exhibitor. He has productions of merit that will tickle the till and keep the box office grinning.

Moving Picture World has the newsiest department going in its "In the Independent Field."

Dig every dollar out of this department. Keep wised up on the things the Independents offer; learn the dope on the winners. This department carries news gathered by a specialist—reviews based on the merit of the product from the exhibitor's viewpoint.

Read "In the Independent Field" every week.

Vitagraph to Film "Masters of Men"

"Masters of Men," a stirring story of the sea by Morgan Robertson, has been selected by Albert E. Smith, president of Vitagraph, as the second of the new series of twenty-four special productions based on stories by the foremost writers of recent years, and all of which will be completed and released in the coming year. It follows "The Ninety and Nine," adapted from the stage play by Ramsay Morris, now being edited and titled for January release, and will be directed by David Smith, who has had charge of many of the Vitagraph special productions since his work with "Black Beauty" two years ago. The cast is now being selected at the Hollywood studios and the actual filming of the picture will begin within a few days.

The Government, it is said, has promised its hearty assistance in the photographing of the sea sequences, so far as navy vessels are concerned.

Morgan Robertson was one of the greatest writers of sea stories this country ever produced. In arranging the novel for the screen C. Graham Baker has followed the original story. The tale is told on the screen just as the author wrote it originally for the Saturday Evening Post, it is stated.

B. B. Reingold Goes to Chicago

Goldwyn announces that it has transferred B. B. Reingold, manager of its Omaha branch exchange, to its Chicago office as resident manager.

Roy Churchill has been appointed resident manager of the Omaha exchange, succeeding Mr. Reingold.

Jack Holt Has Big Supporting Cast

The strongest cast ever given Jack Holt has been chosen to enact the principal characters in "The Tiger's Claw," Holt's next starring vehicle for Paramount. Eva Novak, whose work opposite Holt in "Making a Man," a recent production, was said to be her best, will again play the feminine lead.

George Periolat and George Field are two well-known character actors who will appear in the production, while the remainder of the cast includes Aileen Pringle, Karl Stockdale, Evelyn Selbie, Frank Butler, Bertram Grassby, Robert Dudley, Frederick Vroom and others to be chosen later. Joseph Henabery is directing.

Many Theatres Book Mae Marsh Film

The assertion of Associated Exhibitors officials that the William Christy Cabanne production, "Till We Meet Again," with Mae Marsh, is attracting an extraordinary demand for bookings at the very outset of its exhibition career appears justified, it is stated, by the list of theatres and circuits that already have displayed the feature or are arranging for early runs.

Some of them are the Loew Circuit, William Fox's theatres, the Stanley Amusement Company, Southern Enterprises, I. Libson theatres and Jake Laurie theatres.

Add More Novelties to C. B. C. Film

Novelties for the exploitation of "Only a Shopgirl" are being added to every day, and the C. B. C. Film Sales Corporation announces that co-incident with the launching of this second of the Six Box Office Winners in any territory all the novelties of an unusual number and variety, will be actually ready for use at the same time.

Listed among these are balloons of varying shapes and sizes imprinted "She may be only a Shopgirl, but she'll keep you up in the air." There are also shopping cards for the women and memorandum cards for the men; two colored blotters; shopping bags; soap, properly imprinted; wrist watch give-aways for tie-ups with local department and jewelry shops. It is also announced that two-color heralds are in process of preparation.

HODKINSON has it!
The Sensation of a Century
The Greatest Title Since "The Birth of a Nation!"
BULLDOG DRUMMOND
The Greatest Melodrama Since "Go and Get it!"

Exceptional Cast

Metro's screen version of "Quincy Adams Sawyer" will be shown at the Capitol Theatre, New York, the week beginning December 17.

The first print of the picture, arriving this week from the studios in Hollywood, was reviewed by officials of Metro Pictures Corporation and pronounced even better than the favorable advance appraisals from the Coast staff indicated. It is based upon Charles Felton Pidgin's novel of the same name.

Among those who take part in this Metro-SL Special Production are Blanche Sweet, Lon Chaney, John Bowers, Barbara La Marr, Louise Fazenda, June Elvidge, Hank Mann, Elmo Lincoln, Billy Franey, Edward Connelly and Victor Potel. Clarence G. Badger directed.

Pyramid's Third at Cameo Theatre

The week of November 26 marked the opening of Pyramid's third successive picture attraction at B. S. Moss' Cameo Theatre, on West Forty-second street, when "What Fools Men Are," directed by George Terwilliger, with a typical Pyramid star cast, made its initial New York bow. This is a story from the pen of Eugene Walter, author of Frances Starr's first Broadway success, "The Easiest Way."

F. B. O. Managers to Meet in N. Y.

Branch managers of Film Booking Offices of America from all Eastern cities will meet at the home office on Sunday, December 3, for a division sales meeting to discuss plans for the sale and exploitation of "The Third Alarm," an Emory Johnson picture of fire department life, which will open at the Astor Theatre, New York City, January 8.

London Acclaims "Masquerader"

Richard Walton Tully has cabled the officials of First National that his production, "The Masquerader," has been received in London with the same enthusiasm that marked its release in this country and Canada. The novel by Katherine Cecil Thurston, from which the stage play and the picture were adapted, was originally called "John Chilcote, M. P.," in England and it has been released there under that title. Mr. Tully will soon leave for Paris to photograph "atmosphere" scenes for "Trilby," in which Guy Bates Post will star in the role of Svengali.

All Pathe Product Share in Big Drive

Pathe reports that the Eschmann sales contest, which opened at midnight on November 4 and will close at midnight on December 30, is already showing results considerably beyond expectations. With Los Angeles at present in the lead, all of the thirty-five branch exchanges are responding with a volume of new contracts which indicates widespread optimism regarding the season's business prospects.

Every type of Pathe product is declared to be sharing the benefits of the prompt exhibitor response to the additional selling enterprise represented by this contest. It was expected as a matter of course by the Pathe field forces that both the new and old Lloyd comedies and the whole line of standard and new short subjects would show accelerated activity, and this expectation is said to be fully realized. What was not anticipated, however, was any noticeable advance in bookings of product which has been before the public now for from three to half a dozen years.

A surprise noted in this particular is attributed to the general improvement in picture attendance, and to the existing shortage of standard dramatic features. Reports from many Pathe branches show that its entire list of features is doubling and trebling the ordinary demand.

In this connection, Pathe general sales manager, in whose honor the current sales contest is named, expresses the conviction that, with his steadily increasing attendance, the exhibitor's chief concern is the booking, not so much of untried novelties as of product which both he and his patrons recognize as standard therefore practically certain likely to prove entertaining.

Fans Will Name New F. B. O. Star

Film Booking Offices of America this week announces a new featured player. This young lady is as yet nameless, professionally speaking, and will remain so until motion picture fans, through the columns of the national fan weekly, Film Fun, select her screen name.

The contest will be announced to motion picture lovers in the forthcoming issue of Film Fun, which will also carry several photographs of the new leading lady.

The new F. B. O. featured player is no newcomer to the screen. Under the name of Derelys Perdue, she played the leading feminine role in "The Bishop of the Ozarks," a Finis Fox production which will be released through the Film Booking Offices of America in the early spring. The F. B. O. scenario department is now selecting a new story for the unnamed star and this will go into production at an early date, so that both pictures will be available to exhibitors shortly after the close of the Film Fun-F. B. O. contest. The star, under her new name, will then have been given an unusual amount of publicity both in Film Fun and in the newspapers throughout the country.

The request for a new screen name was made by Miss Perdue herself, who asked the F. B. O. Home Office to select a name for her which would interest the public and suit her personality. Instead of undertaking the task themselves F. B. O. arranged to leave it entirely to the motion picture fans of the country.

Delegates See Film at Private Showing

A private showing of Pyramid's production, "What Fools Men Are," directed by George Terwilliger with a typical Pyramid cast, including Faire Binney, was held at the Pyramid office for a committee of three, representing Teachers' College of Columbia University on the eve of their departure to attend the Students' Government Conference now being held at the Randolph Macon Women's College at Lynchburg, Virginia. Delegates represent every women's college in the country which confers an A. B. and an F. B. degree.

At this conference, ways and means of making use of certain types of motion pitures to further the aims of this conference and other bodies engaged in the task of improving the deportment of the "modern" girl, are being discussed, with the Pyramid picture, "What Fools Men Are," forming the background.

Books Aesop's Fables

Aesop's Film Fables, the animated cartoon series distributed by Pathe, have been booked by the Capitol Theatre, New York. These unique creations by Paul Terry and his staff of animators, made at the studios of Fables Pictures, Inc., are shown on the big circuits.

Geddes Praises It

Sir Auckland Geddes, British ambassador to the United States has written an enthusiastic approval of "Oliver Twist." He has added his praise to that given to this First National release by the trade and newspaper critics. Sir Auckland even goes further by declaring that this production "should attain popularity in England," so true is it to the Dickens' story.

The British ambassador and members of the British embassy with their wives were given a private showing of this Jackie Coogan picture in the dining room of the British Embassy in Washington, on Nov. 14.

Edgar Moss Honored By Film Men

Edgar Moss, recently appointed by Goldwyn as resident manager of its Philadelphia branch exchange, was honored by the motion picture men of that city with a testimonial dinner, in honor of his appointment to that responsible position.

The affair was held at the Majestic Hotel, November 21, and more than a hundred of Mr. Moss' friends in the film industry were present.

Promises Something New in Colors

Color photography carried to the most logical degree yet reached is promised by Paramount as a special feature of "Adam's Rib," Cecil B. DeMille's new Paramount picture by Jeanie Macpherson, in which Milton Sills, Elliott Dexter, Theodore Kosloff, Anna Q. Nilsson and Pauline Garon are featured.

WALTER HIERS

Who has signed five-year contract to star in Paramount Pictures.

Fox Opens Exchange Building in Buffalo

New Fox Exchange Building Recently Opened in Buffalo, N. Y.

More than 500 exhibitors from all sections of the United States and Canada, city and state officials, and many men prominent in the film industry attended the musicale and dinner which formally opened the new exchange building of the Fox Film Corporation at 496 Pearl street, Buffalo, last Thursday.

The romantic significance which attaches itself to the event lies in the fact that the imposing, two-story edifice is situated on the very site where Winfield R. Sheehan, general manager of the Fox organization, and Clayton P. Sheehan, district manager, were born. Buffalo newspapers heralded the opening as one of the gala occasions of the year and a large assemblage of Buffalo friends turned out to greet Mr. Sheehan on his return to the city to attend the ceremonies.

The other Sheehan brothers present were Howard J. of San Francisco, and Norman C., of the Buffalo office.

Telegrams congratulating the organization came from every center in the world where motion pictures are known. Theatre owners in Mexico, Japan, China, Australia, and England, cabled their best wishes.

Governor-elect Alfred E. Smith headed a distinguished list of state and national officers and notable men and women of the state who sent their congratulations.

Among these was Will Hays, who expressed his regrets at being unable to be present and extended his personal well wishes.

Governor Smith's telegram was a gracious compliment to General Manager Sheehan. The wire read as follows:

"The already well-developed world-wide scope and great influence of Fox Film Corporation make its activities of value and growth and success could be presented than the extension of your business to the great city of Buffalo, which you, as a native son, have so signally honored by your own individual and distinguished success in the motion picture world. Upon the opening of your new exchange building permit me to felicitate you and wish you the continuance of the success which your devoted and conscientious efforts to entertain and enlighten the public deserve. Good luck and kind personal well wishes and congratulations."

State Senator James J. Walker, who will be the next majority leader of the State Senate, also wired his regrets at being unable to be on hand.

Charles L. O'Reilly, president of the Motion Picture Theatre Owners of America, Martin J. Quigley, editor of Exhibitors' Herald; W. A. Johnston, editor of Motion Picture News; Robert E. Welsh, editor of Moving Picture World; Louella Parsons, motion picture editor of The Morning Telegraph, were some of the others who wired congratulations.

The new building of the Fox Exchange was handsomely decorated, and lively music was furnished while throngs circulated through the building. An excellent musical program was furnished under the direction of Manager Charles N. Johnston and Frank A. Tierney, of the executive force of Mr. Sheehan's office of New York City, presided.

Another feature of the opening was the fact that it also came as a farewell to Clayton P. Sheehan, who sailed on Saturday for South America to make an extensive tour through the countries of the southern continent in behalf of Fox interests. He will return about March 1. Fox Film Corporation hopes through the missionary work of Mr. Sheehan and other Fox representatives to bring about a closer mutual interest between this nation and the South American governments.

"A Woman's Woman" Highly Praised

"Women will enoy it. So will men," said the critic for the Examiner when 'A Woman's Woman," an Allied Producers and Distributors Corporation release, was shown recently at the California Theatre, San Francisco.

"The story of 'A Woman's Woman' is a good story, and so is the picture. It doesn't slacken up for a minute," said the critic for the News.——"'A Woman's Woman' tells in dramatic fashion the story of what might be the home life of the average American family," said the reviewer for the Call.

"'A Woman's Woman' is a film that should work a benefit for the home, and particularly the home where the mother is not appreciated to her fullest worth," wrote the critic for the Bulletin.——"It is a well made picture," said the Chronicle's critic.

Doris Hill in Film

Doris Hill, of San Francisco, who won a "Movie Opportunity" contest undertaken by a San Francisco newspaper in conjunction with Allen Holubar productions, will probably have a small part in Mr. Holubar's new production, "The White Frontier," starring Dorothy Phillips, now in the making for First National release.

M. P. World Classified Ads Bring Results.

Moving Picture World Reviews are the BEST Be guided by them

ALFRED LUNT

Who will play the male lead in "Backbone," the all-star production now being made at the Biograph Studios by Distinctive Pictures Corp.

Big "U" Workers Boost Sales

Officially designated as Brown Week by the force of the Washington branch of the Universal Film Exchanges in honor of Harry S. Brown, the local manager, the week of November 27th was a red letter event in Universal's Washington office.

From the sales force to the shipping department, everyone did his best to break records previously held in that office, and to make Brown Week a shining light in the history of the exchange. Indications late in the week pointed to many broken records.

Brown recently went to Washington from the Cleveland branch of the Universal Pictures Corp., where he was short product manager. He has served under the Universal banner for more than five years. He is very popular with both his business associates and his employees.

The villagers of Cleaves crowd the railroad station, threatened by forest fire, and await the arrival of the hero of "The Ninety and Nine."

The camera on a platform built on a locomotive tender, followed the rescue train through the forest fire.

Four cameras were ready for the hero and rescued when they arrived at Marlow.

Scenes of making scenes for the new Vitagraph special, "The Ninety and Nine," adapted from the famous stage success by Ramsay Morris.

Extended Runs Given "Dr. Jack" Everywhere

Extended runs of "Dr. Jack" at leading theatres from coast to coast were assured for Harold Lloyd's new feature length comedy more than a week in advance of the general release date, November 26, Pathe reports.

Up to November 20 the following "Dr. Jack" contracts for runs of two weeks and longer were on record—while the indefinite run of the comedy at the Mission Theatre, Los Angeles, was entering its fourth week of capacity business: Denver, Rialto and Princess; Portland, Ore., Majestic; Tacoma, Wash., Rialto; Minneapolis, Minn., Strand; St. Paul, Minn., Astor; Duluth, Minn., booked for the Reuben & Finkelstein Circuit; Newark, N. J., Strand.

In New York City, "Dr. Jack" will have its premiere at the Strand on Broadway. The Strand booking is for two weeks, opening on Christmas Eve.

In quoting the foregojng bookings for extended runs of "Dr. Jack," Pathe states that contracts then under negotiation definitely settle all controversies concerning the status of Harold Lloyd as a screen comedian—placing him, on the highest and most practical authority that exists, at the summit, and in a class by himself.

First National's December Releases

Both Marshall Neilan and Tom Ince have turned to comedy drama for their December releases through First National. For the same month on the First National schedule Oliver Morosco and Richard Walton Tully present straight dramas.

Neilan's picture is "Minnie," with Leatrice Joy and Matt Moore. "Minnie" heads the list of "Pictures worth waiting for" in the November number of "Exceptional Photoplays," issued by the National Board of Reviews.

Tom Ince features Douglas McLean and Madge Bellamy in his picture, "The Hottentot," a story of horses and horseracing. James W. Herne and Del Andrews directed under Ince's supervision.

Guy Bates Post is the star in Richard Walton Tully's picture, "Omar, the Tentmaker." James Young directed.

The Morosco picture is "Slippy McGee," adapted from the book of that name written by Marie Conway Oemler—a book that is now in its tenth edition. Colleen Moore and Wheeler Oakman are featured. Wesley Ruggles directed.

Great Praise Given to "Forget-Me-Not"

"Forget-Me-Not," a Louis Burston production released by Metro Pictures Corporation, received unusually laudatory praise from an audience of prominent figures in the religious and social life of San Francisco when it was presented for the first time at the Warfield Theatre in that city. Metro reports. Here are a few of the comments, submitted by prominent San Franciscans:

"The loveliest picture on the screen! A wonderful blending of idealism and realism," said J. Wilmer Gresham, Dean of Grace Cathedral, San Francisco.

"A beautiful, clean high type of play which is what we club women want," said Miss Jennie Partridge, president, City Federation of Women's Clubs, San Francisco.

"The most human—the most real—the most stirring home picture I have ever seen," said Rev. James L. Gordon, First Congregational Church. "Remarkable film, splendidly presented," said Rabbi Martin A. Meyer, Temple Emanu-El.

"One of the most beautiful pictures I have ever seen," stated Mrs. Edward J. Wales, vice-president, California Federation of Women's Clubs. "A picture you cannot forget! It stands alone," said Anna Blake Mequida, author. "A lingering fascination follows a view of this great production," said Mrs. Josephine Wilson, president, San Francisco League of American Pen Women.

"Forget-Me-Not" was written by Henry R. Symonds, adapted by John B. Clymer, photographed by Arthur L. Todd, and directed by W. S. Van Dyke.

To Be at Capitol

Announcement is made by the W. W. Hodkinson Corporation that "The Headless Horseman" or "The Legend of Sleepy Hollow," the film version of Washington Irving's famous classic, adapted by Carl Stearns Clancy and distributed through the Hodkinson Corporation, will open Christmas week at the Capitol Theatre, New York, N. Y.

Production at Peak in Universal City

Several productions which are said to be of wide appeal are being edited at Universal City All star casts and directors whose names are big in the professional world are being engaged for the making of forthcoming screen stories of superior merit, it is reported.

Activities in the editorial department include the final polishing of "The Gentleman from America," starring Edward (Hoot) Gibson; "The Prisoner," a George Barr McCutcheon story starring Herbert Rawlinson; "The First Degree" and "The Bolted Door," starring Frank Mayo; "The Power of a Lie," with an all star cast, and "The Ghost Patrol," with an all star assemblage.

Preparations are being made for an elaborate production of "The Hunchback of Notre Dame." It will be directed by Wallace Worsley, and Lon Chaney will lead the cast. The Cathedral of Notre Dame will be reproduced at Universal City and will be, Universal says, the most impressive structure ever built for the screen.

Stuart Paton is directing an all star cast in "The Attic of Felix Bavu," a foreign play by an American, Earl Carroll, which is being made into a Universal-Jewel special. Rupert Julian is entering the last sequences in his filming of "Merry-Go-Round." It will be a Universal-super-Jewell production.

Hobart Henley is well into the direction of "The Abysmal Brute," Jack London's pen picture of the prize ring. Reginald Denny is featured in this Universal-Jewel special. Tod Browning is preparing "Drifting," a stage success, in which he will direct Priscilla Dean.

George Archainbaud is directing an all star production, "Flesh." Edward Sedgwick is starting "Heads-Up," an original story by himself in which he will direct Edward (Hoot) Gibson. He recently completed "The Gentleman from America."

"The Social Buccaneer," starring Jack Mulhall, "The Trail Blazers," starring Art Acord, and "Around the World in 18 Days," starring William Desmond, are three other special subjects in production directed respectively by Robert F. Hill, Edward Laemmle and Reaves Eason.

Big Scenes Filmed for "Vanity Fair"

Director Hugo Ballin is working on the big ballroom scenes for his screen version of "Vanity Fair," starring his wife, Mabel Ballin, in the role of Becky Sharpe, at the Goldwyn studios. He is using several hundred persons in these scenes. The production will be a Goldwyn release.

At the same time Mr. Ballin is preparing for a spectacular reproduction of sections of the battle of Waterloo which plays such a big part in Thackeray's novel.

Besides Miss Ballin, the cast includes Hobart Bosworth, George Walsh, Eleanor Boardman, Harrison Ford, Willard Louis, Earle Fox, Robert Mack, William Humphrey and Tempe Piggott as Mrs. Sedley.

December Releases Scheduled by Fox

Four star series productions, a Clyde Cook Comedy, an Al St. John special two-reeler, two Sunshine Comedies, and two Mutt and Jeff Animated Cartoons, comprise the schedule of December releases for Fox Film Corporation, it was announced this week.

"Catch My Smoke," the Tom Mix picture, will be issued December 31. It was directed by William Beaudine. John Gilbert, the star of "Monte Cristo," will be seen in "A California Romance." It is directed by Jerome Storm. It will be out December 24. "The Great Night" is the December vehicle for William Russell. Howard Mitchell is the director.

David Belasco and Clay M. Greene, authors of the stage play, "Pawn Ticket 210," have sold the picture rights to William Fox, who has starred Shirley Mason in the screen version. Scott Dunlap directed. The picture is to be released December 24.

"The Alarm," the Al St. John fun-maker, is scheduled for December 17. The Sunshine Comedies are "The Fresh Heir," December 10, and "A Poor Fish," December 24. The Mutt and Jeff releases are "The Chewing Gum Industry," for December 10, and "Jim Jams," for the 24th.

Titles by Hopwood

Avery Hopwood, playwright, has written the titles for the First National release, "Slippy McGee," produced by Oliver Morosco from the book by Marie Conway Oemler. It will be a December release.

Kane Finds Conditions in West Improved; Showmen Give Long Runs to Big Pictures

Producers Keeping Step With Theatre Development by Offering Big Attractions

It was a story of prosperity that Arthur S. Kane, president of Associated Exhibitors and of Arthur S. Kane Pictures Corporation, brought from the West on his return to New York after a two months' tour of the West. He found that a consistent improvement in business conditions generally is being reflected in the picture industry. The building of many fine theatres has not found producers behindhand and they are meeting the demand upon them as never before.

Mr. Kane's trip took him as far south as Los Angeles, and as far north as Seattle, Butte, and Minneapolis. Throughout the entire wide territory covered conditions justifying optimism revealed themselves.

"So many big theatres of the highest class have been built that great pictures are essential to exhibitors," said Mr. Kane. "It is gratifying to see the producers keeping step with the theatre development. Never before in my experience, covering fifteen years in the distribution of pictures, have I seen such a large proportion of really wonderful attractions as have marked the opening of the present season.

"It now remains for the exhibitors, in their grasp of the possibilities in such outstanding attractions as are being shown in the houses which they control, to bring to bear every resource at their command in the furthering of these great features—effort and vision on their part commensurate to the great thought, time, care, ability, vision and money put forth by the producers.

"The long-run picture is greatly to be desired, and it is the picture that is doing the biggest business for the theatres, but, unless the management has vision and nerve, in many cases the opportunities are wasted. Los Angeles is far ahead of the rest of the country in the development of the long run, but there are other cities that are making progress in this direction. No picture ever ran for three weeks in Minneapolis until Harold Lloyd's 'Grandma's Boy' was retained for that period at the Strand. Finkelstein & Ruben are showmen who are able to visualize the opportunities created by great pictures. The possession of nerve and vision is one of the screts of the high place they occupy in the world of exhibitors. Also, 'Grandma's Boy' is one of only two pictures which, so far as I know, ever ran three weeks in Samuel Harding's Liberty Theatre, Kansas City.

Florence Vidor Reads "Alice Adams" to Willing Listeners—Arthur S. Kane and Miss Vidor's General Manager, Gus Inglis.

"Calvin Heilig ran this attraction four weeks in his Heilig Theatre, Portland, Ore. On the other hand, in Seattle, which has a considerably larger population and greater opportunities, it was pulled off after the second week, though it could easily have run three weeks, even under the rather unfavorable conditions in which it was presented there. In Spokane, 'Grandma's Boy' did an $11,000 business in a single week and was then taken off. The week that followed was the only losing week of the year in the theatre that had played it. Everybody knows that to show a picture that takes in $11,000 in one week in a city the size of Spokane is tremendously profitable and should have been continued.

"In New York a picture has been known to be pulled off when it closed to $45,000 on its second week. Such a thing as this is unheard of in Los Angeles, where exhibitors would rather continue the run of a proved success than take a chance with a new attraction. In that city the long run has been developed principally by the managers of the picture theatres and of stock houses.

"If the Symphony Theatre's management had not those qualities of vision and nerve, 'Grandma's Boy' would never have had its record breaking run of nineteen weeks. In the seventh week the weather became unseasonably hot and business fell off alarmingly. An ordinary manager would have closed the run then, but Dr. Breckwedel kept it going and after the eighth week he was rewarded. In the ninth week the house was packed again and capacity business continued until about the sixteenth week. A man without faith in long runs would have limited that engagement to seven weeks. This exhibitor continued it for nineteen, and, with the possible exception of the seventh and eighth weeks, did a highly profitable business throughout."

Summarizing conditions in various cities which he visited, Mr. Kane said: "In Los Angeles, as I have indicated, business is tremendous in the theatres that show big pictures. That city is experiencing a great building boom, with remarkable activity in the construction of residences. In San Francisco, too, outstanding picture attractions always do a wonderful business. Conditions there are good, although the industry is contending with a vastly increased seating capacity, due to the opening in the last eighteen months of three enormous houses, and the showing of photoplays by the New Curran, a legitimate theatre. That house opened in pictures with 'When Knighthood Was in Flower.'

"Portland, Ore., after a hard summer, is doing a very fine business. Seattle is doing quite well. The picture theatres in Butte are flourishing better than for two or three years previously. In that city, by the way, so convinced were exhibitors that 'Grandma's Boy' on its first run did not show to nearly all the people it would interest, that one of the leading three houses which have never played a second run are now bringing it back for a second time."

Among the important developments of Mr. Kane's stay in Los Angeles was the enlistment of a number of big stars under the Associated Exhibitors' banner, and the completion of arrangements for several new series of productions for distribution by Associated.

Helen Jerome Eddy to Star for F. B. O.

The current release of the Film Booking Offices of America is the initial Ray Carroll production introducing Helen Jerome Eddy as a star. It is called "When Love Comes," and is a story of small town life in New England. Harrison Ford is the leading man. The picture was directed by William A. Seiter.

It was written especially for Miss Eddy after several years of collaboration and discussion.

In addition to Miss Eddy and Harrison Ford the cast includes Fannie Midgeley, Claire Dubrey, Joseph Bell, Gilbert Clayton, J. Barrows, Fay McKenzie and the two "twins," Buddy Messenger and Molly Gordon. The adaptation was made by Winifred Dunn, and the photography is by Lucien Andriot.

Indianapolis Branch Opened by Goldwyn

Goldwyn's new branch exchange at 438-40 North Illinois street, Indianapolis, Ind., was officially opened last week with more than 100 exhibitors from the territory to be served in attendance.

W. W. Willman, resident manager, was the host and he was assisted by G. C. Parish, his office manager, and H. T. Snowden, Goldwynner attached to that exchange.

The exchange quarters are commodious and light and up to date in every respect. "Remembrance," "Sherlock Holmes," "The Sin Flood," "Brothers Under the Skin," "A Blind Bargain' and other of Goldwyn's big new photoplays, prints of which were in the exchange, were run off.

Luncheon was served to the assembled exhibitors.

Brockell Manager of First National Distribution

Appointment Is Part of Firm's Policy of Improving Business With Exhibitors

F. M. BROCKELL

F. M. Brockell has been appointed manager of distribution of Associated First National Pictures, Inc.

The appointment was announced this week as part of the organization's policy of improving its methods of dealing with exhibitors by centralizing distribution authority and increasing departmental scope and efficiency. Mr. Brockell's duties will comprise complete supervision over distribution, including sales policies and plans.

The selection of Mr. Brockell is in recognition of ability evidenced during his nearly three years' association with First National. He was the first executive in the New York office who devoted his whole time and attention to general sales activities, having been selected because of his wide and successful experience as branch office employee, salesman, exhibitor, exchange manager and home office executive.

His connection with the industry dates back to the days considerably prior to the organization of the old General Film Company. He began at the bottom, serving an apprenticeship in his home town, Cincinnati, under the tutelage of James Steele. When the General Film, of which he was Cincinnati manager, retired as the dominant factor in motion pictures, Mr. Brockell became an exhibitor, successfully operating two theatres in Cincinnati.

Prior to the organization of Paramount, Mr. Steele persuaded Mr. Brockell to return to exchange work, placing him in Chicago, where he successively opened and managed the exchanges of Famous Players, First National and Goldwyn. He held these managerial positions over a period of years, establishing a reputation as one of the most successful sales executives in the industry. Not long after the organization of Goldwyn he was sent to St. Louis for that company as special representative. Subsequently he went to Seattle in the same capacity, resigning to return to Chicago, where he opened and operated a State right exchange.

Mr. Brockell again joined First National shortly after its reorganization about two and one-half years ago. He established the Dallas Exchange and then came into the New York office to assume the position of supervisor of exchanges, which he held at the time of his appointment as manager of distribution.

During his connection with First National the whole plan of exchange management has gradually been altered. The tendency, under his direction as supervisor of exchanges, has been steadily toward centralization and the upbuilding of a strong selling organization. He has seen the work develop until the original exchanges have expanded into forty and his New York office staff has increased from three or four individuals to almost one hundred.

A departmental cabinet, comprising Mr. Brockell, his division executives in the New York office and the district managers, formulates the principal sales policies. This plan, put into operation by Mr. Brockell only comparatively recently, has been found so successful that its continuance is assured. The council meets quarterly, the next session being scheduled for the very near future.

Has Contracted for Entire Series

Announcement is made by the home office of the W. W. Hodkinson Corporation that Shea's Hippodrome in Boston, Mass., has contracted for the entire series of All Star Comedies featuring Charles Murray, Raymond McKee and Mary Anderson.

Wrote Adaptation

It is not generally known that Miss Adelaide Leitzbach, who scenarioized "Way Down South" for Murray W. Garsson, is also credited with the adaptation and co-authorship of "Success," the big Ralph Ince production, which will shortly be given its first trade showing. Miss Leitzbach is well known as a playwright.

"Kentucky Derby" Plays to Capacity

"The Kentucky Derby," Universal's picturization of Charles T. Dazey's melodrama, "The Suburban," had its premiere in the Detroit territory last week when it opened in the Broadway Strand Theatre, Detroit. Despite unusual opposition, it is reported to have done wonderful business.

Immediately after the opening night, Phil Gleichman, manager of the theatre, wired Carl Laemmle, head of the Universal organization, congratulating him upon the box office value of the picture.

"'Kentucky Derby,' opened yesterday in my theatre to wonderful business," reported the exhibitor. "Production well presented with suspense and smashing thrills. Audience greatly pleased, as manifested by rounds and storms of applause of crowds when race horse scene was shown throughout all performances. Strong opposition of 'Robinhood' and 'When Knighthood Was in Flower.' Congratulations."

The picture was equally well received by the press, according to reports which have been received by Universal. The Detroit Free Press was enthusiastic over the thrills and general entertainment value of the film.

From all quarters Universal has received reports of great praise for the great racing thrills in the picture and for the excellence of the actors, especially Reginald Denny, who takes the leading role. Denny, who made quite a name for himself as the hero in Universal's screen adaptation of H. C. Witwer's "Leather Pushers," and who is now making a "New Leather Pushers" series, handled his first big role in "The Kentucky Derby."

To Show Hodkinson Films at School

Washington Irving High School, New York City, will hold an "Irving Matinee" in the school auditorium Friday. December 1, at which time a Hodkinson feature and one short subject will be shown to the entire school.

The program will open with "The Life of Washington Irving," one of the series of "Great American Authors," made by Kineto for release through Hodkinson. The feature will be "Rip Van Winkle," a Ward Lascelle production.

Moving Picture World Equipment Advertisements Bring Best Results.

"Between Worlds" a Big Production

"Between Worlds," the unusual feature production which Alfred Weiss is arranging distribution through one of the leading national programs, is said to present a story which involves four complete different episodes.

Incidentally, the main theme of the story is closely woven into these various episodes, and the spectator's attention is focused throughout the picture on two principal characters around which the entire action revolves. With the locales of the opening scenes laid in America, these characters are carried through successive episodes and acted in Arabia, China and Italy.

In each particular instance many spectacular scenes are introduced. The settings in the Arabian and Chinese episodes are said to be extremely massive.

"Between Worlds" unfolds the story of a young girl who makes a strange bargain with "Destiny" in an effort to secure the return of her sweetheart who has mysteriously disappeared on the eve of their wedding day. Her adventure in this strange quest, on which she is accompanied by the character of "Destiny," brings her into the "spirit world."

The elements which enter into the story of "Between Worlds" are unusual in every particular and the quest embraces a series of striking characterizations on the part of the girl, the figure of "Destiny," the old apothecary, the grave digger, the keeper of the candles, etc.

Alfred Weiss, former vice-president of Goldwyn and now at the head of Artclass Pictures Corporation, is particularly enthusiastic regarding the production, and has gone on record with the statement that this picture will prove one of the most sensational offerings of the year when it is released by one of the leading distributors.

Returns to Universal

Nat Liebeskind, one of the best known film salesman in the New York territory, has joined the forces of the Big "U" exchange, the New York branch of the Universal exchange system. Liebeskind worked for the Big "U" exchange for four years, leaving that organization to join another film company in 1920.

He returned to Universal with the understanding he would get his old territory, South Brooklyn, back again.

WHAT THE PUBLIC WANTS

are plays with

MYSTERY
DRAMATIC SUSPENSE and REAL ROMANCE

because that's what is packing the theatres everywhere today

THAT'S WHAT THEY'LL GET

in

"ONLY A SHOPGIRL"

The Great Picture with the Great Cast

Estelle Taylor	Mae Busch	Wallace Beery
William Scott	Claire Dubrey	Willard Louis
Tully Marshall	James Morrison	Josephine Adair

Directed by Edward J. Le Saint

If you don't give the public what they want
they'll go where they can get it

SO GET BUSY and reserve your dates at once

AT YOUR BEST EXCHANGE

or

C. B. C. Film Sales Corp.
New York

In the Independent Field

By ROGER FERRI

The Passing Week in Review

WHAT'S happened to the "fly-by-nighter"?

That, in substance, was a question hurled at this writer not so long ago by a gentleman who had just returned from a country-wide trip. But before we had the opportunity to answer, he furnished his own reply. And, as he had first-hand information, had carefully studied the situation in the interest of his concern, one of the leading in the independent market, we will appropriate his reply for use on this page. Here it is:

THE motion picture exhibitor and nobody else has driven him out of business. The producer has been instrumental in bringing about their elimination, but to the theatre owners must go the credit for their destruction. The opening of the current year, because of the previous disastrous season, prompted 90 per cent. of the theatre men to do some tall thinking. Well, after some study, they ascertained that what the public wanted was "something different."

THEY sought this "something different" and demanded it from every company. The independent producers and distributors, who made it their business to strain every effort to make pictures that would bring money to the box office for the exhibitor, immediately got to work. He went after established stars, standardized and popular books and strengthened this combination with the services of capable directors. This change in heart of the leading independent producers was largely brought about through invasion of that field by men who were previously prominently affiliated with program releasing corporations.

THESE latter gentlemen resigned their lucrative positions to go into business for themselves because of the possibilities they saw in independent distribution. They had ascertained from intimate investigation and observation that what the exhibitor wanted first, last and all the time was productions of box office value, productions that would bring people to his house—and these exhibitors didn't care who made these pictures just so long as they satisfied every box office qualification. These gentlemen set to work at once to effect organizations that would work co-operatively along lines that would guarantee a flow of such pictures.

EXHIBITORS didn't lose sight of this effort, for it was genuine. When the time for bookings came around they did some tall hustling and they did not choke their 1922-23 books with product booked considerably in advance. On the other hand, they safeguarded themselves by signing up with one or two program companies and left much time open for meritorious independent pictures. The Independent Number of MOVING PICTURE WORLD served as wonderful propaganda. Others, I know and the exhibitors know, tried to imitate MOVING PICTURE WORLD'S original stunt, by issuing so-called "independent numbers" in the Fall, but these were published for purely selfish reasons and contained nothing of informative value to either exchangeman or exhibitor. MOVING PICTURE WORLD'S lineup of 1922-23 product served the purpose and was a splendid press agent for independents, for it gave exhibitors an idea of the nature of productions that would be available in the independent market. I hope, as many others do, that this service will be an annual one with MOVING PICTURE WORLD.

BUT to get back to the exhibitor's part in eliminating the fly-by-night:

Well, with the invasion of these reputable men, with the leading concerns lining up in advance product for the entire year, with this product based on material with which the exhibitor was acquainted, the new era came. The enterprising exchanges of the country tied up with these distributors. Result was that the fly-by-night, the 'cheater' and 'junk exchange' found themselves with nothing but conceded junk stuff at their disposal. They tried all means of interesting the exhibitor, but the latter was so thoroughly busy booking the product of reputable firms, product that compared favorably with the best in the market, that the illegitimates found themselves being starved out of the business.

SO you can readily see that it was lack of exhibitor patronage that brought about their elimination. There still are a few, but it is only a question of time when they, too, will follow in the footsteps of these has-beens. The exhibitor has certainly rendered a great service to the independent and don't you forget it.

ANOTHER co-operative string of exchanges is now in the process of formation. Its perfection is expected to be announced within the course of a few weeks. The head of one of the leading independent distributing organizations has been on a country-wide trip lining up these affiliations and as soon as he gives the word this department will be happy to announce this new chain. Its members are exchangemen of reputable standing in their particular localities, men who have done things and who are well known to the trade in general.

THE question of re-rating the country, territorially, is again brought up. This time it is George Fecke, head of the Motion Picture Distributing Company of Boston, who brings up the issue. Mr. Fecke strongly contends that New England is not an eight per cent. territory and is refusing to buy pictures on that basis. It is a fact that in the last analysis, very little attention has been paid to prevalent territorial percentages by both distributors and exchangemen, for the wiser of the former have, anticipating opposition from buyers, set the valuation unusually high and then willingly come down. This method has proved a good one, seemingly, for it has, in many cases made the buyer feel that he has won his point, while the distributor has usually left the territory with just what he had hoped he would get out of the territory. Who says this industry does not resemble a game?

OUR tip to the trade in general is to watch Charles C. Burr, president of Mastodon Films, Inc., and of Affiliated Distributors, Inc. His second Johnny Hines picture, "Sure Fire Flint," is a big box office winner. And the showing of his Whitman Bennett all-star feature, "Secrets of Paris" makes our view of that production absolutely absurd. Eddie Fay, back in Providence, mopped up with the picture and we heard this week that other first run exhibitors were equally as successful in their engagements. The all-star cast is drawing them to the box offce and the picture is seemingly entertaining the public, for reports on hand indicate bigger second-day business, and, after all, that is the real answer to a picture's value to the public as an entertainment vehicle.

BILL KRAFT'S stunt in Passaic, N. J., on "I Am The Law," which the New York Apollo Exchange is distributing in the metropolitan district, was one of the best of the year, for the New Jersey papers were not the only ones to fall. Every New York newspaper "fell" for the story, many of them running it on the first page. It was a prize stunt and brought record-crowds to the Rialto Theatre in Passaic. Elsewhere in this section appears a detailed account of the stunt. Congratulations, Bill.

CHARLEY SEELEYE, who was in charge of Arrow's New York Exchange, is doing business on his own. During the current week he was busy attending to the premiere showing at Ed. Reid's Strand Theatre in Providence, R. I., of "The Affairs of Lady Hamilton" starring Liane Haid, billed as "the most beautiful woman in the world." The opening show broke all motion picture house records in Providence. The attendance on Tuesday, when the local newspapers devoted much space to sending off the production, was so great that night it was decided to give seven shows a day, instead of the regular five. Clever exploitation conducted by Messrs. Seeleye and Reid attracted much attention to the picture, which is a wonder cinematographically and with a star that lives up to every claim and what is more certainly can act. Charles Seeleye will surprise thousands in the industry with "The Affairs of Lady Hamilton."

Warner Bros.' 1923 Production Plans Are Already Completed

With the completion of "Little Church Around the Corner," and the Harry Rapf production of the Charles G. Norris novel, "Brass," Harry M. Warner announced that eighteen pictures will be made for the season of 1923-24 at a cost of $5,000,000.

Production of "Main Street," the Sinclair Lewis novel of rural America, the seventh and last picture to be made this season, was begun last week at the Warner coast studios. Monte Blue, who has been placed under a long term contract, has been cast for a prominent role in this picture. Mr. Blue recently played one of the leads in the production of "Brass," which was directed by Sidney Franklin and adapted for the screen by Julien Josephson.

According to Mr. Warner, the concern is at present negotiating with several of the foremost directors in the industry, and expect to sign one to transfer the Sinclair Lewis story for the screen. The production will be made on an elaborate scale, and it is said that upon its completion the entire organization will concentrate upon the production plans for the eighteen pictures.

From present indications the eighteen productions will be made at the West Coast studios. In accordance with the present policy of the Warner organization, the stories will be adaptations of popular novels and stage plays. The first step in the production plans was made recently with the enlarging of the studios. More than nine and a half acres of ground now comprise the studio grounds, and in addition to the present structure a number of others will be erected.

The majority of the books and plays are said to have been secured, and with the consummation of several other deals an official announcement will be made. To carry out the production plan the foremost directors scenario writers and screen players will be engaged for these pictures.

A substantial portion of the $5,000,000 will be utilized in trade paper advertising, publicity and exploitation purposes.

New Lichtman Franchise Holder in Wisconsin

Milwaukee—(Special)—One of the most important film developments of the year was announced this week with the taking over of the Wisconsin distribution of Preferred Pictures by J. L. Grauman, manager of the Celebrated Players Film Corporation, of Wisconsin.

Until now, Wisconsin distribution of the Preferred output, which is handled nationally by the Al Lichtman Corporation, has been handled by the F. and R. Film Company, of Minneapolis. This company has also handled the Dakotas, Minnesota, and the upper peninsula of Michigan. The division of the territory has been made in order to secure a more intensive distribution of the Lichtman product in Wisconsin.

Grauman will be the franchise holder. Celebrated Players, of Wisconsin, is affiliated with the Celebrated Players Film Corporation of Chicago, of which J. L. Friedman is president. Grauman starts release of the Lichtman output with "Thorns and Orange Blossoms." The first two, "Rich Men's Wives" and "Shadows," will be handled by the F. and R. Film Company.

Many Sales on Weiss Bros.' "After Six Days"

Following the premier of "After Six Days" at English's Opera House, Indianapolis, recently, where this production met with an enthusiastic reception on the part of the theatre-going public, Weiss Brothers, Artclass Pictures Corporation has commenced an active selling campaign on this picture. It is being offered as a road show attraction, with special score and a complete line of material for use in promoting the picture in legitimate theatres.

The territory of California, Arizona and Nevada has already been disposed of to Jake J. Cone, of Los Angeles, California. Cone has practically completed negotiations whereby "After Six Days" will be presented for a four-week run at one of the leading theatres of Los Angeles, and for a two weeks' engagement in San Francisco. Following these presentations he will send two companies throughout the States of California, Arizona and Nevada. Louis Weiss has announced that "After Six Days" will be given its premier in New York City, immediately following the Christmas holidays. Arrangements have been worked out by Artclass whereby each State right exchange will be able to secure the co-operation and assistance of various fraternal organizations in exploiting "After Six Days," and a series of letters have been prepared by the publicity department of Artclass working out step by step the methods to be used in interesting various organizations and newspapers.

Richard Barthelmess Feature Ready

Announcement is made by Producers Security Corporation, that the final cutting of "Just a Song at Twilight," in which Richard Barthelmess is starred, has been completed and the feature is now ready for distribution on the independent market. It is stated that many applications have been made for franchises by state right operators.

Producers Security exploitation star is preparing a powerful campaign for the picture. It is adapted from the world famous song, "Just a Song at Twilight," and a music tie-up is being made in every city and town in the country.

Evelyn Greeley and Pedro de Cordoba are the featured players in support of Barthelmess.

M. R. Schlank to Go on Trip

LOS ANGELES—(Special)—Embarking on his fourth trip of 1922 in the interest of the Anchor Film Distributors, Inc., of which he is head, Morris R. Schlank will leave his new Hollywood headquarters about December first for his last sales tour of the year.

According to word from Anchor, Mr. Schlank's trip will be wholly confined to alloting territorial rights to the new series of two-reel features starring the little Arthur Trimble.

This series, which will be known as "The Adventures of Prince Courageous," are described as being the most lavishly presented short subjects ever attempted, and are favorably compared with such features as "Knighthood," "Robin Hood" and "The Prisoner of Zenda."

Bessie Love heads the cast, supporting Master Arthur, states Mr. Schlank, in the entire series.

Keaton Comedy Captures Rivoli Audience

Buster Keaton in "My Wife's Relations," a First National Attraction, captured the highest honors at the Rivoli Theatre, New York, this week. Critics of several New York papers, in reviewing the show, placed the Keaton comedy, produced by Joseph M. Schenck, above the feature being shown at the Rivoli.

Moving Picture World
Classfied Ads
Bring Best Results

Walturdaw Buys Output of All Pictures by Preferred for England

An important foreign deal was consummated this week when contracts were signed between Colonel H. A. Browne, chairman of the board of directors of the Walturdaw Company, Ltd., of London, and the Al Lichtman Corporation whereby the English distributing company secures the Preferred output handled by the Lichtman Corporation for England.

This applies to the output of the Lichtman organization for the first year with the exception of "Rich Men's Wives," the first release which is now being trade shown in England under the auspices of the W. and F. Film Service, Ltd., which controls its distribution in the British Isles.

Walturdaw, under the contract, secures "Shadows" as its first picture. "Thorns and Orange Blossoms" the third is a Gasnier Production which, incidentally has its premiere at the Newark Theatre, Newark, N. J., this week prior to a Broadway run. The fourth is "The Hero," Gilbert Emery's stage play which Gasnier completed at the Schulberg studios last week. Tom Forman, the other featured director of the Preferred organization is now finishing "Are You A Failure?" in California while Gasnier's schedule has so far advanced that he has commenced work on "Poor Men's Wives" a companion piece to "Rich Men's Wives." In all likelihood, Gasnier's next subject to follow "Poor Men's Wives" will be "Mothers-In-Law." The remainder of the production schedule as now planned includes production of "The Girl Who Came Back," "The Mansion of Aching Hearts," "My Lady's Lips" and "The Broken Wing" the stage play for which B. P. Schulberg closed the film rights this week.

Al Lichtman is now en route to California to discuss production plans with Schulberg.

Latest State Rights News

BOSTON (Special)—"Down to the Sea in Ships," the Elmer Clifton production financed by New Bedford capitalists, following a three-week run in Providence, R. I., opened here Monday at the Selwyn Theatre for an indefinite engagement with assurances on the opening day that there would be a week of sell-out performances for the advance sale for the first four days indicated capacity houses during that period. The newspaper reviews were the most commendable ever given any production shown in Boston, with several of the Sunday sheets giving special page layouts to the picture.

PROVIDENCE, R. I. (Special)—"The Life of Emperor Hamilton," a costume special, was given its American Premier showing at the Strand Theatre here on Monday, Nov. 27, opening to a turnaway matinee. Charles Seeleye, formerly manager of the New York Arrow Exchange, owns this production, which he exploited extensively, getting 100 per cent. cooperation from the Shepard store, New England's most exclusive and conservative department store. Special ballyhoos were promoted successfully by Manager Edward L. Reed, of the Strand. One of the outstanding exploitation stunts was the tacking of a huge 24-sheet advertising the picture across the front of the Shepard store building on the Washington and Westminster street. The store also broadcasted, via radio, the engagement of the picture.

MONTREAL (Special)—Al Lichtman's initial Preferred Picture, "Rich Men's Wives," played three local houses, week runs, day and date, showing to splendid business at all shows, excepting the supper performances, which are never good in this city, despite the efforts of showmen to plug them.

LOS ANGELES (Special)—Producers Security Corporation's Dorothy Gish picture, "The Country Flapper," surprised film folks in this territory by holding up to unusual business at the Symphony Theatre at a second weeks' showing at 55 cents top.

PHILADELPHIA (Special)—Two independent productions, "More to Be Pitied Than Scorned," C. B. C. Film Sales Corporation's initial "Bix Six" release, and Phil Goldstone's "Deserted At the Altar," are doing a phenomenal business in this territory, thus upsetting the advance dope of the self-elected "wise birds." The Goldstone picture has hung up a couple of house records and is in demand, while the C. B. C. version of the old Charley Blaney melodrama is also going over like a house afire, cleaning up in the smaller towns and neighborhood, where this type of picture seems to be in great demand.

LOS ANGELES (Special)—Local first-run theatres have been for the past three weeks trying to convince independent producers that "tryout" showings at those houses would help them in disposing of their film. However, these propositions, which in addition to assuring the theatre men free film, would also be productive of additional incomes, for they are asking for a "cut-in," are being turned down unhesitatingly, but the managers are still plugging away hopefully.

LOUISVILLE, KY. (Special)—"Notoriety," the Will Nigh special handled by North & Weber, bids fair to set new records in this territory, for the local distributor, Lee Goldberg, is hammering away at this production as he has concentrated on no other picture. He already has signed five representative first-run showing dates in Louisville and other cities.

World Rights to Fecke On "Yankee Doodle, Jr."

World rights on "Yankee Doodle, Jr." have been secured by Geo. M. A. Fecke, of 28 Piedmont street, Boston, Mass.

Mr. Fecke is highly elated at the consummation of this arrangement, for "Yankee Doodle, Jr." is a picture that has fared very well indeed at the hands of reviewers and other authorities who have seen it.

With J. Frank Glendon in the leading role, this story of adventureous Americanism bids fair to make a strong appeal to the public, for it has no sex appeal, no cheap sentimentalism, but depends on clean-cut situations and artistic photography, good direction and a perfect screen story for its punch.

Mr. Fecke expects shortly to get around among the many who are already waiting for an opportunity to "go after" what he considers to be "sure-fire" screen material.

Lichtman Goes to Coast to Complete 1923 Plans

Al Lichtman left New York for Los Angeles on Friday, November 24, for an important conference with his partner, B. P. Schulberg, regarding future releases through the Al Lichtman Corporation. A number of valuable theatrical properties have been lined up and it will be one purpose of the conference to discuss these matters and reach a decision of some sort regarding them. While Lichtman has been looking over the field in the East for worthwhile literary material, Schulberg has been active surveying the professional field in the West. It is understood he has lined up a number of men and women players to appear in the future Preferred Pictures and that when Lichtman and he get together, they will have some interesting announcements to make.

During the past few weeks, Lichtman has received a number of communications from the franchise holders commenting on the calibre of the casts in the Preferred series. Before he left New York, he took occasion to promise to them the maintenance of that standard in future pictures. As a matter of fact, the cast for "Poor Men's Wives," the new Gasnier picture has just been selected and the picture placed in work. Barbara La Marr, Richard Tucker, David Butler, Zazu Pitts and Betty Francisco have been signed. Tom Forman, the other featured director under contract is putting the finishing touches on "Are You a Failure?" an original by Larry Evans who was recently signed by Schulberg. Probably by the time Lichtman reaches the coast, Forman will start work on "The Girl Who Came Back."

Lichtman expects to stay in Los Angeles from four to six weeks. The entire production schedule will be gone over during that period. Lichtman's extensive distribution knowledge and his familiarity with the types of picture the exhibitors want are expected to figure largely in the discussion.

House-To-House Canvass On Alexander's "Woman's Home"

Probably for the first time in the history of motion picture exploitation, an extensive house to house canvass, national in scope, is part of the campaign to acquaint the women of the country with the nature and purpose of the new two-reel subjects produced by Aralma Films for presentation by Woman's Home Companion and distribution through Alexander Film Corporation.

"Direct to the Theatre-Patron" advertising campaigns by producers and distributors of motion pictures are not new, but the lengths to which the sponsors of the "Woman's Home Series" are going to make sure that the mothers and daughters of the country know about "This Wife Business" and the rest of the series of screen dramas and comedy-dramas written around leading articles by well-known writers, appearing in Woman's Home Companion each month, is of unusual interest because of several features new to the national distribution of pictures.

Looks Like a Big Season in the Northwest

SEATTLE, WASH.—(Special).—Al Rosenberg, manager of De Luxe Film Corporation and distributor of the Al Lichtman product, has launched a big drive on his three big specials just received: "Shadows," "The World's A Stage" and "Thorns and Orange Blossoms.' These are three of the biggest pictures of the season and are ready for immediate release. Mr. Rosenberg has sent three salesmen out to cover Washington, Oregon, Idaho and Montana. They are Ned Edris, Louis Rosenberg and Jack Rosenberg.

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When asked how he always happened to have a new brother to enter the business, Al Rosenberg explained it this way: "Since I first started in business seven years ago, there have always been three of us boys in together. When Mike went to California and became identified with the Western Pictures Exploitation Co., which has recently been changed to Principal Pictures Co., I took Jack, my youngest brother in. He started in the shipping department. This week I am starting him out on the road. Lou is out and in most of the time. And then—" concluded Al, who is the proud father of a small son, still in the romper class, "There will be my boy to come in with us!" Who knows? One of these days, friend Al may be qualifying for the "Daddy of 'em all" in the independent field.

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The Educational two-reel special, "Man vs. Beast," is being featured at the Liberty Theatre this week, where it is attracting much favorable comment. Press notices unite in giving it favorable mention, and the management has featured it in double column ads in company with some of the biggest attractions of the season.

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The Seattle Film Exchange reports the purchase of the series of six Squirrel Comedies, from the Lee-Bradford Corporation. Arthur A. Lee and wife, who are touring the exchange centers in the United States and Canada, were here last week.

Burr Says "Luck" Is a Big Picture

Not only will the trade be surprised with the reported entertainment value in Johnny Hines next feature titled "Luck," but it will view with favor the realism of the sets that Producer Burr is building for this production. In order to get the proper locale and atmosphere of one of the big melodramatic scenes of this feature, C. C. Burr, Johnny Hines and the entire supporting cast made a three-day visit to the Buttonwood coal mine, a few miles outside of Wilkes-Barre in Pennsylvania, where some extraordinary shots were obtained not only in the vicinity of the coal mines themselves but immediately inside and 1,700 feet below the surface. Since this particular scene is the nucleus around which the great melodramatic moment in "Luck" is built, no time and pains were spared to make as much capital as possible out of the location. The miners themselves pitched in and supplied the necessary atmosphere, and they acted as if they enjoyed it heartily.

Since it was impossible to spend more than three days in Wilkes-Barre, Studio Manager Manning had drawings of the interior of the Buttonwood mine executed with the result that after a week's work with a highly trained technical force, the lower floor of C. C. Burr's studio in Glendale has been transformed into what is justly reputed to be one of the most detailed and striking mine sets devised in a long time.

The complete set measures about two hundred feet and has been so accurately built as to make it appear as the real thing. Tracks for the donkey carts spread their net-work throughout the entire underground set and the material used to make the walls appear like nature's coal is said to be as real as coal itself.

"Sure-Fire Flint" Gets Many Dates

"Sure-Fire Flint," the latest Johnny Hines feature produced by C. C. Burr, is evidently out on a record-breaking career so far as first-run bookings are concerned. Louis Hyman, of All-Star Features, who controls the distribution of "Sure-Fire Flint" on the coast, wired Producer Burr this week that first-run bookings on this production have already been arranged for the Strand Theatre in San Francisco, Goddards Theatre in Sacramento, the Liberty Theatre in San Jose, the U. C. Theatre in Berkely and the Superba in San Diego. Mr. Hyman is particularly enthusiastic about the entertainment value of "Sure-Fire Flint" and in cooperation with these first-run houses is putting over a publicity and exploitation campaign that is said to be a comprehensive one from every angle.

Edgar Lewis' "Fires of Youth" Ready Soon

Outstanding among the great casts and productions that are gradually blazing their way into the State right market and which give every indication of the further solidity and potentiality of independent production is the Edgar Lewis feature temporarily titled "Fires of Youth," featuring in its cast Mary Carr, screendom's symbol of motherhood, James Kirkwood, Doris Kenyon, Robert Edeson, Edmund Breese, and little Russel Griffin, the child actor whose polished performances in "Reported Missing" with Owen Moore and in "Sure-Fire Flint" with Johnny Hines stamped him as one of the most talented child actors on the screen.

When C. C. Burr succeeded in signing Mary Carr to a long term contract he not only gave evidence of his growing strength in the industry but he indirectly was the cause of strengthening the position of the independent market as well. Mary Carr's world-wide success in "Over the Hill" and her subsequent triumph in "Silver Wings" and other notable productions stamped her as one of the greatest screen actresses of all time and also attested to her popularity at the box-office, which after all is the only salvation of the exhibitor.

"Blind Justice" Proves Big Feature—Burr

The flood of inquiries that poured into the offices of C. C. Burr following the announcement that he had secured Edward Sloman's masterful production temporarily titled "Blind Justice," which features in its cast Milton Sills, aided by Carmel Myers, Pat O'Malley, Alec Francis, Jack Mower, Walter Long and others, caused Mr. Burr to issue the following statement on this powerfully portrayed dramatic production:

The dramatic sweep and genuineness of "Blind Justice" prompts me to state without equivocation at this time, that "Blind Justice" as a production is as great a masterpiece as the "Miracle Man," which was rightfully hailed by the industry and the public as one of the greatest triumphs of the screen. Realizing the potentiality of that statement it would be an unwise thing for me to make any sweeping comparison between the two pictures unless I was sure beyond any particle of doubt that "Blind Justice" was in the same class as the "Miracle Man." Realizing the exact import of my remarks, I wish to go on record that in my own opinion, which covers an experience of ten years in the industry, "Blind Justice" will go down as a production that is without doubt in the same class as the "Miracle Man."

"David Copperfield" Is Next

The new production of Dickens' "Great Expectations" in which the latest boy star, "Buddy" Martin, is said to establish himself as a prodigy of the serious drama, will be followed by another elaborately staged Dickens' picture of even more pretentious proportions, according to word from the producers.

The generous response of the public to the serious efforts made by picture producers to transfer the world beloved Dickens characters to the screen has prompted the Nordisk company to make "Great Expectations" and also to follow it with "David Copperfield," according to their correspondent. "The story of 'Great Expectations' is nearly ideal for the screen," he continues, "because the simple but powerful plot with little 'Pip' as its central figure is deep and interesting, but not too involved. This also applies to the story of 'David Copperfield,' which is expected to prove exceptionally good picture material."

New Exhibitor Booking Kink

During the past few weeks, officials of the Al Lichtman Corporation have been paying attention to reports from the field force with a particular object in mind.

As a result of their observations, they note what is said to be a new kink in the methods of exhibitor bookings and an indication that exhibitors are reverting to the former scheme of block bookings. Contracts now in New York reveal the fact that showmen all over the country have urged upon Lichtman exchanges, agreements for the Preferred output in series. When the Lichtman Corporation was formed, it was the plan to sell the pictures on an individual basis only. At that time, it was announced to the trade that exhibitors would never be coerced into booking any Preferred Picture which they did not actually want. After "Rich Men's Wives" got into circulation, however, exhibitors in innumerable cases insisted upon signing for the remainder of the Preferred output in bulk.

Leon D. Netter, special sales representative of the Lichtman organization, returned from the Middle West this week and brought home evidence of this condition. He said that all over, "Rich Man's Wives" had proved so successful that the value and prestige of the company was at once recognized.

MASTODON FILMS, INC.
C. C. BURR, Pres.
133-135-137 West 44th Street
NEW YORK CITY, N. Y.

A Torchy Comedy

BOOK AT EDUCATIONAL EXCHANGES

Preferred Buys 'The Broken Wing' for Release Through Al Lichtman Corp.

In the face of stiff competition from other large producers, B. P. Schulberg, president of Preferred Pictures, Inc., and vice-president of the Al Lichtman Corporation, secured the motion picture rights to a much coveted piece of stage property. The transaction was closed early this week for the film rights to "The Broken Wing," the comedy drama by Paul Dickey and Charles W. Goddard, which played for almost a year on Broadway during the 1920-1921 theatrical season and later did excellent business on the road in important cities like Chicago, Boston, Washington, Buffalo, Brooklyn, Pittsburgh and Toronto.

"The Broken Wing" in its stage version contained a thrill that occasioned considerable comment in New York and in the other cities in which it played. The high light of the piece was an actual aeroplane crash on the stage, a bit of business that affords unusual opportunities for film reproduction.

Preferred Pictures, the producing unit of the Al Lichtman Corporation, intends placing the play in production in the early future. In all likelihood, the picture will be an important addition to the list of spring releases. No decision has as yet been made relative to the director. Schulberg has both Gasnier and Tom Forman under contract.

In its stage version, "The Broken Wing" opened at the 48th Street Theatre on November 29th, 1920. It immediately caught on and remained at that house until July 2, 1921. It later went on the road, its Chicago engagement totaling 12 weeks. Other important engagements included runs in the cities named above.

An English company headed by Dorothy Dix and Thurston Hall is playing in it at the Duke of York Theatre in London at the moment. All over the country, innumerable stock companies are including "The Broken Wing" in their repertoire, since the play has already been released for stock. Sargent Aborn, the producer, has disposed of the musical comedy rights to the play. In that form, it will shortly make another appearance on Broadway under the auspices of a producer whose name is familiar to all playgoers.

In the play, the cast included Louis Wolheim, Inez Plummer, Charles Trowbridge, George Abbott, Mary Worth, Henry Duggan, Alphonz Ethier and others. Its reception by New York and out-of-town critics was very gratifying.

"WE'RE ALL FOR FIVE REELS OF FELIX AND ONE REEL OF OTHER FOLKS"

That's what the *New York Daily News* said about Pat Sullivan's Single Reel Comic

"Felix Wakes Up"

which was shown at the RIVOLI THEATRE, N. Y.

You can't go wrong with the new series of the

"FELIX CAT COMICS"

They are the most ingenious single reel mirth provokers on the market.

A few territories still open

Foreign rights controlled by GUS SCHLESINGER

M. J. WINKLER
220 West 42nd Street
New York City

Kraft Sets New Mark With "I Am Law" Stunts

For the third time in one year, Will Kraft, advertising and exploitation man for Weber & North, landed on the front page of the local paper with a stunt that was carried by the Associated Press and was given two-column space in the New York and out-of-town papers. Like his two previous efforts on "School Days" and "Your Best Friend," his latest smash was clean-cut and direct, without any kick-back or bad after-effects. The publicity differed from other scoops, inasmuch as the title and description of the picture was mentioned with the story. The tie-up was as direct as an advertisement.

The picture Kraft went out to put over was "I Am the Law," the C. C. Burr special which Bobby North controls for the New York territory. The booking was at the Rialto, Passaic, where it is winding up its full week run. The feature was scheduled to open Friday last. The day before, Kraft showed the feature to the inmates of the Passaic Almshouse. This was the first time that the aged occupants of the institution were shown a movie. The generosity of the Rialto in bringing a picture to the poor won a liberal advance story in the local press, the day before the picture opened.

On Friday—the day of the opening, the newspapers of Passaic came out with a story of the sensational escape of four of the inmates of the Almshouse. As the story ran, these four men, sixty-five years old, had seen a thrilling picture of the Northwest —"I Am the Law"—the night before at the Almshouse. They had never before seen a movie in their life. It was only natural that they mistook the screen characters for real people. When the picture was over, the men were puzzled. "Where did that villain in the picture go to?" they asked. They looked behind the screen—the villain was not there. So they grabbed some rusty rifles and fared forth in the open country, leaving a note—"We won't come back till we get our man." The story got headlines in the Passaic dailies, and was broadcasted all over New Jersey and New York, where the metropolitan dailies gave it two-column space. The next day, the local papers reported that the men had returned. The follow-up story was as prominent as the escape-story.

Producers Security Reports Many Sales

F. J. Hawkins, Secretary of Producers Security Corp., who just returned from a trip to exchanges in the Mid-West, reports several important state right deals, for his company.

H. C. Simeral, Inc., of Pittsburgh, secured Dorothy Gish's "The Country Flapper," and Irving Cummings "On the Trail," and "Tricked," for Western Pennsylvania and West Virginia. Great Western Film Exchange of Cleveland secured "The Country Flapper" and Oscar Apfel's "The Wolf's Fangs," for Ohio and Kentucky. Several other deals are pending.

Mr. Hawkins reports brisk activity among independents and states that big pictures are bringing most satisfactory returns in all territories. He states that Producers Security will place several more features on the independent market in the near future.

H. M. Warner Would Make "Hamlet"

Harry M. Warner, of Warner Brothers, this week, recalling the suggestion of Augustus Thomas to Will Hays at the Friars Dinner that the industry should turn out "Hamlet" with John Barrymore in the titular role, announced that he is prepared to make that production. Mr. Warner's statement was: "Warner Brothers would be pleased to produce the literary classic or any other production of equal literary and educational value, without any other recompense than the actual production cost. Wide distribution and exploitation would be given such a picture and we believe that the motion picture industry as a whole would benefit from such a precedence."

Attractive Posters for C. B. C. Pictures

What is said to be an unusual and highly effective layout of posters was completed recently on "Only a Shopgirl," second of the C. B. C. Film Sales Corporation series of Box Office Winners.

Jack Cohn, of that company, announces that more time, thought, and expense have been given to the preparation of the paper on this new feature than to any other releases that company has made, with a view to making this the finest and most effective layout for exploitation.

Refuses Prize; Turns It Over to Hospital

The Los Angeles Children's Hospital has been enriched in the sum of $1,000 through the generosity of H. J. Bradt, of 916 Fedora street, Los Angeles, one of the eight first prize winners in the recent Cecil B. DeMille photoplay idea contest conducted under the auspices of the Los Angeles Times.

Mr. Bradt refused to accept the $1,000 check for himself and asked that it be made out to the Children's Hospital, with the special request that it be used to endow a bed to be named after the idea which had brought him the money. The bed accordingly will be known as "The Ten Commandments Bed."

The uses to which some of the other winners intend to devote their $1,000 prizes are almost equally interesting, according to their letters to Mr. DeMille and The Times. F. C. Nelson, of Lansing, Mich., will use his as the first payment on a new home.

Peter Rasmussen, of Long Beach, will clear off the last of a long-standing mortgage on his home. Marie Michael, of Providence, R. I., who had been obliged to leave high school, wrote that she would use the money for a college education.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Arthur E. Weld Gets Unusual Effects From an Oddly Designed Lobby Display

SOMETHING new in exploitation is getting rare, but Arthur E. Weld, of the Strand Theatre, Waterloo, Ia., sends in a new effect and shows two uses for the same device.

The chief oddity of Mr. Weld's idea is that the most attractive display is virtually hidden from the passerby, who must enter the lobby and either peep in or come before the box office to view the display. Generally the best front is turned toward the street. Here the better of the faces is toward the box office, though the exterior is in itself sufficiently attractive to get favorable attention.

First on Norma

The lattice was built for Norma Talmadge in "The Eternal Flame," and for this diamond shaped openings in the sides gave a view of the interior without requiring the curious to come all the way around.

Within was a shrine effect, with a red compo board heart backing a lighted candle of white wax. A pair of ornamental lanterns were placed in the corners and pedestals right and left displayed flowers; a beautiful rose for "Norma, the wife," and a wilted bloom for "Norma, the flirt." The card in the corner reads: "Is the Eternal Flame still burning in your heart?"

Butterflies on invisible wires fluttered about the flame, moving at the slightest draft. Smaller butterflies were attached to the lattice.

Then came "Grandma's Boy," and the same structure was completely changed to give a serious treatment to this theme. Weld searched the town for some old wall paper and managed to find some that had been in stock for so long that it was almost moth eaten. An old-fashioned what-not, loaded with the curios so dear to the heart back in the seventies, was placed in one corner and was balanced by a table with an old-fashioned album, stereoscope, knitting and a reading lamp. There was a comfortable looking old rocker and a rag carpet that showed wear. It might well have served as a setting for "The Old Homestead" or "The Old Nest."

Holding a Record

We believe that Mr. Weld holds the record for the most serious and careful treatment of a comedy picture, and the Lloyd production was put over as few comedies have been. The patrons realized that there must be something out of the ordinary to the picture to call for this extra care, and they entered the auditorium properly impressed.

Mr. Weld has before this shown himself to be an adroit publicity man, but we think that these two displays mark a new high standard for him. They are decidedly good and out of the ordinary.

How About It?

Oscar Kantner, Paramounteer, claims a record for having landed fourteen merchants for a tieup in thirty minutes. Can anyone beat an average of two minutes and eight seconds?

"Old Homestead" Morality Campaign

When "The Old Homestead" was due in Longmount, Col., Rick Ricketson the Paramounteer, collaborated with the Isis Theatre in getting the town sold on a campaign to play up the "Old Homestead" idea.

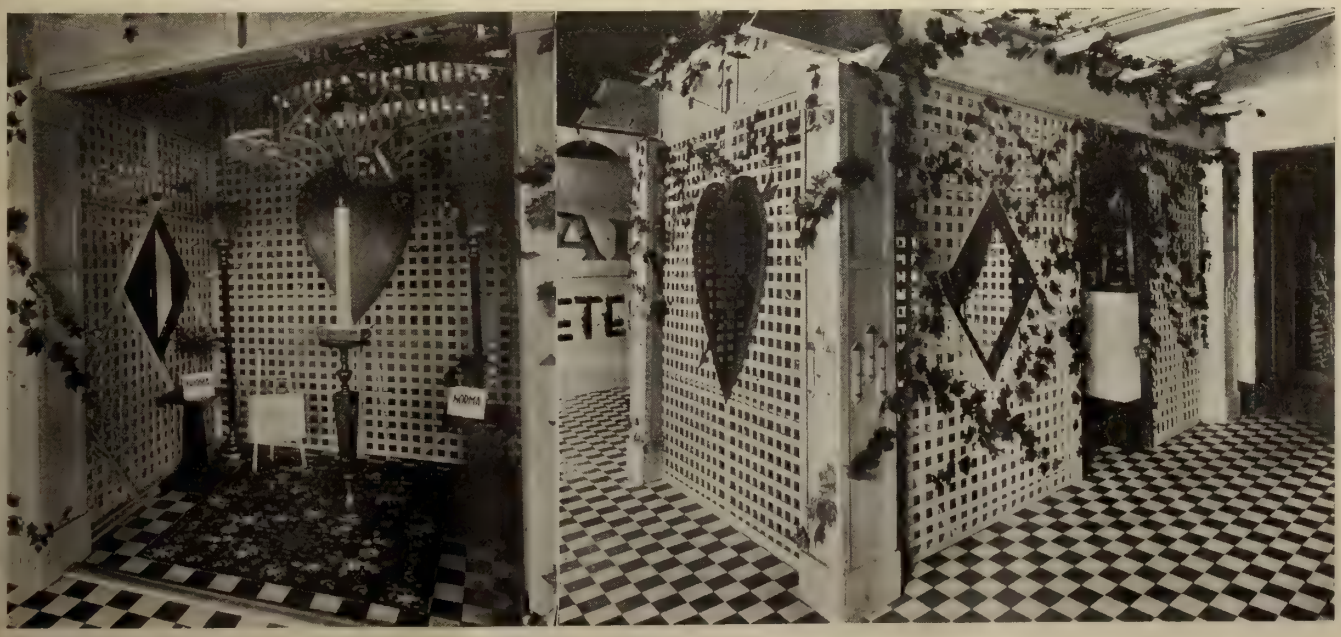
Merchants used the angle to plead with patrons to forsake the insidious mail-order houses, and the paper urged a return to the normal standards prevailing in "The Old Homestead." The paper offered a loving cup for the best dressed window depicting the crusade idea and the Isis offered $5 and ticket prizes for the best ideas to tie into the campaign.

The night of the opening a minister preached a sermon on the theme and the Isis loaned him the house quartet to sing old home songs as a part of the service.

No attempt was made to hide the advertising end. It was all frankly a town betterment movement for advertising purposes, but it seems to have accomplished some good to others than the shrewd advertiser, who sold the play to capacity.

Great Climate

They say anything will grow in Southern California. Lately, at the Pasadena, they had a perambulating book for "The Masquerader." A few weeks later, in Los Angeles, it had grown from four feet into a six-foot book for Lorna Doone. It's a fine climate for growing things. Any Californian (southern) will tell you that.



A First National Release

ARTHUR E. WELD CAREFULLY GUARDED "THE ETERNAL FLAME" FROM ALL DRAFTS

He made his display in the lobby of the Strand Theatre, Waterloo, Ia., face the purchaser instead of the prospect. On the left is seen the interior and on the right the display as it faced the spectator from the street. The diamond shaped apertures in the sides gave a view of the interior from the lobby. **See the next page for another form.**

Sold Lobby Train to Eager Patron

When you want to borrow something for the lobby and the merchant is slow to lend, tell him the story of A. H. Cobb, Jr.

Cobb runs the Ammo Theatre, Guthrie, Ok., and is a booster. When he got "The Fast Mail" he dreamed on a lobby miniature, knowing what toy trains had done for so many other houses. He built a display ten feet long, making a picturesque mail scene through which an electric train dashed on its way, working back through a tunnel at the rear of the realistic setting. It was a fine job.

The train was loaned by a local concern and when they came to take it back Cobb gave them the name of a patron who wanted the outfit. Probably the purchaser had seen the train many times in the window, but seeing it in motion, he quite agreed with his small son that they needed it to keep house with, and he put in a bid for the entire outfit.

Meantime Mr. Cobb had an attraction which kept a crowd in front of the lobby practically all day, and he bought a fifteen per cent. increase in business for only $0.40.

Made Double Drive on Serial Opening

Most managers are content if they get over the first episode of a new serial, but Charles Morrison, of the Rialto Theatre, Jacksonville, was confident that "In the Days of Buffalo Bill" would bring in a return for more effort, so he had two-day parades on both the opening and the second chapter, four in all.

The Mayor gave a parade permit on condition that no shooting be done, and told Morrison to go as far as he liked. Morrison had signed the educational and historical value of the episodes. Then Morrison borrowed some wild west stuff from a friend and obtained horses and riders for $4 for horse and rider by the seven-hour day.

With these and a home-made prairie schooner he staged his first parade, stopping at the schools to tell the pupils about the history angle. Some of the teachers were disposed to object until Morrison showed a letter of approval from the school board.

On the second week he was able to use a real prairie schooner which came into town the night before from Los Angeles. With a sick sister on a wheel which needed "fixing" about every three blocks, he managed to make the parade last a long time over a short route.

He also formed the Buffalo Bill Club, which is merely a punch card with spaces for the eighteen episodes. All children who have the card full punched will be given an outing at the end of the serial, and Morrison plans to lay off the cost on the merchants who supply the equipment in return for the advertising they will get out of it, while he believes that he can get the auto trucks in the same way. Meanwhile he has nearly doubled business on these days in a town none too easy to reach.

© Paul Scraac

WELD'S UNUSUAL DISPLAY FOR "GRANDMA'S BOY"

This occupies the same structure erected for "The Eternal Flame," shown on the preceding page, but it was very different and a serious treatment of a comedy theme that is unusual in the exploitation of a humorous picture. See the preceding page.

Red Ink Storm

Combining two old stunts gave the Palace Theatre, Dallas, Texas, a real thrill. Manager C. A. McFarland and Paul Wakefield, a Universal exploitation man, collaborated in the production of a convincingly real eight page paper, the Texas Typhoon with a double line red ink head reading "Storm Sweeps South; to Hit Dallas Sunday," which, of course, was the opening date of "The Storm."

Ever since the Galveston tidal wave storms have had a real interest for Texas and this issue with its big red "extra" and the storm warning was snapped up by the crowds. The text was as end stuff, but the application on this picture was so marked that it possessed a real drag.

Water With His

James T. Freeman of the Jefferson Theatre, St. Augustine, used the toy train for "The Fast Mail" and he built up an unusually elaborate effect, including a small lake with a trestle over which the train ran. It attracted more attention than usual, and this, of course, meant more business.

© Exclusive News Service

TWO SHOTS OF THE PARADES USED BY CHARLES MORRISON OF JACKSONVILLE FOR "BUFFALO BILL"

He ballyhooed both the first and second chapters of this serial and was told by the Mayor that he could go as far as he liked. The Board of Education approved an approach to the school children because of the historic angle of the episodes, and Morrison is planning an outing for all the children who attend each of the eighteen episodes of the picture. It is an intensive campaign for an eighteen-week run, and it paid.

A Universal Release

A BACKED CUTOUT OF THE FOREST FIRE FROM "THE STORM"

Raymond P. Whitfield made this cutout for the Majestic Theatre, Austin, Texas, as part of an intensive campaign, getting the idea from a sister house which used it for another picture.

Whitfield Got Money on "Storm" Exploits

Working like a circus agent, Raymond P. Whitfield, of the Majestic Theatre, Austin, Texas, put over a campaign on "The Storm" which the exploitation man declared to be one of the best in his territory.

Whitfield started in with blue on white stickers reading: "'The Storm' is Coming" and transferred that to a slide two weeks before the opening, to make sure that everyone was warned. He also put out a 28-sheet; the only good location outside his regular boards.

Then he started a street ballyhoo with a horse-drawn vehicle bannered on three sides and started in with more specific slides taken from the plan book.

One thousand form letters were sent to a select list, and 1,500 heralds were given the departing patrons the week in advance. At the same time he added five 24-sheets, all in good locations. The trailer was started and seven business district windows were painted with storm signals and lettered for star and title.

The central board, shown in the photograph, was a cutout from the paper backed by a hand-painted forest fire scene. Red lights were put behind the figure and whites were used in front. The lights were on a flasher and these ran all Sunday night before the opening when the house was dark. The idea was taken from a "Manslaughter" poster broadcasted by Bill Johnson.

Wakefield, the exploitation man, tied the local paper to a storm story contest and the class in journalism doing practical work on a local paper were given tickets and a prize was offered for the best written review by a member of the class, most of the reviews being printed, which took a lot of space.

C. A. McFarland, of the Queen Theatre, Houston, Texas, had two old homesteads when he played the Paramount. One was a miniature in the inner lobby. The other was a built up front to the entrance with real smoke coming out of the chimney. The windows were brightly lighted from the rear and made a fine flash. An incense burner supplied the smoke.

Another Page Idea

Something else again was brought in by Brentlinger, of the Strand Theatre, Evansville, Ind., for "Remembrance."

Taking a hook-up page, he divided it into eleven strips across the page, each of which was taken by some merchant. Each of these eleven spaces started with a heavy letter which was also the initial of the first sentence in the advertisement. They were arranged in order to spell a bold "Remembrance" down the left hand side of the page. Two tickets were offered by each merchant for the best substitute for the opening sentence, which must also be begun with the letter he had used. For example, the man who had had "B" assigned to him might have used "Before you install a new heater, look into the merits of" the system he advertised. The winning sentence also had to begin with a "B," and had to be the best phrase to work in with the copy.

This not only gives a contest, but it gives a well displayed title.

The usual hook-ins were used, and by spending about $50 above the usual appropriation many times this sum was brought in the box office.

'Manslaughter' Front Built to Curb Line

Ollie Brownlee, of the Palace Theatre, Muskogee, Okla., hooked on the safety campaign on "Manslaughter," and the police overlooked the fact that he built his front to the curb line. It was part of a public service. The color scheme was blue lettering on orange and the marquise was topped with a cutout on a paneled back.

Just inside the building line was a miniature of which the backing was an enlargement of an 11 by 14 black and white still set into a proscenium frame.

It brought about thirty per cent. over the average at a cost of one dollar for each one per cent.

Improving the Stunt

The Universal men at Winnipeg built up on the bank storage of film when "Foolish Wives" came to Winnipeg. They not only arranged to store the film in the bank vaults, but two policemen met the film cans at the station and acted as body guard to the bank and to and from the house each day. It gave the Lyceum Theatre unusual publicity. The exploiteers do not tell how they managed to swing the police, which would be the interesting part.

A Paramount Release

CAME CLEAR TO CURB WITH A FRONT ON "MANSLAUGHTER"

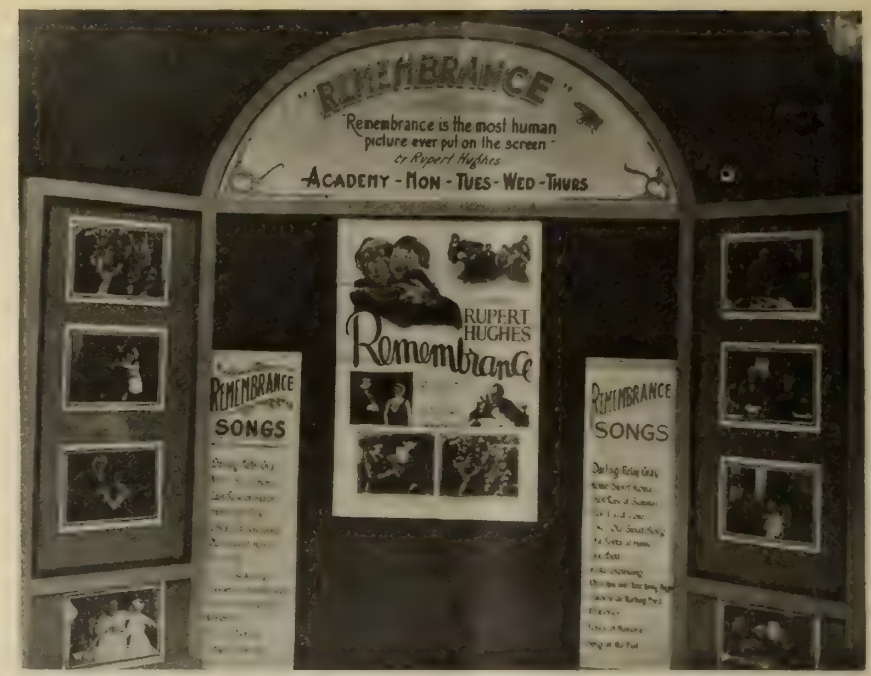
Ollie Brownlee hooked Muskogee, Okla., to the Palace Theatre on the safety campaign for "Manslaughter," and did murder on his house front because it was a public movement and the police approved his efforts to curb motorists.

Split With School to Get Big Special

Manager Accrossinni, of the Academy Theatre, Lynchburg, Va., gave special impetus to his special matinee on "Sherlock Holmes."

He gave a special showing to pupils at ten o'clock one morning, the schools excusing the children that they might attend. The tickets were sold at the regular price of twenty-five cents, of which the house donated fifteen cents to the school funds. Each teacher sold her class the tickets, and the school turned in ten cents to the house, retaining its share. You can work this more easily than you probably imagine. Give it a trial. Most live principals recognize the value of filmed classics and still more keenly appreciate additions to the school funds which are not provided for by the Board of Education.

Mr. Accrossinni did not have-time to work up many window displays, but he did land a book store on Doyle's works and a phonograph store on the old time songs. For the latter he made an unusual display, as shown on this page.



A Goldwyn Release.

A WINDOW DISPLAY WITH BOTH DIGNITY AND PUNCH

It is a phonograph hook-up on "Remembrance," with old songs on phonograph records, and was designed by the Academy Theatre, Lynchburg, W. Va. A few records bearing the titles shown might help the effect if attached to the back cloth.

Crandall's Windows Set Big New Record

Milton Crandall, who is pervading the South in the interests of Mrs. Castle in "Slim Shoulders," got two of the prettiest window displays we have seen to put over the Slim Shoulders Fashion Promenade at the Rialto Theatre, San Antonio.

He hooked local clothing merchants to a ten page hook-up, which brought him about half a page a day for the entire week before the run, and he persuaded the leading store to devote three of their windows to the attraction. One was a straight clothes display, but the other two take all records.

One shows the lobby of the Paris Opera with its lavish decorations faithfully reproduced; a brilliant background to a display of new styles. The other, slightly less elaborate, but not less striking, shows a scene at the French Vechy springs. In this six figures were used.

Cuts cannot do justice to the vivid coloring, but they can convey some idea of the pretentious display, and the store found that the extra cost of careful painting was well worth while in the added interest taken in the display; an interest which was capitalized in sales.

Original Lithos for "The Old Homestead"

When Major Holloway, of the Rialto Theatre, Columbus, Ga., started in to put over "The Old Homestead," he played in luck. One of the oldest inhabitants proudly displayed to him two of the old one-sheet lithographs used for the Denman Thompson production some thirty years ago.

Holloway had them glazed for lobby displays and then got two newspaper write-ups on the antiques. They attracted more attention than all of the rest of his lobby.

To part of his mailing list he sent slips reading "Can you keep a secret?" and running on "We will give you time to think it over and in tomorrow's mail you will receive the information."

This left the reader in a receptive frame of mind for the next day's card, which announced the four day engagement and added: "It's got to be a good one to play four days. We know it will do better each day." The attention value of the teaser was strong enough to justify the double postage cost. The rest of the mail list received a well arranged postcard.

His best side stunt was a tieup with a paint store to urge repainting "The Old Homestead," the store displaying a miniature house six feet wide by four high and about three feet in depth, done in compo board and brightly painted. The slogan was "It doesn't cost much to brighten up 'The Old Homestead' with Blank's Paint."

Don't forget the midnight matinee on New Year's Eve. It means immediate money and if you spend a little extra to whoop it up, it means an advertisement that will help for a year.

A Hodkinson Release

MILT CRANDALL PUTS OVER ONE OF THE PRETTIEST WINDOW DISPLAYS ON RECORD

Working for Irene Castle in "Slim Shoulders" and the Castle Fashion Promenade, he got these handsome displays. On the right is seen the grand foyer of the Opera House, Paris, while the other shows a supposed scene at Vichy, where the continental fashionables go to show and see the styles. Full sized wax figures were used in the displays, which attracted unusual attention.

Black and White Good for Windows

The best angle in this window display of the Mary Anderson Theatre, Louisville, for "Skin Deep" is the black and white background. The display was a drug store and the articles were cosmetics and the stunt carries two cards, with four stills each and two question mark cards.

A First National Release

THE DRUG STORE WINDOW

Adapting an idea already used on several First National productions, starting with Jackie Coogan in "Trouble," a drive was made for clothing for needy ex-service men, hooking to Armistice Day and the war angle of the picture.

It got over because it was played up to the limit, but the clothing stunt promises to become as much of a pest as the newsboy parade.

Exploited by Inches

Persons are said to be dying by inches, but Fred V. Greene, Jr., the erstwhile Paramounteer, who is now out on Long Island, exploited by inches.

He dug out the old film specimen idea and gave it a revarnishing. One frame of film was attached to cards which read: "Here is one inch of 'Pink Gods,' a Paramount Picture. You must not miss the other 85,307 inches at the Rialto Theatre."

And there really was an inch of film, because while a frame is only about three-fourths of an inch high. Fred used slightly more than one frame. Unlike Max Rosenfield, he is accurate in his measurements.

Fred reports that most of the cards went home with the patrons and that the few cards he did find in the lobby had had their film cuttings detached.

Ran Second Week on "East Is West"

H. B. Watts, of the Strand Theatre, Omaha, worked up "East Is West" so effectively that he got a second week of good business out of the Constance Talmadge production.

He used to love boat prologue and dressed his usherettes in chinese dress—which did not mean Japanese kimonas but the trousers and blouse of the Celestial Kingdom. It was more unusual, and so more effective.

The lobby was lavishly decorated in the Chinese style and tea was served by a little maiden properly costumed. A large grocery firm supplied a brand tea in return for the advertising, and the Loose-Wiles people contributed the wafers on the same payment plan. It all worked for the general effect and brought a first week's business which assured a successful continuation.

The tea stand will help in any house, and you can work off the cost if you start early enough, even in a small town. Give your grocer time to write his jobber and you can get the goods free.

Horned In

Omaha is in the throes of a Cleaner City movement, and the populace is being educated to throw trash into the metal containers and not on the sidewalk or into the gutter.

Each container was tagged with the appeal "Help Keep the City Clean." Advertising space on the cans is rented and Harry Goldberg of the Sun Theatre, saw his opportunity. He took the space directly below to tell of "The Silent Call" at his house. The strips were chiefly title, which gave the impression that the Sun was hooking the First National to the movement. It was effective work.

Revived

The clothes line lobby bobs up every now and then, and the Empire Theatre, Syracuse, used a line containing worn garments and new clothes, so disposed that the title "Rags to Riches," represented by gilt cut-out letters, rested against the old garments for the "rags" and the new for "riches."

What else do you suppose they did for this Wesley Barry picture?

Of course! A newsboy's matinee. It's no longer very original, but it made a good ballyhoo.

Hired Real Arabs for "Under Two Flags"

Since New York is the center for Arab acrobats who are not playing, it was no trick at all for Jack Staub, Universalist, to dig up a couple for the Bishop Theatre, Hoboken, for "Under Two Flags."

A Universal Release

RICE AND MULEY

They are Rice Hassan and Muley Ali, and they are getting on this page to give a line on real Arabic dress. You can fake the robes by sewing up the front of a gaily colored bathrobe. The desert head dress on the left is easier to handle than the turban, which requires skillful winding. It is a skull cap of white cloth of several thicknesses, with an extension to cover the back of the head and lower part of the face, preventing the desert sands from working down inside the shirt. The shirt can be a dicky of any bright cloth, preferably pleated. It is really very simple to fake such a costume for the numerous desert plays.

"As human as a hole in your sock—as funny as a baby's first tooth" is the way Ralph Ruffner put over "Clarence" at the Capitol Theatre, Vancouver. It got them despite the fact that Wally is not over popular in B. C.

Another stunt was an essay contest on the comparative values of "The Old Homestead" and "Way Down East," which got

A First National Release

HOW TOM BOLAND, OF THE EMPRESS THEATRE, OKLAHOMA CITY, SOLVED A DISPLAY PROBLEM

He built up the love boat scene from "East Is West" on top of his marquise, skillfully working cutouts into the new building. To get visibility, he set the display on so sharp an incline that it was completely visible from across the street, as this photograph demonstrates. The same idea can be applied to a dual display facing both ways from the house on the same side of the street. Looks as though Mr. Boland were due to receive a vote of thanks.

Some Capital Ideas for "East Is West"

Bamboo canes instead of the usual white lattice was one of the means used by Richard Doering, of the Arcade Theatre, Paducah, Ky., to get Chinese atmosphere for "East Is West." The cane lattice, with some gay streamers and red and black banners gave more or less the suggestion of a tea house. Only about two dozen canes were required to give the frame. Most florists sell bamboo for bean poles if you want to know where to get them.

Note the use of the explanatory pedestals for the cutouts. That for Miss Talmadge, for example, reads: "I'm Ming Toy. Me speak dignified American language (some Chinese characters). Get me Steve? Portrayed by Constance Talmadge in 'East Is West.'" There were similar feet for the cutouts of Edward Burns and Warner Oland.

A perambulator in the form of a sedan chair, with the celestial dragon forming a frame for the painted sign was carried through the streets by two fake Chinamen.

A First National Release

A NEW IDEA IN EXPLANATORY CAPTIONS FOR CUTOUTS

They were used by Richard Doering, of the Arcade Theatre, Paducah, Ky., for Constance Talmadge in "East Is West." Bamboo and parasols were employed in place of the lattice and vine idea to suggest a tea garden effect.

Perambulating Book Has Practical Page

Tod Browning, of the Grand Theatre, Middletown, Conn., read of the perambulating books used on "The Masquerader" and decided to have one. He decided to have a better one.

His book was three by four feet and one side was provided with an extra panel, hinged to one side. When a crowd was attracted, the perambulator navigator released a catch which permitted the panel to swing out, displaying a two "page" selling talk on the story. Naturally this was a very great deal more effective than a straight perambulating book, and capitalized the interest the cover had aroused.

It is very little extra trouble and it multiplies the result tenfold.

For "The Masquerader" the perambulator man was masked, and wore a silk hat, of uncertain vintage, to match up with the portrait of Guy Bates Post on the outside cover.

Sands and The Sheik

"The Sheik" made good for C. W. Irvin, of the Imperial Theatre, Columbus, S. C., so he got out the old tent front display on that attraction when he played "Burning Sands," taking care that the title was so well displayed that people would not confuse this with a return date. Then he sold on "The flaming answer—" angle. People remembered the earlier play and figured that they would like to see another. It not only made money, but it saved the cost of a new display, for the awning material had been saved for future use.

Several weeks in advance of the showing Mr. Irvin talked the local music dealer into buying several hundred copies of the plugger song, and the dealer had to make a big display of the music to avoid getting stuck with unsold copies, so he worked almost as hard for the play as did the manager.

Weber and North Have New Trailer

Weber and North, producers of Will Nigh's "Notoriety," insist upon it that newspapers will hook up to the title, since newspapers are the chief source of notoriety.

To prove the point, they have invented a new trailer to supplement the usual effect, which is also supplied.

Taking the scene where the newspaper is read for an introduction, a title follows "Have you read today's ————" the blank being filled in with the name of the co-operating paper. Then follows a flash of the newspaper, and clippings from its pages, each appropriately illustrated with some scene from the play.

Apparently the trailer is remade each day, which involves considerable work, but the co-operation of the newspaper which is supposed to reciprocate with additional news stories of the stunt, is counted to offset the cost.

If it works, it's a great scheme, but it is to be questioned whether the stunt is within the scope of the resources of most houses.

An American Release

AN ELABORATE FLOAT FOR "THE QUEEN OF THE MOULIN ROUGE"

This was effectively used by the Cameo Theatre, New York, during the run at this house. A red mill with electrically lighted arms, faced in two directions, was used on the marquise roof, about the first time this Moss house has used an attractor.

Too Numerous

So many lobbies for "The Old Homestead" have used the rural setting that the Paramounteers have been instructed not to photograph any more. Looking over the numerous displays sent in by Southern Enterprises it would appear that the lobby miniature gives better results than the full sized lobby. Guy A. Kenimer, of the Arcade Theatre, Jacksonville, offers one of the best of the small settings, but H. C. Farley, of the Empire Theatre, Montgomery, Ala., made a very pretty window miniature and A. B. Morrison, of Loew's Palace Theatre, Memphis, used a small design in the lobby for advance work, and then moved it to a store window on the main thoroughfare for the run.

Warren Irvin, of the Imperial Theatre, Columbia, S. C., got one of the simplest effects. His lobby is rather narrow and a hut over the box office and two short lengths of paling fence gave him all the atmosphere at small cost. He built his fence with back braces so that the sections could be lifted out of the way before the house was emptied.

A Lichtman Release

PUTTING OVER "RICH MEN'S WIVES" IN YAKIMA, WASH.

The Liberty Theatre made a board for this picture which worked so well that they made it a continued stunt for the time being. To avoid argument with the fire department, asbestos board was used for the foundation instead of compo board.

Used "World" Lobby

Like most of the lobby display suggestions given in this department, the front for "Blood and Sand" has been widely used, but Earl Settle, of the Palace Theatre, McAlester, Okla., followed it almost line for line—and gained a pretty effect. He put a balance around the marquise and this was lettered with star and title to face three ways. The lights were dyed yellow and red to match the colorings of the awning cloth. It made a wonderful flash for less than $20.

A song tie-up was effected and a sporting goods house loaned one of its windows to be turned into a bull ring with a cutout of Valentino. Now the Palace has a new big business record.

Let George Do It

Believing in laying off costs where possible, the Orpheum Theatre, somewhere in Rick Ricketson's territory, let an automobile company stage the ballyhoo. In the space in front of the theatre the accident scene was staged, and along side the car was the statement that Lydia Thorne ran down and killed a motorcycle cop and was charged with "Manslaughter," adding that if she had used a car of the advertising make she could have throttled down to three miles an hour, avoiding the accident and the subsequent trouble.

The motorcycle was supplied by another agency, which also got a credit card. The Orpheum supplied the idea and got the business.

Four "Manslaughter" targets were used to fence off the space taken up by the display. The tableau was staged in the street because it was part of a local safety first campaign.

Some Slam!

The First National publicity department starts off a story with the remark that "Even the unlimited resources of the Western Union and Postal Telegraph companies were taxed to meet the demands" of a 15,000 distribution of fake telegrams.

Something must have happened to the well organized supplies departments of the telegraph companies very lately. They used to print blanks in quantity.

The stunt was used by the Garden Theatre, Davenport, Ia., on "East Is West."

Slick snd Slicker

There was not much cost attached to the stunt used by the Melrose Theatre, a New York locality house. Manager Kraus found a man who owned a yellow slicker, sent him out with a sign on his back telling the world that "The Storm" was coming. Seeing that he was dressed for wet weather, they believed him. Jack Staub, a Universalist, helped him put the picture over.

Hyman's Overture Gets Them Early

Figuring that the earlier they come, the sooner they get out to make room for others Edward L. Hyman, of the Mark-Strand, Brooklyn, has been playing up his overtures as a feature, and getting them in earlier than usual. For the first effort he used a self playing piano to reproduce Paderewski playing Chopin's March Militaire, with orchestral accompaniment, working the piano on the production stage in a handsome setting and giving the number importance by playing up the stunt as a feature in his advertising.

The point in the idea is not the use of a reproducing piano—which is old, but in making the overture so important that the crowds come early. That is where the profit lies.

A Change of Front Marked New Policy

Changing a house over from a thirty cent, continuous policy to two-a-day and a dollar top, plu stax, is something of a problem. William Bedell, of the Rialto Theatre, Atlanta, accomplished the result very effectively by changing over the front.

Marion Davies in "When Knighthood Was in Flower" was to be the attraction. The Hearst paper was back of the engagement, but Mr. Bedell figured that they could not reach everyone. He made over the corner lobby to suggest the old English style of architecture, with dark beams and roughcast plastering, altering the lobby doors to harmonize. These look rather crude in the photograph, but the actual effect was pleasing. After the photograph was made vines were trained over the walls to further enhance the effect and to more accurately carry out the suggestion.

At night the main building could not be seen, and the effect was that of a low-hung, two-story Tudor period cottage, with only the electric lights contributing to the modern aspect.

A double for the star, supposedly in one of the costumes worn in the play, appeared at a fashionable card party and a parade of knights was made between the halves of a football game which had drawn some 15,000 persons.

The net result was that practically no one objected to the increase and the business was well supported.

A Paramount Release.

CHANGING THE FRONT OF A THEATRE FOR "WHEN KNIGHTHOOD WAS IN FLOWER" HELPED A RAISE

The Rialto Theatre, Atlanta, was a thirty-cent continuous house. The Marion Davies feature was to run twice daily at one dollar plus tax. To get the patrons thinking of the house in a new light, William Bedell, the manager, remade the front into the suggestion of an old Tudor house and the change in the familiar corner gave emphasis to the altered policy. At night the lighting is such that the upper stories do not show at all.

Beauteboxes Sell Paramount Players

Tying the Clive paintings of Paramount stars to a new tin container, elaborately lithographed, has put the stars of that company into hundreds of windows for the Christmas season

The name is the trade designation of a series of containers produced by means of a new process of lithography on tin. The boxes come in a variety of shapes, including tobacco cannisters, jewel boxes, containers for candy and similar wares and for the toilet table. They are richly colored and tastefully designed and a window display of these will give a better result than a tieup with other merchant articles, since they are a direct hook-up and yet part of the wares of the store and not merely space users. As all of the portraits are of the Paramount players, it makes a direct hook-up, and the boxes are so attractive that the store can clean them out in quantity.

CHRISTMAS CONTAINERS TIED UP TO CLIVE PAINTINGS

This display is from Toronto and shows the possibilities of exploiting through window work with the Beauteboxes, put on the market to anticipate the demand for Christmas dainties.

Blowing It Up

The Queen Theatre, somewhere, probably in Texas, where there are several houses of that title, sends in a baby's rattle with a big-toned horn in the handle. Attached is a baggage tag for "The Five Dollar Baby" with the catchline "A rattling good show," which is decidedly apt.

The rattles are inexpensive, but they get a laugh which is worth much more than they cost.

The novelty came very carefully packed, but there was no "from" card on the address and the sender evidently trusted to the postmark telling the town, but the postmark was illegible and we are unable to give the proper credit and so can merely pass along the idea.

White Mule Helped

What A. O. Gill of Oklahoma, calls "nubbin wine" put a simple ballyhoo into the front page class in Athens, Ga.

The Palace Theatre picked up a tramp who looked pretty much like von Stroheim, washed him up, stowed him into an old naval uniform and set him out to ballyhoo for "Foolish Wives."

For a couple of days the perambulator did the streets with fine effect, but they gave him his money each night and he met up with a bootleg dealer in corn whiskey, with the result that he was haled into court on a charge of intoxication and was given thirty days.

Of course, the papers hailed the story with delight and it made the front page for two days because it was so clearly not a fake. And the unpaid part of the ballyhoo was vastly more effective than the straight street work.

Well Done

The most effective single bit of work on the "Old Homestead" at the Imperial Theatre, Charlotte, N. C., was an old well with a card at the bottom.

The well was a stock prop of one of the drama houses, moved over into the Imperial lobby and repainted. The announcement card was put on the floor inside the curb and Ray Beall writes that a surprisingly large number of persons read the card. It's old stuff, but well curb or barrel or box it never fails to capitalize curiosity.

Beall made a very effective use of the paper for the lobby, painting out the lettering on the lithos and extending the design. He is unusually clever with the brush and frequently repaints where he cannot get entire figures for his cutouts. For the well stunt he took the upper half of a picture of Roberts and painted in the legs to get a standing figure.

Burned the Lobby

For "The Storm" lobby, W. A. Doster, of the Strand Theatre, Montgomery, Ala., used a silhouette forest of compo board extending almost across the lobby. Strips of yellow and red crepe paper, torn to represent tongue of flame, were pasted to the outlines and kept in motion with fans. Red lamps on flasher sockets set behind the trees illuminated the paper and made a very good forest fire effect.

A cutout House Peters with the girl was placed in front of the trees and lighted with a spotlight.

Another stunt was a set of seven cards set in boxes with cutout lettering on red transparent paper. Flashers were placed in the boxes, which were then set in prominent downtown locations where current for the lamps could be obtained.

These and the usual storm warnings made business all that could be desired.

A Vitagraph Release

AN EFFECTIVE HOOK-UP FOR "MY WILD IRISH ROSE"

Cut-outs and copies of the song were displayed in the window of Sherman Clay, Seattle, during the run of the picture at the Blue Mouse Theatre, and interest in the song and records was capitalized for the engagement of the picture.

Papered for Paint

When the Gem Theatre, El Dorado, Kan., played "The Eternal Flame," it felt that it must be first cousin to the gas company, so they borrowed the gas company's window to reproduce the branding scene. The portable forge was constructed of a tin pan, the base of a music stand and a red electric light concealed in some coal. Cutting out the three sheet gave the tableau figures.

But the high light of the story is the fact that using wall paper instead of paint cut the decoration cost to forty cents.

Get yourself a copy of Picture Theatre Advertising for a Christmas present. You'll like it.

Records Go Blooey on Brisk Campaign

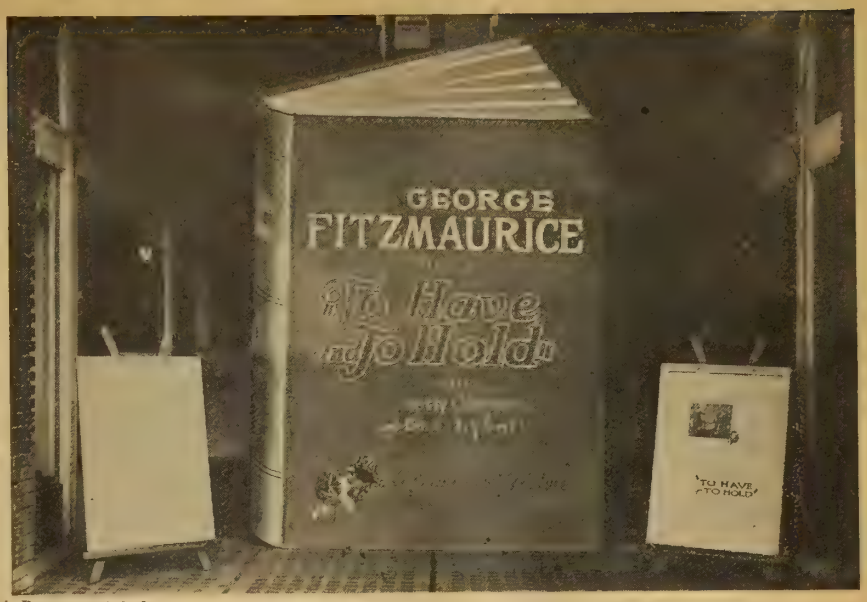
Three times in succession lately the records at the Rex theatre, Spartanburg, S. C., have been badly fractured, the last time with "To Have and To Hold," which, under A. C. Cowles' well-directed campaign, took in more money in two days than the treasurer can remember having had before in a similar period.

Mr. Cowles simply followed the campaign outlined by Lem Stewart for the Howard Theatre, Atlanta, but he used it all, and put back of it the force of his own personality.

Three window displays were arranged, two music stores being induced to wire New York for the plugger songs. They are glad they did, for they sold to a profit.

Two hundred personal guarantee letters were sent to a select list and 300 postcards were also used. These last were endorsements of the picture signed in ink by the Better Films committee.

The hook-up page from the Paramount exploitation was used on Saturday afternoon and Sunday morning, six stores cooperating, and a particularly well built book was used in the lobby. The color scheme was dark green, picked with gold, and the board was extended at the top to suggest the half-opened pages. The lettering was in white, orange and light green, and a cutout was used for a decoration.



A Paramount Release

A CLEVER BOOK FRONT DESIGNED BY A. C. COWLES

He used it on "To Have and to Hold" for the run at the Rex Theatre, Spartanburg, S. C., and backed it with an intelligently executed campaign designed by the exploitation department of Southern Enterprises for this picture.

New New York Stunts for Goldwyn Release

For the New York opening of "Brothers Under the Skin," the inventive Eddie Bonns developed several good ideas other than the Humiliating Order of the Henpecked.

About the best gag was sending through the theatre and shopping district a furniture van fairly exuding second hand stuff. The side cards stated that it was installment furniture being taken back because of the failure to meet the weekly payments.

It struck home with a lot of those who saw it, and the others felt superior and therefore interested.

The next best bet was a phoney match stuck through a small hand card, the text reading: "The record shows 362,741 divorces in the United States last year. Most matches are failures. Don't get married until——," and the title and theatre.

The "Don't get married until—" was also printed on envelope containers and the card inside continued "until you have seen 'Brothers Under the Skin' at the Capitol this week." The envelopes were sealed to ensure their being opened and the contents read. This was a bit of psychology that helped. Some people will not take the card out of an unsealed envelope, but if they have to go to a little trouble to get the message, they will take that trouble.

Just Quick Thinking

Keeping his right eye peeled, and also giving some attention to the left, gave J. P. Barkwill, of the Mayflower Theatre, Peabody, Kans., an ideal location.

He noted that a department store was being removed to larger quarters. They had nothing left to put in the old windows. Barkwill persuaded the manager of the store that the bare window suggested deadness, and very obligingly framed a display for "Smilin' Through" to call attention to the removal notice.

He got a 20-foot window in a splendid position at no cost, just by staying alive to things that were happening.

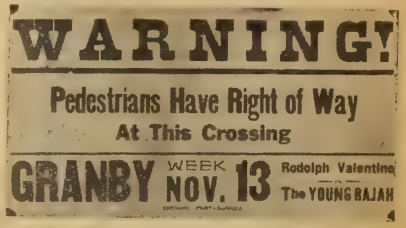
A Goldwyn Release

A DOLLAR DOWN BUT NO DOLLAR A WEEK ON THIS

One of the street stunts for "Brothers Under the Skin," when it played at the Capitol Theatre, New York. Parading the theatre district, it got ample attention at small cost simply because it hit home on a majority of the spectators.

Manslaughter Idea Repeated for Rajah

Leslie F. Whelan, the Washington Paramounteer, who originated the "It is manslaughter" warning cards, figured that one good turn deserves another, so he went down to Norfolk, Va., and produced this placard:



The Pedestrian Card

They were attached to every police semaphore in town and where there was no traffic control they were tacked to the nearest telegraph pole or tree at each crossing.

The Granby Theatre had to pay for the cards, but they could have afforded to do them in three colors, in view of the results they obtained. The beauty of this scheme is that you do not have to work it on any particular picture.

Eyes Right

Figuring that Strongheart would be the best appeal on "Brawn of the North" through the connection with "Call of the Wild," Tom Boland, of the Empress Theatre, Oklahoma City, gave a one sheet cutout with green incandescents of small candle power for eyes and then covered the cutout tongue with red tissue paper behind which was a small light.

This gave a good movement piece, the eye lamps being flashed on and off. If you can get hold of some of those paste jewels known as "cat's eyes" you will not need lamps and will get almost as good an effect. Some bicycle stores sell them for attachment to wheels as a substitute for rear lights. They flash in the reflected light of any oncoming car.

A Goldwyn Release

A GOOD EXAMPLE OF STRAIGHT ACCESSORY ADVERTISING

Two painted banners and the typical cut-out from the six sheet were all needed to make a dignified and selling lobby front for the Empire Theatre, Syracuse. It is not always necessary to load the lobby down to get attention.

Gave Added Value to Toy Train Run

Oscar White, of the Rex Theatre, Sumter, S. C., used a toy train in the lobby for "The Fast Mail."

So have scores of others, but Mr. White went beyond the main idea. Sumter is rejoicing over a brand new "white way"; an illuminated area in the business section. Mr. White made his station a miniature of the local station of the A. C. L. and used small bulbs to reproduce the white way. The result was that his display had many times the value of the usual landscape; and even that is one of the best pullers we know of.

Above the table he placed a picture of the steeplechase and the card below gave the "leaving time" of the train, and added that there was not a dull minute on the entire trip.

After this give the local touch to your train display and you will thank Mr. White. This also makes possible an earlier repeat on the idea.

Novel Lobby Helped "The Eternal Flame"

Because "The Eternal Flame" opened on a Monday at the Palace Theatre, Maryville, Tenn., and the house was closed Sunday, J. H. Everett put out his lobby after the Saturday night show.

This was a built-in lobby of compo board with only one opening, facing the box office. The front was painted to give the castle effect, and a wrought-iron lantern was placed above the opening.

Back of the false front the electric lights were cut off with the exception of one vivid red lamp above the box office. All of the other inside illumination was from candles. People wondered, and then went in to see.

A hit was made by inviting the French class in the public school to attend the opening performance, because the play dealt with life in France. This got good verbal advertising, both from the pleased pupils and because the stunt was unusual.

Mr. Everett spent only $20 and more than doubled his business.

Twisted Treasure

Using the old treasure hunt, the Circle Theatre, Indianapolis, combined with the Times to give it a new angle.

Presents and passes were announced, and clues given as to the locations, but the treasure hunter was reminded that "East Is West." Also north was south and south was north and west was east. If you were told to go west and then turn south, you went east and turned north if you were to achieve your quest.

It would be better to use the reversed directions and simply stress the title of the play, leaving the wise ones to guess the rest. Then if the search lags you can, if necessary, add the remainder of the direction. But give the wiser ones first chance to get the cryptic message.

Beat the Original on "Pharaoh" Poster

Herschel Stuart, of the Missouri Theatre, St. Louis, has been pulling some good ones since he took hold of the house, but this one-sheet in three colors for "The Loves of Pharaoh" tops the lot.

Stuart's Poster

It is better, we think, than the paper designed for Paramount—and that was by no means poor. Herschel is making a noise like a hustler and it is a long-continued sound and not an intermittent series of yawps.

Having already dressed his lobby men and ushers in Spanish costumes to help advertise "Blood and Sand," it cost Tom Clemmons, of the Tivoli Theatre, Beaumont, Texas, nothing extra to send them out ahead of the Armistice Day parade, distributing heralds.

It helped the parade and it meant a lot to the theatre.

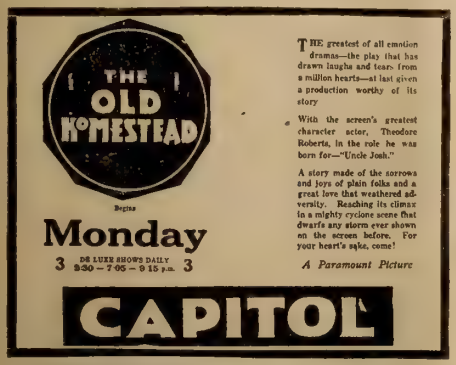
A Paramount Release

THE BEST WINDOW DISPLAY USED FOR "BURNING SANDS"

It was planned by H. B. Clarke, of the Majestic Theatre, Memphis. All of the material in the foreground was borrowed from a toy shop for a few passes. If the hill were made a ground piece with light effects behind, it would be even better.

Ruffner's Solution on the Long Film

While others have been talking of the long feature and the best way to handle it, Ralph Ruffner has been working it out to his own satisfaction at the Capitol Theatre, Vancouver, and doing it in a thoroughly Ruff way. He booked in "Orphans of the Storm" and he wanted to get his money back on it. He knew that an increase in prices would result in a decrease in attendance. He could not give two shows at advanced prices and break it that way. He had to adhere to his maximum fifty-cent top, and he held off the picture until he could play it at regular prices. But even at regular prices he had to sell intensively if he hoped to break with a little profit, so he decided to grind the show. He wanted two night shows, and he is far too good a showman to race the film. He allowed it the full two hours and a half. This made it necessary to stage the first night show at seven, with a second at nine. He put in an extra matinee, which shoved his de luxe matinee up to two o'clock. He did not want such a late start where his patrons had been trained to come in around half past twelve, so he put in a second extra show which started at 11:40 and admission to which was only 25 cents. To test out his idea he gave only four performances on Tuesday, starting at 12:15, 2:50, 5:25 and 8. He writes that he played his morning show to the average afternoon matinee attendance, played to a large house at the regular matinee, got some in for the supper show and played to two large houses in the evening. The Tuesday result proved very conclusively that the other scheme was not only more profitable but more to the liking of the patrons, and he offers this as the solution of the extra length picture. Suppose you try it out on your next long picture. He worked the same idea on "The Old Homestead," giving the de luxe shows at 2:30, 7:05 and 9:15. For this he used some pictorial displays, but we


THE OLD HOMESTEAD
THE greatest of all emotion dramas—the play that has drawn laughs and tears from a million hearts—at last given a production worthy of its story
With the screen's greatest character actor, Theodore Roberts, in the role he was born for—"Uncle Josh."
A story made of the sorrows and joys of plain folks and a great love that weathered adversity. Reaching its climax in a mighty cyclone scene that dwarfs any storm ever shown on the screen before. For your heart's sake, come!
Begins
Monday
DE LUXE SHOWS DAILY 2:30 — 7:05 — 9:15 p.m.
A Paramount Picture
CAPITOL

A Paramount Release

RUFF'S "OLD HOMESTEAD"

like better this characteristic decagon, though this would have been even better had the white outline circle been angled to conform to the design. The play is sold simply but thoroughly, and the initial impression is then strengthened with the use of cuts for later displays. Ruff handles particularly well these type displays, and he has the happy faculty of making his talk convincing.

—P. T. A.—

This Reverse Strip Keeps Dark Secret

J. H. Lichtenstein, Fox exploiteer at Cleveland, send in a strip advertisement he prepared for the Strand Theatre. It shows the house name and the title very clearly, and some of the rest will come up in a good printing, but in the newspaper the most of it was lost in the grey reverse. Only the title stood out. This is 100 lines on seven, which is a lot of money to spend telling one word. In another form it would have made a great display, but the talk and the cuts are alike lost in the mess of black ink. The same thing could have been done in black lettering on white, with some real type instead of all hand letters and it would have been a beauty, but in the reverse does a terrible flop. Advertising men never seem to learn. They always live on in the hope that they will get in the paper what they put into the drawing, and yet they seldom or never do. Here are seven hundred lines of space with only the title and the moral effect of bigness. Only the most interested will stick to the space to puzzle out the lines, and yet it has all the makings of a fine display and would have been a good one had less ink been used.

—P. T. A.—

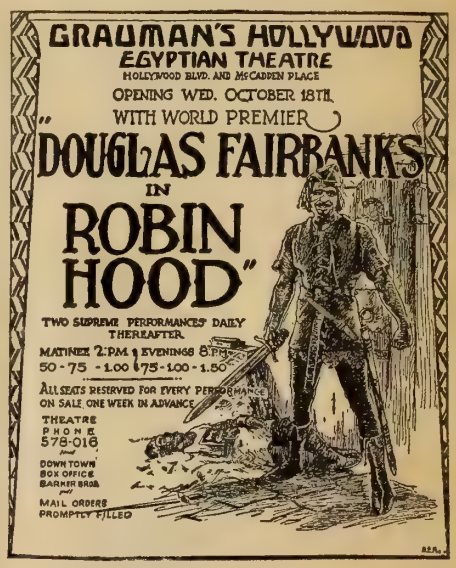
Grauman Displays Growing Readable

The Grauman theatres in Los Angeles are swinging back to decent displays after an orgy of ink-smeared surfaces. It is again possible to read about the attractions being advertised without taking half a day off. The Sunday

A Paramount Release

FOR THE "OLD HOMESTEAD"

advertisement for "The Old Homestead," for example, is a 140 by 4 and yet does not attempt to tell more than the offering and the prologue. A few weeks ago the space would have been loaded down with a lot of scene pictures, cuts of three or four of the players and a detailed program. This gives only a character drawing of Roberts, an announcement of some of the other players and a small panel announcing that many of the players in the picture would appear in person in the Grauman prologue, wearing their original costumes. The panel just below the signature announces the last performances of the current attraction, for the Los Angeles houses still open their engagements on Monday instead of starting on Saturday, to get the verbal advertisement of the larger houses. If you will turn back a few issues and compare this space with the intricate pen sketches then being used, you will realize


GRAUMAN'S HOLLYWOOD
EGYPTIAN THEATRE
HOLLYWOOD BLVD. AND McCADDEN PLACE
OPENING WED. OCTOBER 18TH.
WITH WORLD PREMIER
DOUGLAS FAIRBANKS
IN
ROBIN HOOD"
TWO SUPREME PERFORMANCES DAILY THEREAFTER
MATINEE 2 P.M. & EVENINGS 8 P.M.
50 - 75 - 1.00 & 75 - 1.00 - 1.50
ALL SEATS RESERVED FOR EVERY PERFORMANCE
ON SALE ONE WEEK IN ADVANCE
THEATRE PHONE 578-016
DOWN TOWN BOX OFFICE BARKER BROS.
MAIL ORDERS PROMPTLY FILLED

A United Artists Release

THE ROBIN HOOD PREMIER

how much more forceful the present announcements are with their strongly drawn figures and with some open space to give better display to the lines. There is little more than a suggestion of a scene cut, yet it gets over the idea of the title more admirably than would a detail cut with a multiplicity of confusing lines. In the same way the advertisement of the new Hollywood Theatre gives only a single dominant figure; that of Fairbanks in "Robin Hood," and a sketchy background which is not permitted to cloud up the announcement of "Robin Hood," which was given its premier at this house. A little type would not be amiss here and the lines below the signature if set in twelve or eighteen point type would not only have stood out better in themselves, but they would have given greater emphasis to the lines above and below through the contrast between the hand lettering and the type. It is the same idea as contrasting three bands of identical color with two bands of one color and another of strongly contrasting shade. It can be figured that red, yellow and red will stand out

STRAND
PROSPECT at E. 9TH.
STARTING TO-DAY
FIRST TIME AT POPULAR PRICES ANY PLACE ON EARTH
William Fox presents
NERO
Staged by J. Gordon Edwards
The Greatest Motion Picture Spectacle of all times
A Supreme Story of Love and Sacrifice told amid the Barbaric Splendor of Ancient Rome
EXCEPTIONAL ORCHESTRA ORIGINAL MUSIC SCORE
NIGHTS, SAT. & SUNDAY MATINEE 40¢
WEEK DAY MATINEE 25¢
FROM 10 A.M. TO 11:30 P.M.
SHOWS 10-12-2-4
50-75¢ and $1.00

A Fox Release

ANOTHER FINE DISPLAY SPOILED THROUGH THE USE OF REVERSE

better than three strips of red or the same number of all yellow. Each will give emphasis to the other, just as cut and drawn work will be different and therefore more distinctive. It is perhaps asking too much for a complete reformation all at once, and perhaps now that they are on the right track they will go the distance and realize the display value of type for some of the lines. Lettering is good for star and titles, but it is best when thrown into greater prominence through contrast with type. The combination display is by far the more distinctive. At any rate Grauman is headed up and not down. For a time the ads were growing steadily worse until it seemed that they could not drop much further.

—P. T. A.—

Had Three Trailers on "Remembrance" Ad

The Majestic did not get much of a hook-up for "Remembrance" when it played Jackson, Mich., but it did hook in the three phonograph stores to the old songs idea, and swelled its space to better than a half page at about a half-page cost. It probably would have been as easy to get a full-page layout with other merchant hook-ups, but there may have been some local reason for the more restricted space. In any event a six-fifteens gives the house plenty of space to put over the picture, and the text is handled with skill. You can be sold on the middle section without reference to the side columns, but these come in after you are

A Goldwyn Release

A STRETCHED HALF PAGE

at least partly sold and clinch your decision They look like pickups from the plan book, but they are cleverly phrased, whatever their origin, and they help to convince you that this is a different sort of story from the average. Sometimes it pays to hold out on a hook-up, particularly if you feel reasonably certain of being able to sell without the aid of the merchants. Let in one line or one or two leaders and let the rest ask why they were not included, and you can apologize and tell them that you'll let them come in next time; then you have them lined up for some feature on which perhaps you feel you will require outside aid to get over fully, and they will appreciate the opportunity the more because their desire has been aroused through their failure to make the last. People appreciate more what is seemingly difficult to obtain, and you can sometimes get a double truck on the strength of the fact that you curtailed the last co-operative page. And it is worth a lot of money to you to have them asking for a look-in instead of yielding a grudging assent and kicking about the price.

—P. T. A.—

What do you plan to do for the Christmas season? Plan now.

Trained Windows

In addition to a three strip banner across the street in front of the theatre, the Strand, Erie, Pa., put toy trains into a number of store windows, each lettered to hook to the store.

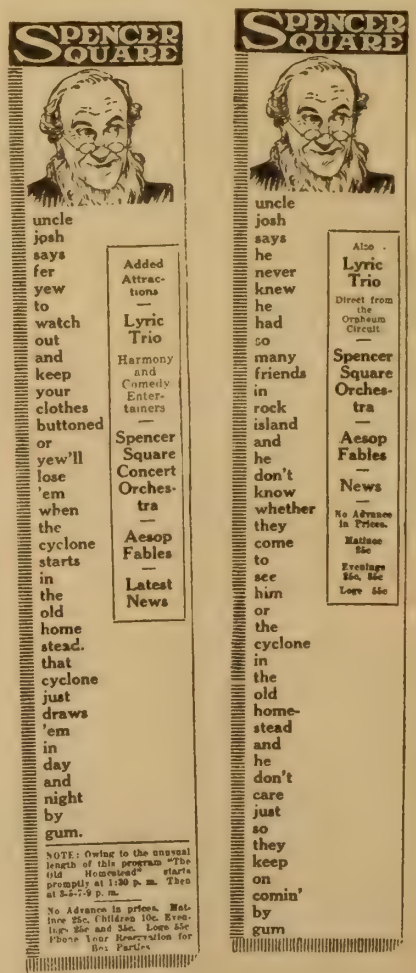
One, for instance, announced that "'The Fast Mail' brings us new merchandise every day."

Time and again it has been demonstrated that a toy train in the lobby works better than most exploitation stunts. The cumulative effect of half a dozen trains, in as many windows, can be imagined.

—P. T. A.—

Roche Wrote K. C. B's for Spencer Square

Dan Roche, the Chicago Paramounteer, wrote a set of one-word-a-line stories for the Spencer Square Theatre, Rock Island, Ill., when "The Old Homstead" settled down out there. He advised the use of a single cut—the head of Uncle Josh—and with this motived a set of advertising stories, all of which commenced "Uncle Josh says": Because the copy


SPENCER SQUARE
uncle josh says fer yew to watch out and keep your clothes buttoned or yew'll lose 'em when the cyclone starts in the old home stead. that cyclone just draws 'em in day and night by gum.
Added Attractions
Lyric Trio
Harmony and Comedy Entertainers
Spencer Square Concert Orchestra
Aesop Fables
Latest News
NOTE: Owing to the unusual length of this program "The Old Homestead" starts promptly at 1:30 p. m. Then at 3-5-7-9 p. m.
No Advance in prices. Matinee 25c. Children 10c. Evenings 35c and 50c. Loge 65c Phone Loge Reservation for Box Parties
SPENCER SQUARE
uncle josh says he never knew he had so many friends in rock island and he don't know whether they come to see him or the cyclone in the old home-stead and he don't care just so they keep on comin' by gum
Also
Lyric Trio
Direct from the Orpheum Circuit
Spencer Square Orchestra
Aesop Fables
News
No Advance in Prices.
Matinee 25c
Evenings 35c, 50c
Loge 65c

A Paramount Release

THE ROCHE LINERS

is unusual it gets quick attention, and because it is away from the general advertising style it is read through. The best of the series is one in which Josh figures that he should provide rocking chairs in the lobby for the standees; only there would be no room to place them because of the large crowds. This sort of thing done now and then will carry greater weight than the most carefully written sales copy done along the conventional lines. It is not that it is better, but that it is different. Probably if you write to Dan he can send you the set, even though you may not be in his territory; but it is more than probable that you can get them from the local Paramounteer, since all such material is relayed around. You will note that Dan plays up the cyclone—and the crowds—because the cyclone is the big selling point. People who will come to see "The Old Homestead" do not need to be argued into coming through sales talk centering on the play. They are sold on the announcement of the title. People who think they do not care to see the story again can possibly be sold on the cyclone. So sell the cyclone.

—P. T. A.—

Mayor's Endorsement Sold This Feature

Getting the Mayor, among others, to see a preview of "Manslaughter," and then playing his endorsement in the newspaper work was what brought a substantial increase to the Rialto Theatre, Macon, Ga., though other stunts were also used. The reproduced advertisement shows the endorsement in a panel to the right of the portrait. The Mayor was one of the old-school of Southerners, and his approval

Where Does the Jazz-Trail End?
Are the Sons and Daughters of the Rich Leading the Kind of Life That Made Rome Fall?
Read What Mayor Luther Williams Says of "Manslaughter"—
AND THAT IS NOT ALL—
Cecil B. DeMille's
PRODUCTION
"Manslaughter"
WILL BE SHOWN ALL NEXT WEEK
AT THE
RIALTO
ADMISSION Adults 50c, Children 25c
Augmented Orchestra and Pipe Organ Overture, "Men of Sports"
Rialto Features for the Week Include a Rapid Fire Comedy and the Latest News Reel

A Paramount Release

THE MAYOR'S ENDORSEMENT

carried greater weight than would be the case in many instances where the endorsement is more a political move than an expression of personal opinion. The public knew that the Mayor would say what he thought, and the endorsement carried weight. He was not particularly gushing, at that, for his endorsement reads: "Having at your request witnessed the picture called "Manslaughter," I leave the theatre with the impression that while there are some rather excruciating scenes the general effect of the whole for the moral good generally far outweighs any adverse criticism. The picture is fine and I thank you for the opportunity of enjoying it." Probably this carried greater weight than would one written with an evident intent to make good advertising material. The rest of the display follows the plan book lines, but with a very nice layout. Other opinions were reproduced in smaller spaces for the remainder of the run. A direct hook-up was made with the issue of the Saturday Evening Post containing the national advertising on this picture. The Macon run was early, and each copy sold in town carried a gummed sticker calling attention to the pages, by number, which contained "an announcement of great importance to Macon Movie fans" and adding that the picture would be displayed at the Rialto Theatre the following week. The advisability of this sort of thing is open to question.

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

Sincere exhibitors are sending these tips to help you book your show. Their reports are printed without fear or favor. If a picture is good, bad or ordinary, you will find it out here. Turn about is fair play; let these exhibitors guide your bookings, and in turn let's hear from you.

American Releasing

MAN'S LAW AND GOD'S. This feature, while of a Northwest nature, which has become so common, still was well portrayed and held the interest of all. Advertising: ones, threes, 11x14, 22x28, slide. Patronage: factory. Attendance: fair. J. S. Wadsworth, Republic Theatre, Great Falls, South Carolina.

Associated Exhibitors

GRANDMA'S BOY. A complete and glorious knock-out that makes the exhibitor's life a joy. Positively perfect entertainment. Draws all classes and sends them away happy. Book and boost it. Advertising: increased newspaper and posters fifty per cent. Patronage: mixed. Attendance: big. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

F. B. O.

BEYOND THE RAINBOW. A good picture, but did not draw at the box office. It fell down. Advertising: newspaper, front, etc. Patronage: mixed. Attendance: poor. J. Solomon, Bijou Theatre, Clarksburg, West Virginia.

CALL OF HOME. Fair attempt at a good picture, though this one wasn't closely enough knit together to compel interest throughout. Advertising: usual. Patronage: neighborhood. Attendance: good. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

IN THE NAME OF THE LAW. Good enough for any size theatre. Good story value. A family picture; mother love theme; children in it, and very good. A picture that will bring the tear drops. Chas. H. Ryan, Garfield Theatre, Madison Street, Chicago, Illinois.

SHEIK OF ARABY. Good picture. If you book it, advertise it. Advertising: extra. R. P. Cecil, Dixie Theatre, Wynona, Oklahoma.

SNOWSHOE TRAIL. Good picture, which pleased the patrons; shown in hot weather. Stars: Jane Novak, Roy Stewart. Patronage: general. William Noble, New Folly Theatre, Oklahoma City, Oklahoma.

UP AND AT 'EM. A very good light comedy; on an average. Advertising; regular. Patronage: neighborhood. Attendance: fair. W. L. Landers, Gem Theatre, Batesville, Arkansas.

VERMILLION PENCIL. Hayakawa at his best. Excellent story, cast, photography, direction. Bessie Love scores. Many compliments from patrons. Advertising: regular, and extra throwaway. Patronage: average. Attendance: good. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

First National

BOND BOY. Excellent picture. Good photography, and well acted. A real drawing card and box office coin getter. Star: Richard Barthelmess. Patronage: general. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

GAS, OIL AND WATER. For me, no good; trifle better than "Barnstormer," but way off of Reid's standard. Would not play it. Advertising: one, two, threes, slides. Patronage: general. Attendance: fair. Jack Kaplan, Royal Theatre, South Fallsburg, New York.

GREAT ADVENTURE. Nothing to rave about. Good acting on Barrymore's part. No plot. Did not take here. Advertising: regular. Patronage: small town. Attendance: good. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

INFIDEL. To me, the first good picture by Katherine MacDonald after three years' work. Advertising: very good. Patronage: family. Attendance: good. Jack Hoeffler, Orpheum Theatre, Quincy, Illinois.

INVISIBLE FEAR. There are no outstanding qualities of this picture which will cause it to be called great, but it will please ninety per cent. Advertising: billboard and throwaways. Patronage: small town. Attendance: good. Majestic Theatre, Greenfield, Tennessee.

LOVE'S REDEMPTION. Consider this a poor picture. A shame to put any star in such material. Advertising: regular. Patronage: family. Attendance: bad. R. J. Relf, Star Theatre, Decorah, Iowa.

MAN WORTH WHILE. This was a good picture, but, as usual, no crowd on a Wednesday night. Pleased everybody that saw it. Patronage: middle class. Attendance: poor. A. E. Rogers, Temple Theatre, Dexter, New York.

ONE ARABIAN NIGHT. Eight-reel spectacular picture. Some liked it; some didn't. Several favorable comments from the ladies who enjoy the best in pictures. Too long. Would say it pleased about fifty per cent. Advertising: lobby, newspaper, street signs. Patronage: general. Attendance: poor. Smith & Correll, Portland Theatre, Casselton, North Dakota.

PRIMITIVE LOVER. They laughed at this and voted it pretty funny; and all in all, from the way the audience accepted this, I shall give the producer the benefit of the doubt and say it was good. Advertising: usual. Patronage: health seekers and tourists. Attendance: good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

SILENT CALL. A very good feature. The dog is very good in this picture. One of the best I have shown for some time. Patronage: mixed. Attendance: good. G. K. Nenes, Liberty Theatre, Miami, Arizona.

SKIN DEEP. A good picture. Milton Sills does the best work of his career in this. American Legions should line up with this everywhere. It tells a big, thrilling story that could be true. Play it, brother, and bear down on it. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

SMILIN' THROUGH. A wonderful production. Broke house record for two days at 25-55 cents. First real money we have made in two years. Should make money any place. You can shout about this one and make new friends. Advertising: every available means. Patronage: neighborhood. Attendance: excellent. E. L. Wharton, Orpheum Theatre, Glasgow, Montana.

TOL'ABLE DAVID. Just as good as they can make them. Book it and raise your price. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

TROUBLE. Ran this two nights in a "one-a-week" town. Drew fair the first night and very good the second. Picture pleased immensely; even the old folks found great entertainment in it. Had to charge special price on account of rental. Advertising: poster, slide, press. Patronage: small town. Attendance: good. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

WIFE AGAINST WIFE. A very good drama. Pleased ninety per cent. Fills a program very well. Advertising: three, six, ones, 11x14, window cards. Patronage: family. Attendance: good. T. J. Hickes, Liberty Theatre, Saxton, Pennsylvania.

WOMAN GIVES. Good feature. First time we have shown Norma Talmadge, but will say that she's very good. Advertising: regular. Patronage: mixed. Attendance: fair. Fred S. Widenor, Opera House, Belvidere, New Jersey.

Fox

FAST MAIL. If your patrons like speedy action and thrills, here is the picture for them. Always something doing. Drew good at the box office. A great melodrama. Buck Jones starred, with Eileen Percy in support. Chas. H. Ryan, Garfield Theatre, Madison Street, Chicago, Illinois.

FIGHTING STREAK. Not up to the Mix standard. The people expect fun, not tragedy, from Mix. Advertising: posters. Patronage: rural. Attendance: fair. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

HONOR FIRST. John Gilbert is fast becoming a favorite with my patrons. Had a lot of comments on this picture. Ran a Sunshine comedy, "Splitting Hairs," with feature. The comedy is a regular knockout. Population of this town, white, 845. Advertising: two ones, one three, 11x14s. Patronage: mixed. Attendance: good. Chas. F. Johnson, Plaza Theatre, Punta Gorda, Florida.

JUST TONY. "Just Tony" was JUST Tony, and pleased a good business. Tom Mix very popular with Oklahoma City movie fans and his pictures always draw well. William Noble, Orpheum Theatre, Oklahoma City, Oklahoma.

LADY FROM LONGACRE. Not as good as other William Farnum features, but holds

its share of thrills. Good program picture. Advertising: ones, three, slide. Patronage: small town. Attendance: poor. C. C. Johnson, A-Muse-U Theatre, Melville, Louisiana.

LIGHTS OF THE DESERT. Mason at her best. A real comedy. Like all Fox pictures, for me—none better. Advertising: photos, ones, slide. Patronage: small town. Attendance: good. F. C. Butt, Ideal Theatre, Blue Ridge, Georgia.

MONTE CRISTO. Didn't see it myself; but the patrons reported it the best picture I have shown in many days. It's a hard title to draw a crowd on. You just have to use almost every means to put it over. Advertising: float, photos, slides, ones, threes, sixes. Patronage: general. Attendance: extra good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

OATHBOUND. Plenty of pep and speed to this and it went over fine with our Saturday crowds. Advertising: regular. Patronage: general. Attendance: good. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

QUEEN OF SHEBA. Did only fair for us. People's curiosity was aroused when we displayed the oil paintings and we kept suspense right up to the last minute. The picture is indeed above the average in construction. Betty also keeps them looking at the screen! Advertising: all I could get. Patronage: country. Attendance: fair. R. K. Russell, Lyric Theatre, Cushing, Iowa.

STAGE ROMANCE. No good for me. Patrons said they were ashamed to have their money refunded. Farnum always good, but failed in this. Advertising: photos, slide, one sheet. Attendance: fair. J. I. McCarty, Majestic Theatre, Charleston, Tennessee.

STRANGE IDOLS. A good program picture. However, where they get the idea that they should have more jack for these Farnums than for other stars is beyond me. Patronage: small town. Attendance: good. W. E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

TROOPER O'NEIL. Not as good as Buck Jones used to be. It seems, since he changed from "Buck" to "Charles," he is regarded as "stuck up." It's like changing Tom Mix to "Thomas." Rialto Theatre, Nelson, Nebraska.

Goldwyn

ALWAYS THE WOMAN. Too much of a hodge-podge to please here. Query, "What was it all about?" heard in lobby. It pulled fair at the matinee because I have had some pretentious offerings on the Paramount program; but this old Goldwyn won't help you any in establishing Betty Compson. So if you haven't played it and don't have to—don't, for it won't get you anywhere. Advertising: usual. Patronage: health seekers and tourists. Attendance: poor. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

COME ON OVER. One of the finest little pictures we have played in some time. It is full of comedy and will please any kind of patronage. It makes them leave your theatre feeling good and they will tell you about it. Thos L. Haynes, Town Hall, Old Lyme, Connecticut.

DOUBLING FOR ROMEO. A very good picture, which drew very good business. Star: Will Rogers. Patronage: general. William Noble, New Folly Theatre, Oklahoma City, Oklahoma.

GODLESS MEN. Life aboard a tramp steamer ably handled by Reginald Barker. This is a good picture but I got it on a very bad print. Advertising: one sheets. Patronage: industrials. Attendance: good. Howard James, Union Theatre, Voluntown, Connecticut.

Between Ourselves

A get-together place where we can talk things over

There are two exhibitor organizations:

First, the tried and true M. P. T. O. A. that bands the folks together for betterment, for cooperation, for a finer exhibitor spirit.

Second, the Straight From the Shoulder spirit, that gives freely and accepts gratefully, that promotes good will and an exchange of ideas and opinions, for the same ends.

The first organization is the finest there ever was; the second, within its own field, certainly aims to be the same.

Straight From the Shoulder is a weekly get-together for the exchange of tips on pictures, on advertising angles, on audience attitude, on box office pull.

Make this latter organization your own; demand help of Straight From the Shoulder any time; contribute to its support with reports. Its watchword is—"Service—at YOUR service."—VAN.

SHERLOCK HOLMES. Good picture, but for me not worth the price asked for it; and also it is over the heads of most people in my town. Hard to understand. Advertising: window cards, photos, ones, slide, trailer. Patronage: mixed. Attendance: fair. Chas. Martin, Family Theatre, Mt. Morris, New York.

UNWILLING HERO. A very clean and interesting picture. Rogers is a good drawing card. However, this is not his best. Advertising: ones, newspapers. Patronage: small town. Attendance: good. P. S. Nielsen, Rex Theatre, La Loure, North Dakota.

YELLOW MEN AND GOLD. Pleased here as a Saturday night offering. Advertising: usual. Patronage: health seekers and tourists. Attendance: good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Hodkinson

GOD'S CRUCIBLE. Failed to register with my patrons. Seemed to be a lack of direction. Advertising: usual. Patronage: mixed. Attendance: fair. W. C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

Metro

CINDERELLA'S TWIN. A good picture; you can't go wrong on this one. Viola Dana has good following in this place. Advertising: three, ones. Patronage: resort. Attendance: fair. J. H. Holeman, Auditorium Theatre, Dawson Springs, Kentucky.

CONQUERING POWER. A fine production. However, my lady patrons gave me a terrible razz on this, as they expected to see Valentino float through five or six reels of love making. At a matter of fact, after the first reel he was exiled to Martinique to grow whiskers, and when he returned to that Dear Old Lunnon he sported a Van Dyke, with which he very much resembled a Yiddisher Cowboy. Patronage: small town. Attendance: good. W. E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

FIGHTIN' MAD. One of the best pictures of its class we have seen for some time. Will please hugely a not too discriminating public. Advertising: one, three, sixes, photos, throwaways. Patronage: very best. Attendance: good. Royal Theatre, Reading, Pennsylvania.

JUNE MADNESS. The best picture that Viola Dana has ever appeared in, and a few more like this would make her a better box office attraction. You can go strong on this one and no mistake will be made by booking same. Patronage: general. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

FOURTEENTH LOVER. The best Viola Dana I have ever had. You can promise them something when you show this one. Advertising: regular. Patronage: mixed. Attendance: fair. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

Paramount

BEAUTY'S WORTH and **ENCHANTMENT.** Lavish entertainment for any audience. The direction, it seems to us, could not be improved upon. Created by Cosmopolitan, and this means dependable feature. Patronage: neighborhood. Attendance: good. E. W. Kundert, Empress Theatre, Beresford, South Dakota.

BRIDE'S PLAY. Marion Davies is very popular here; but this is no picture, in my opinion. Advertising: lobby, newspaper, program. Patronage: mixed. Attendance: poor. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

BRONZE BELL. Nothing to brag about. Patrons dissatisfied with this one; lay off. Advertising: newspapers, ones, threes. Patronage: mixed. Attendance: poor. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

BURNING SANDS. A great picture. Did big business. Boost it for results. Advertising: very good. Patronage: family. Attendance: S. R. O. Jack Hoeffler, Orpheum Theatre, Quincy, Illinois.

COWBOY AND THE LADY. How do they get away with it? For me, it is not even a good program picture. Don't be misled; be sure and buy it right, then you will have a hard enough time putting it over. Advertising: newspaper, threes, ones. Patronage: town of 15,000. Attendance: poor. John G. Pierce, Family Theatre, Mahoney City, Pennsylvania.

EXIT THE VAMP. Just a picture. Pleased as well as most Paramounts do in our town. Star: Ethel Clayton. Advertising: average. Attendance: average. Big Ben Theatre, Ilion, New York.

GAME CHICKEN. Just an ordinary program picture. Pleased, but caused no talk. Advertising: usual. Patronage: mixed. Attendance: good. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

FIND THE WOMAN. Nothing to it. It seems as though I am getting all of the junk in a bunch. Advertising: usual. Patronage: small town. Attendance: poor. R. S. Moore, Gem Theatre, Snyder, Oklahoma.

GHOST IN THE GARRET. A real, 100% comedy. Dorothy Gish is great. If you want to make them laugh, don't miss this one. Advertising: usual. Patronage: rural. Attendance: good. H. G. Frisbee, Community Theatre, Meredith, New York.

GOOD PROVIDER. An excellent picture, with a large appeal to the Hebrew folks. I did well with this one, and some said the best ever shown here. Advertising: usual.

Patronage: health seekers and tourists. Attendance: good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

HELL DIGGERS. Did not please as well as other Reids. Nothing to it for me. Advertising: regular. Patronage: small town. Attendance: good. Leslie Hables, Reel Joy Theatre, King City, California.

HER HUSBAND'S TRADEMARK. Consensus of opinion: more story with less dressing would have improved this one. Drew and pleased fairly well, however. Advertising: regular lobby, and handbills extra. Patronage: small town. Attendance: fair. A. L. Middleton, Grand Theatre, De Queen, Arkansas.

HER HUSBAND'S TRADEMARK. Good feature. Everyone seemed satisfied. Advertising: regular. Patronage: mixed. Attendance: fair. Fred S. Widenor, Opera House, Belvidere, New Jersey.

IDOL OF THE NORTH. A very ordinary Northern picture. The story is very weak and the ending is poor. It got by in this town only because it was a Northern picture; they eat the snow stuff up here. Advertising: six, three, four ones, heralds, newspaper, slide. Patronage: small town. Attendance: good. L. E. Silverman, Columbia Theatre, Skamokawa, Washington.

IF YOU BELIEVE IT, IT'S SO. Not as good as some of Tom Meighan's previous productions, but gets over. The title is not a good one and leads one to expect something else. However, can be classed as a first-class picture. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

LOVES OF PHARAOH. Good picture, but not much drawing power to the masses. Local quartette was all that saved the day. Advertising: very heavy (feature attraction, Paramount Week). Patronage: small town. Attendance: fair. W. Ray Erne, Rialto Theatre, Charlotte, Michigan.

MANSLAUGHTER. An excellent picture that pleased everyone. Advertising: twice usual, lobby, etc. Patronage: mixed. Attendance: good. Wm. H. Mayhew, Broadway Theatre, Cisco, Texas.

MISS LULU BETT. A splendid picture but failed to get them in. No fault of the picture, however; had several good comments. Advertising: ones, threes, sixes. Patronage: neighborhood. Attendance: poor. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

NANCY FROM NOWHERE. Just another movie gone wrong. Very poor stuff. Daniels miscast. Patronage: general. Attendance: fair, one night. S. H. Blair, Majestic Theatre, Bellville, Kansas.

OLD HOMESTEAD. I wish they were all as good. This picture is all that is claimed for it by the producers. Roberts, Fawcett, Roy Barnes will be remembered for this picture a long time. Business was good. Advertised about twice as heavy as a regular feature. Editor of one paper got enthusiastic and extended a half column write-up that helped draw for the picture. Arthur Hancock, Columbia Theatre, Columbia City, Indiana.

ONE GLORIOUS DAY. People went out of their way to tell me how rotten it was. Just a big bunch of stuff. My opinion, lay off of this one. Nobody may like it. Advertising: ones, threes, newspaper. Patronage: small town. Attendance: good. H. S. Miller, Liberty Theatre, Montezuma, Georgia.

ONE WILD WEEK. Good picture, good star. No lost motion to make footage. Excellent finish. A good comedy drama. Advertising: one sheets. Patronage: industrials. Attendance: good. Howard James, Union Theatre, Voluntown, Connecticut.

ROOM AND BOARD. Good program picture. Advertising: regular. Patronage: resort. Attendance: fair. J. H. Holeman, Auditorium Theatre, Dawson Springs, Kentucky.

SATURDAY NIGHT. Clever picture; worthy of Cecil B. Well liked. Patronage: neighborhood. Attendance: fair. Royal Theatre, Reading, Pennsylvania.

SHEIK. Played this to a county fair crowd and it went over big. Had very tough opposition in a '49 show and dance, but got the whole crowd. Everyone very well pleased. Advertising: extra heavy. Patronage: small town. Attendance: very good. L. E. Silverman, Columbia Theatre, Skamokawa, Washington.

TERROR ISLAND. "It pleased all." Very clear film, but some titles were short. Advertising: heralds, photos, paper. Patronage: town. Attendance: poor. Harry C. Waffle, Lyric Theatre, McIntosh, South Dakota.

TRAVELIN' ON, Fair, but did not please as well as some of Hart's recent pictures. Advertising: three onees, one three, set photos, slide, newspaper. Patronage: local. Attendance: fair. Ernest M. Cowles, Orpheum Theatre, Pelican Rapids, Minnesota.

VALLEY OF SILENT MEN. Not much. Would make a good scenic of the Canadian Rockies. Rubens and Cody miscast. Photography and direction good, but not much story—not sufficient for seven reels. Advertising: usual. Patronage: small town. Attendance: poor. Marsden & Noble, Noble Theatre, Marshfield, Oregon.

WEALTH. A real good one, with a moral of some significance. It will please most any class if they are human in the least. Patrons all seemed well pleased. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

WORLD'S CHAMPION. A corking good comedy. Wallace Reid not at his best, but picture is good and pleases fine. Advertising: usual. Patronage: high class. Attendance: fair. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

Confidence Justified

"Can say that Straight From the Shoulder tips guided me in booking 'Where Is My Wandering Boy Tonight?' (Equity). The boys all thought well of it, so I tried 'er out. Fellows, it is Some Picture and I'm glad I played it. Productions like this are our mainstay in the game. Fine direction, splendid cast and good photography. Exploit heavily. You won't disappoint your patrons by raising price. It's worth a little extra." —C. C. Johnson, A-Muse-U Theatre, Melville, La.

Use Straight From the Shoulder tips and trust them. AND SEND REPORTS YOURSELF.

Playgoers

HILLS OF MISSING MEN. Not much to this picture. You can't tell what it's about. Advertising: slide and ones. Patronage: small town. Attendance: good. W. T. Edom, Dixie Theatre, Rosboro, Kansas.

PASTEBOARD CROWN. Very ordinary program picture: did not draw. Advertising: usual posters and photos. Patronage: small town. Attendance: fair. Dr. J. E. Guibord, National Theatre, Grand Mere, Quebec, Canada.

Selznick

CHANNING OF NORTHWEST. Outside the snow scenery, nothing to the story. It didn't end right: but nevertheless it was worth what I gave them. Advertising: photos, slide, ones, newspapers. Patronage: mixed. Attendance: fair. Chas. Martin, Family Theatre, Mt. Morris, New York.

POPPY. The name of Norma Talmadge gets lots of write-ups in nearly every paper of the nation, so this, of course, did fairly well for her first attempt here. This was a story we would class as "fair." Advertising: regular. Patronage. country. Attendance: poor. R. K. Russell, Lyric Theatre, Cushing, Iowa.

WHY ANNOUNCE YOUR MARRIAGE? This production couldn't be classed as Elaine's best, but where she is known it will go well. Arthur Houseman puts over some good comedy as the sot. Advertising: regular. Patronage: small town. Attendance: only fair. Majestic Theatre, Greenfield, Tennessee.

United Artists

DOLL'S HOUSE. Nazimova and Alan Hale very good. Story not to the liking of our patrons. Too long and draggy. Advertising: regular. Patronage: average. Attendance: good. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

Universal

AFRAID TO FIGHT. A knockout fighting picture. Great story: great paper Book it and boost it. Frank Mayo's best Advertising: six, three, one, slide, lobby Patronage: all classes. Attendance: capacity. Stephen G. Brenner, Eagle Theatre Baltimore, Maryland.

THE FOX. Plenty of action and some humor. If they like a Western, full of pep book this. Thos. L. Haynes, Town Hall Old Lyme, Connecticut.

GUTTERSNIPE. Had this been made into a two-real comedy it would have been all right. As a feature, it wouldn't do. I Universal wants to "kill" Gladys Walton that's the way to do it. Advertising: usual Patronage: neighborhood. Attendance poor. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

HER NIGHT OF NIGHTS. Very good program picture: not as good as some have used with Marie Prevost starring Advertising: ones, threes and newspaper Patronage: small town. Attendance: fair S. H. Miller, Liberty Theatre, Montezuma Georgia.

THE LOADED DOOR. With Hoot Gibson, a dandy. One that will please ther whether they like thrillers or not, as thi one has plenty of comedy in it. Vic Pote does some good work. My patrons like this one and told me so. I am finding tha Universal has got good shows and the sure treat you right on price. You ca show a profit on their pictures, and som of the other producers are asking more fo film rental than the door receipts will brin in. A. Mitchell, Dixie Theatre, Russellvill Kentucky.

MAN UNDER COVER: Real good program picture. As Rawlinson is not so well known, did not draw so well as it should Crook melodrama of small town. Advertising: regular. Patronage: small town. Attendance: fair. Majestic Theatre, Greenfield, Tennessee.

OUT OF THE SILENT NORTH. Frank Mayo is great. The picture and the cast were very good. Audiences well pleased Advertising: newspaper, card, screen. Patronage: family. Attendance: good. Arthur G. Pearson, Auditorium Theatre, Merose, Massachusetts.

THE STORM. An exquisite picture, splendidly played, to pleased capacity business, and good for two return dates. Star: House Peters. Patronage: general. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

TRACKED TO EARTH. Mayo in a fairly good Western that pleased about eighty per cent. We played it to a very poor house as the star is a new one in our town. We think his next picture will go over well here. Advertising: ordinary: Patronage: small town. Attendance: poor. L. E. Silverman, Columbia Theatre, Skamokawa, Washington.

TROUPER. Bright little comedy-drama in which Gladys Walton proves herself an acceptable star. Went over good. Advertising: regular. Patronage: average. Attendance: good. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

WILD HONEY. Some liked it and some didn't. I consider it a very good special feature with good action and good thrills. Will please seventy-five per cent. Advertising: ones, threes, six, heralds, mailing list. Patronage: small town. Attendance: fair. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

Vitagraph

MY WILD IRISH ROSE. Was record breaker for us, and if it failed to please any one, we have not heard from them. Print positively brand new: and we might further add that in eighteen months with Vitagraph, we have never received a bad print. On this we used mailing list, heralds, ones, threes, twenty-four and window cards, also a music tie-up with local Brunswick dealer on the Brunswick phonograph record of "My Wild Irish Rose." Patronage: small town. Attendance: good. F. P. Werner, Queen Theatre, Trinity, Texas.

Reports Wanted

If you want tips on pictures that haven't been reported on, ask—and we will bust a shoe string getting them.

If you have reports on pictures wanted, please shoot them in quick!

REPORTS ARE WANTED ON "A Woman of No Importance" (Select).

"Oliver Twist" (First National).

Comedies

SAILOR MADE MAN (Assoc. Exhib.). A wonderful comedy: never an idle moment. Every one would have been pleased had the print been good, the only complaint with the picture: just another thing that the small town exhibitor has to live down. Advertising: ones, threes, six, 11 x 14, 22 x 28, screen, and at the school, "100 School Kids Wanted at the Republic Theatre, 3.30 p. m." caps and goggles ready to wear were given away to them at that time, giving me a hundred walking advertisements over town. J. Wadsworth, Republic Theatre, Great Falls, South Carolina.

FALL GUY (Vitagraph). Fair comedy with great finish. J. Kenrick, Strand Theatre, Ithaca, New York.

State Rights

RICH MEN'S WIVES. (Al. Lichtman). Four days of almost capacity business. Pleased audiences immediately and created much favorable comment. I will say in addition that no picture we have ever played, has created the favorable comment from female patrons that this picture has. It seems that every woman who does not have a party dress wants to see it and every woman who has a party dress and lives in a mansion is equally desirous of seeing it and it pleased the men too. Exploitation: sixteen twenty-four sheets, heavy billing, large newspaper space and one thousand special letters. Admission: matinee, 25c., evening, 50c. C. W. Miller, Youngstown Hippodrome, Youngstown, Ohio.

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.)

A Tailor-made Man

(Charles Ray—United Artists—8,649 feet)

M. P. W.—It is one of the best and most human pictures of the year.

N.—One of the finest pictures produced in the history of the silent art.

T. R.—Making his debut as a United Artists' star, Charles Ray signalizes the occasion by presenting a legion of admirers with the best picture of his career.

F. D.—Should bring Charles Ray back where he belongs.

E. H.—He has a first-rate story here and it has been given a good production.

The Village Blacksmith

(Featured Cast—Fox—8 reels)

M. P. W.—It is excellent entertainment for the masses, and contains the kind of material which audiences have shown that they like.

N.—The picture is thickly coated with sentiment, yet it tugs at the heart because of it. Then, too, the thrills have been gathered together in a goodly collection.

T. R.—This is a small-town melodrama, filled with excellent types, a fair sprinkling of humor and a decided number of "weeps."

F. D.—Sob stuff and melodrama; not particularly worth while.

E. H.—So true to homely American life that it should find a ready welcome in most theatres.

Lorna Doone

(Featured Cast—First National—6,083 feet)

M. P. W.—First National production of famous love story a masterful production.

E. H.—Is another Maurice Tourneur masterpiece.

N.—One of the finest offered the shadow stage this year.

T. R.—Viewed from any angle "Lorna Doone" registers as an exceptionally fine feature of warranted drawing power; worthy the attention of all exhibitors.

Without Compromise

(William Farnum—Fox—5,173 feet)

M. P. W.—Ordinary material, but fine cast, in Fox production with William Farnum.

N.—William has in "Without Compromise" a picture admirably suited to his personality and talent.

E. H.—There is quite good entertainment in this latest Farnum opus in spite of the fact that its theme—the conflict between love and duty—is not exactly new.

T. R.—Well directed, cleverly acted feature, full of "punch and pep," and registers as a likely drawing card.

F. D.—Regulation movie stuff with plot hinging on unpleasant murder.

Arabia

(Tom Mix—Fox—4,448 feet)

M. P. W.—Fox production for Tom Mix a fantastic invention with plenty of action.

F. D.—Fine action and atmosphere in latest Mix picture.

N.—It's a rattling good attraction, with the star putting on several new gags to make his Western enjoyable.

T. R.—The story will rank as light entertainment, its degree of quality necessarily depending on the viewpoint of the one to be entertained.

E. H.—A fairly thrilling and interesting picture.

If I Were Queen

(Ethel Clayton—F. B. O.—5,955 feet)

M. P. W.—Aside from the sets and the prominence of the star it is a production of only average appeal.

N.—Because of its good production and the capital acting Ethel Clayton and a capable cast one manages to be interested after a fashion.

T. R.—Should easily win patrons who desire to see romance at its height.

F. D.—Star pleasing in her first for F. B. O., but needs better material.

E. H.—Not an especially strong vehicle.

The Impossible Mrs. Bellew

(Gloria Swanson—Paramount—7,155 feet)

M. P. W.—Handsomely produced, with elaborate sets and striking photography, it only succeeded in arousing mild interest.

N.—The picture is entertaining in spots, but its characterization is false.

T. R.—A well directed society drama with a good deal of heart interest.

F. D.—This is undoubtedly the poorest picture that Gloria Swanson has appeared in in some time, due chiefly to the very weak and uninteresting story.

E. H.—There is an attempt to work up heart appeal and sympathy through several scenes in which the mother is parted from her child, but the picture lacks conviction and punch.

The Secrets of Paris

(Featured Cast—C. C. Burr-Whitman Bennett)

M. P. W.—Replete with splendid settings plus cast of names.

N.—It is melodrama undefiled, very little comedy relief, considerable action, great fight scenes. . . .

T. R.—There can be no question that Whitman Bennett has given us a really fine picture—possibly a great feature.

F. D.—With the generally capable cast a fairly satisfying production results, and it should get money because it is the type of story that appeals generally.

E. H.—Should prove an attractive feature for any house.

To Have and to Hold

(Betty Compson-Bert Lytell—Paramount)

M. P. W.—Is in a class by itself, and should be placed among the big ten cinema features of the year.

N.—So far away and ahead of anything of its kind that it beggars comparison.

E. H.—A truly big picture in every sense of the word.

T. R.—It is screen entertainment of the highest order, and should be a notable attraction.

CURRENT AND ADVANCE FILM RELEASES

Together with Index to Reviews and Consensus of Trade Paper Criticisms.

AMERICAN RELEASING

		Review	Consensus	Footage
an of the Big Snows	Curwood Prod.	Sept. 2	Nov. 4	4,549
The Hidden Woman	Nanuet Prod.	Sept. 16		5,000
Men's Law and God's	Finis Fox Prod.	Aug. 12		5,000
The Three Buckaroos	Balshofer Prod.	Aug. 12		5,000
The Mohican's Daughter	S. E. V. Taylor Prod.	Sept. 30		5,000
Me and My Gal	Welsh-Pearson Prod.	Aug. 26		5,433
The Amazing Lovers	Jans Prod.			6.000
The Proof of Innocence	Louise DuPre	Oct. 21		4,800
The Trail of the Axe	Dustin Farnum	Oct. 7		5,000
Man and Woman	Jans Prod.			5,000
The Challenge	Dolores Cassinelli			5,000
Fools of Fortune	Russell Simpson	Aug. 19		5,609
Timothy's Quest	Dirigi Prod.	Sept. 23		6,000
The Woman He Loved	Frothingham	Sept. 16	Sept. 30	6,000
Queen of the Moulin Rouge	Pyramid Prod.	Aug. 19		6,704
The Sign of the Rose	George Beban	Aug. 5	Aug 26	6,200
When the Desert Calls	Pyramid	Nov. 25		6,000
The Challenge	Dolores Cassinelli			5,000
The Pillagers				6,000
The House of Solomon				6,000
Flapper Love				6,000
Bluebird Jr.	Mary Anderson	Oct. 14		5,000
The Other Side	Hugh Dierker			6,000
The Deerslayer	Sacramento Prod.			6,000
At the Cross Roads	Seena Owen			6,000
Belle of Alaska	Chester Bennett			4,666
Jungle Adventures	Martin Johnson			5,000
Cardigan				5.892
The Danger Point	Carmel Myers	Nov. 18		5.807
The Marriage Chance	All Star	Nov. 25		6.000
Beyond the Jordan	Biblical	Dec. 2		1,000

ARROW

Impulse	Neva Gerber	Oct. 21		4,505
One-Eighth Apache	Roy Stewart			5,000
Why Not Now	Eddie Lyons			2,000
Follow Me	Eddie Lyons			2,000
The Janitor's Wife				2,000
But a Butler				2,000
Fresh Paint				2,000
Hands Up				2,000
The Star Reporter	Billie Rhodes	Aug. 26		4,622
Two-Fisted Jefferson	Jack Hoxie	Dec. 2		4564
Peaceful Peters	William Fairbanks	Nov. 4	Dec. 2	4,690
Streets of New York	Burton King	Nov. 11		7,000

ASSOCIATED EXHIBITORS

Up in the Air About Mary	Louise Lorraine	July 8	Sept. 2	4,627
Grandma's Boy	Harold Lloyd	Aug. 12	Sept. 30	4,377
Dusk to Dawn	Florence Vidor	Sept. 9	Sept. 23	5,200
When Husbands Deceive	Leah Baird	Sept. 2	Sept. 23	5,708
Till We Meet Again	Mae Marsh	Nov. 4	Nov. 18	5,822
Woman Who Fooled Herself	May Alison	Nov. 25		2.000
Breaking Home Ties	Manheimer Prod.	Dec. 2		5,622

CERTIFIED PICTURES CORP.

Are Children to Blame?	Em Gorman	Dec. 2		5,000
Her Half Brother	R. Lee Hill	Dec. 2		5,000

EDUCATIONAL FILMS CORP.

Kinograms	Twice a Week			1,000
A Scandal in Bohemia	Sherlock Holmes			2,000
The Empty House	Sherlock Holmes	Aug. 26		2,000
The Copper Beeches	Sherlock Holmes	Aug. 19		2,000
Torchy's Nut Sunday	Johnny Hines			2,000
The Yellow Face	Sherlock Holmes			2,000
Treasure Bound	Mermaid			2,000
Torchy's Feud	Johnny Hines	Sept. 16		2,000
Pardon My Glove	Christie	Sept. 23		2,000
The Devilish Dragon	Tony Sarg			1.000
The Speeder	Hamilton	Sept. 23		2.000
The Blanket Stiff	Bruce	Sept. 23		2,000
Let 'Er Run	Christie	Sept. 30		2.000
Tiger of San Pedro	Drama	Sept. 30		2,000
Fresh Fish	Comedy	Oct. 7		1,000
The Priory School	Drama	Oct. 14		2,000
The Skipper's Sermon	Toonerville Comedy	Oct. 14		2,000
Man vs. Beast	Louis Shuman	Oct. 21		2,000
The Solitary Cyclist	Sherlock Holmes	Oct. 28		2,000
Ocean Swells	Christie	Oct. 28		2,000
The First Flivver	Tony Sarg	Oct. 28		1,000
Blazes	Jack White	Nov. 4		2,000
Choose Your Weapons	Christie	Nov. 4		2,000
The Enchanted City	Special	Feb. 18		1,000
The Steeplechaser	Mermaid	Oct. 7		2 000
Hodge Podge	Novelty	Nov. 11		1.000
Chop Suey	Christie Comedy	Nov. 11		2.000
The Split Outfit	Wilderness Tales	Nov. 25		1.000
Crash	Cameo Comedy	Nov. 18		1,000
The Resident Patient	Sherlock Holmes	Nov. 25		
Pitter-Patter	Cameo	Nov. 18		1,000
The Chased Bride	Comedy	Nov. 25		2.000
High Power	Mermaid Comedy	Dec. 2		2 000
Railroading	Hurd Cartoon	Dec. 2		1,000

FAMOUS PLAYERS-LASKY

The Man Unconquerable	Jack Holt	July 29	Aug. 5	5,795
Borderland	Agnes Ayres	Aug. 5	Aug. 26	5,486
The Bonded Woman	Betty Compson	Aug. 12		5,000
The Young Diana	Marion Davies	Aug. 12		6,744
Mysteries of India	Mia May	Aug. 5		7,505
Blood and Sand	Rodolph Valentino	Aug. 19		7,235
Nice People	DeMille Prod.	Aug. 26		6,244
Her Gilded Cage	Gloria Swanson	Aug. 12		6,249
The Valley of Silent Men	Cosmopolitan	Sept. 9	Nov. 11	6,491
Burning Sands	Melford Prod.	Sept. 16		6909
Pink Gods	Bebe Daniels	Oct. 7	Nov. 11	7,062
Manslaughter	DeMille	Sept. 30		9,061
Missing Millions	Alice Brady	Sept. 30	Oct. 21	5,870
Above the Law				7,177
The Old Homestead	All-Star	Oct. 14	Nov. 11	7,696
The Face in the Fog	Lionel Barrymore	Oct. 21	Nov. 4	6,095
The Cowboy and the Lady	Mary M. Minter	Nov. 11		4,918
To Have and to Hold	Geo. Fitzmaurice	Nov. 4		7,518
When Knighthood Was in Flower	Marion Davies	Sept. 30		11,618
On the High Seas	Dorothy Dalton	Oct. 14	Nov. 18	5,050
The Ghost Breaker	Wallace Reid	Sept. 23	Oct. 21	5,130
Clarence	Wallace Reid	Oct. 28	Nov. 25	6,146
The Impossible Mrs. Bellew	Gloria Swanson	Nov. 4		7.155
The Man Who Saw Tomorro	Thomas Meighan	Nov. 11	Dec. 2	6,993
The Young Rajah	Rodolph Valentino	Nov. 18		7,705
Anna Ascends	Alice Brady	Nov. 25		5.000
Ebb Tide	Melford Prod.	Dec. 2		7,336
Pride of Palomar	Cosmopolitan Prod.	Dec. 2		7,494

FILM BOOKING OFFICE OF AMERICA

Up and at 'Em	Doris May	Sept. 9		4580
The Kick-Back	Harry Carey	Aug. 5	Aug. 26	5000
Such Is Life at a Dutch County Fair	Travelaugh	Sept. 23		
Hound of the Baskervilles		Sept. 30	Oct. 28	4,900
Twin Husbands	De Haven	Oct. 7		2,000
Such Is Life in Amsterdam		Sept. 30		1.000
Pop Tuttle's Clever Catch	Dan Mason	Oct. 14		2,000
If I Were Queen	Ethel Clayton	Oct. 28		5,955
Entertaining the Boss	Carter DeHaven	Nov. 4		2,000
Such Is Life in Busy London	Travelaugh	Nov. 4		1,000
The Broadway Madonna	Revier Prod.	Nov. 11		5,602
The Fire Fighters	Tuttle Comedy	Nov. 11		
The Snowshoe Trail	Roy Stewart	Sept. 23	Nov. 11	5.382
Good Men and True	Harry Carey	Nov. 18		5.000
The Blond Vampire	Physioc Prod.	Dec. 2		6,000
Thelma	Jane Novak	Dec. 2		6,000

FIRST NATIONAL

Smudge	Charles Ray	July 15		4.716
Alias Julius Caesar	Charles Ray	Dec. 2		6,131
Bellboy 13				
Lorna Doone	Maurice Tourneur	Oc. 21		6,083
Hurricane's Gal	Dorothy Phillips	Aug. 5	Sept. 2	7,944
The Masquerader	Guy Bates Post	Aug. 26		7.835
Heroes and Husbands	Katherine MacDonald	Aug. 26		5,460
Rose of the Sea	Anita Stewart	Aug. 19		6.037
East Is West	Constance Talmadge	Sept. 9	Sept. 23	7,737
The Light in the Dark	Hope Hampton	Sept. 9	Oct. 7	7,500
Ma and Pa	Sennett Comedy	Sept. 9		2000
Skin Deep	Ince Prod.	Sept. 30	Nov. 18	6,500
Home-Made Movies	Comedy	Oct. 7		2.000
The Bond Boy	Richard Barthelmess	Oct. 21	Nov. 18	6,902
The Eternal Flame	Norma Talmadge	Sept. 23	Oct. 21	7,453
The Electric House	Buster Keaton	Oct. 28		2,231
Step Forward	Turpin-Sennett			1,737
The Woman He Married	Anita Stewart	April 22	May 13	6.563
The Blacksmith	Buster Keaton			1,746
Oliver Twist	Jackie Coogan	Nov. 11		7,600
Day Dreams	Buster Keaton			2.000
White Shoulders	Katherine MacDonald	Nov. 25		5.966
Brawn of the North	"Strngheart"	Nov. 25		7,050
The Dangerous Age	Stahl Prod.	Dec. 2		7,204

FOX FILM CORP.

Monte Cristo	Dumas Story	April 1	Aug. 5	9,828
Nero	Violet Mersereau	June 3	June 24	11,500
Silver Wings	Mary Carr	June 3	June 17	8,275
Lights of New York	Special			
The Fast Mail	Special	July 15	July 15	4.880
Moonshine Valley	William Farnum	Sept. 2	Sept. 30	5,619
A Pair of Aces	Lee Kids	Sept. 2		2,000
Educational	Series	Sept. 9		1000
A Little Child Shall Lead Them	Special	Sept. 16	Sept. 30	8,361
Do and Dare	Tom Mix	Oct. 7	Nov. 11	4,744
In Calvert's Valley	John Gilbert	Oct. 21	Nov. 4	4,735
Yosemite Trail		Sept. 30	Oct. 28	4,368
Youth Must Have Love	Shirley Mason	Sept. 30	Oct. 21	4,368
Dandy Dan		Oct. 7		2,000
The Pirate	Lupino Lane	Oct. 7		1,000
Kids and Skids	Lee Kids	Oct. 7		
The Fallen Archers	Cartoon	Oct. 7		1.000
Mixed Faces	William Russell	Oct. 14	Nov. 18	4.400
Cold Turkey	Cartoon Comedy	Oct. 14		1,000
The Tin Broncho	Sunshine Comedy	Oct. 14		2.000
The City Chap	Al. St. John	Oct. 21		2.000
Lazy Bones	Clyde Cook			2.000
Double Trouble	Lee Kids	Oct. 28		2 000
Splitting Hairs	Sunshine			2.000
Puppy Love	Sunshine			2 000
Without Compromise	William Farnum	Nov. 4		5.173
Bells of San Juan	Charles Jones	Nov. 4	Nov. 25	4,587
Step Lively, Please	Sunshine Comedy	Nov. 4		2,000

(Continued on following page)

(Continued from preceding page)

		Review	Consensus	Footage
Bumps and Thumps	Mutt and Jeff	Nov. 4		1,000
Town That Forgot God	Special	Nov. 11		10,461
Arabia	Tom Mix	Nov. 11		4,448
The Haunted House	Sunshine Comedy	Nov. 11		2,000
Camphor	Educational	Nov. 25		500
The Village Blacksmith	Wm. Walling	Nov. 18		8,000
The Love Gambler	John Gilbert	Nov. 18		4,682
Shirley of the Circus	Shirley Mason	Nov. 25		4,606
Ranch Romeos	Comedy	Nov. 25		2,000
Boss of Camp Four	Chas. Jones	Dec. 2		4,235
Old Spain	Educational	Dec. 2		830
Pekin Ducks	Educational	Dec. 2		500
Out of Place	Al. St. John	Dec. 2		2,000
Bird Life	Educational	Dec. 2		1,000

GOLDWYN

Winter Pep	Sport Film			1,000
Always the Woman	Betty Compson	July 22	Aug. 12	5,450
A Rex Beach Week-End	Sport Film			1,000
Taking the Air	Sport Film			1,000
By-Way Champions	Sport Film			1,000
Fore				1,000
Hook, Line and Sinker				1,000
Split Seconds				1,000
Playing the Game				1,000
Remembrance	All-Star	Sept. 23	Oct. 14	5,650
Sherlock Holmes	John Barrymore	May 20	June 3	8,000
The Sin Flood	Lloyd, director	Jan. 21	Oct. 22	6,500
Brothers Under the Skin	Featured Cast	Nov. 25		4,983
Hungry Hearts				
A Blind Bargain				
Broken Chains				
Northwest Mounted Police	Sport Film	Nov. 2		1,000

HODKINSON

Heart's Haven	Adams-McKim	Aug. 12	Sept. 30	
Great Authors	Series			1,000
Movie Chat	Series			1,000
Slim Shoulders	Irene Castle	July 8	Aug. 19	6,050
Married People	Mabel Ballin	July 29	Sept. 2	5,200
Affinities	Colleen Moore	Aug. 26		5,700
The Headless Horseman	Will Rogers	Oct. 28	Nov. 25	6,000
The Mystery Box	Bray-Special	Nov. 25		1,000
The Sky Splitter	Bray-Special	Nov. 25		1,000
Bulldog Drummond	Carlisle Blackwell	Nov. 25		5,000

AL LICHTMAN

Rich Men's Wives	Gasnier Prod.	Sept. 2	Nov. 4	6,500
Shadows	B. Schulberg Prod.	Nov. 11		7,040
Thorns and Orange Blossoms	Gasnier Prod.	Nov. 25		6,971
The Hero	Gasnier Prod.			
Are You a Failure?	Forman Prod.			
Poor Men's Wives	Gasnier Prod.			
The Girl Who Came Back	Forman Prod.			
Mothers-in-Law	Gasnier Prod.			

METRO

The Five Dollar Baby	Viola Dana	June 10	June 24	6,000
Don't Write Letters	Gareth Hughes.	May 13	June 10	4,800
The Prisoner of Zenda	Rex Ingram Prod.	May 6	June 3	10,467
Forget-Me-Not	Burston Prod.	July 29		
The Face Between	Bert Lytell	July 29	Aug. 5	5,000
A Ladies' Man	Bull Montana	Aug. 26		3,000
The Hands of Nara	Clara K. Young	Aug. 19	Sept. 23	6,000
Broadway Rose	Mae Murray	Sept. 30	Oct. 21	7,227
June Madness	Viola Dana	Oct. 7		5,600
Trifling Women	Rex Ingram Prod.	Oct. 14	Nov. 25	9,000
Youth to Youth	Billie Dove	Oct. 28		6,900
A Punctured Prince	Bull Montana	Oct. 28		2,000
Enter Madam	Nov. 11	Clara K. Young	Dec. 2	6,500
Mud and Sand	Nov. 11	Laurel Comedy		2,000
Love in the Dark	Viola Dana	Nov. 26		6,000

PATHE

Nanook of the North	Eskimo Film	June 24	July 1	6000
Go Get Em, Hutch—Serial	Charles Hutchison			1000
Pathe Review	Issued Weekly			
Pathe News	Twice a Week			
Topics of the Day	Issued Weekly			250
The Timber Queen	Ruth Roland Serial			
Come and Get Me	Leo Maloney	Sept. 23		2000
Count the Votes	Lloyd Reissue			1000
The Two Slick Traders	Cartoon Fable	Sept. 30		700
Speed—Serial	Charles Hutchinson	Sept. 23		2,000
Soak the Sheik	Paul Parrott	Sept. 23		1,000
Face the Camera	Paul Parrott	Sept. 30		1,000
At the Old Stage Door	Lloyd Reissue			1,000
The Big Flood	Cartoon	Sept. 30		700
Pay Your Dues	Lloyd Reissue			1,000
Deputized	Leo Maloney	Sept. 30		2,000
Fire Fighters	Comedy	Oct. 7		2,000
The Hated Rivals	Cartoon	Oct. 7		
Never Touched Me				
Two of a Trade	Cartoon Comedy	Oct. 14		700
The Old Sea Dog	Snub Pollard	Oct. 14		2,000
Rough Going	Leo Maloney	Oct. 14		2,000
Smyrna on Fire	News-Special	Oct. 14		
Out on Bail	Paul Parrott	Oct. 21		1,000
The Romantic Mouse	Cartoon	Oct. 21		1,000
Shiver and Shake	Paul Parrott	Oct. 21		1,000
Broadcasting	Johnny Jones	Oct. 21		2,000
Chop Suey & Co.	Lloyd Reissue			1,000
The Rajah	Lloyd Reissue			1,000
The Bar-Cross War	Leo Maloney	Oct. 28		2,000
The Golf Bug	Paul Parrott	Oct. 28		2,000
The Ropin Fool	Will Rogers	Oct. 28		1,000
Henpecked Harry	Paul Terry	Oct. 28		1,000
Shine 'Em Up	Paul Parrott	Nov. 4		1,000
The Elephant's Trunk	Cartoon Fable	Nov. 4		1,000
Our Gang	Hal Roach	Nov. 4		2,000
Hale and Hearty	Snub Pollard	Nov. 4		1,0
The Drifter	Leo Maloney	Nov. 11		2,0
Hook, Line and Sinker	Snub Pollard	Nov. 11		2,0
Washed Ashore	Paul Parrott	Nov. 18		1,0
The Price of Progress	Special	Nov. 18		2,0
Harvest Hands	Comedy	Nov. 18		1,0
The Rolling Stone	Cartoon-Fable	Nov. 18		1,0
The Enchanted Fiddle	Cartoon-Fable	Nov. 18		1,0
His Enemy's Friend	Leo Maloney	Nov. 25		2,0
Young Sherlocks	"Our Gang" Comedy	Nov. 25		2,0
The Big Scoop	Johnny Jones	Nov. 25		2,0
The Flivver	Paul Parrott	Nov. 25		1,0
Blaze Away	Paul Parrott	Dec. 2		1,0
Fortune Hunters	Cartoon	Dec. 2		1,0
Friday the Thirteenth	Cartoon	Dec. 2		1,0
Saturday Morning	"Our Gang" Comedy	Dec. 2		2,0

PLAYGOERS PICTURES

The Man She Brought Back	Chas. Miller Prod.	Oct. 7	Nov. 18	50
Face to Face	Reginald Warde	Oct. 7	Nov. 11	5,0
The Island of Doubt	Wyndham Standing	Sept. 30	Oct. 21	5,0
Through the Storm	Ross Prod.	Sept. 9		5,0
Her Majesty	Mollie King	Aug. 19		4,0
The Woman Who Came Back		Aug. 12	Oct. 7	5,0
Sunshine Harbor	Margaret Beecher			4,0
Lonesome Corners	Edgar Jones	Nov. 11		4,0
The Man and the Moment	Hayford Hobbs	Nov. 18		4,0

PRINCIPAL PICTURES

The World's a Stage	Dorothy Phillips	Dec. 2		6,0

SELZNICK

Channing of the Northwest	Eugene O'Brien	June 17	June 24	4
John Smith	Eugene O'Brien	June 10	July 22	6
Under Oath	E. Hammerstein	Aug. 26		5,0
Selznick News	Two a Week			1
Love Is an Awful Thing	Owen Moore	Sept. 16	Oct. 7	4,5
One Week of Love	Elaine Hammerstein	Nov. 18	Dec. 2	7,0

UNITED ARTISTS

The Three Musketeers	Douglas Fairbanks	Sept. 10	Sept. 24	
Little Lord Fauntleroy	Mary Pickford	Oct. 1	Oct. 8	9
The Doll's House	Nazimova	Feb. 25	Mar. 4	5
The Man Who Played God	Geo. Arliss	Oct. 7	Oct. 28	5,8
Robin Hood	Douglas Fairbanks	Oct. 28	Dec. 2	11,0
Tess of the Storm Cunotry	Mary Pickfrd	Nov. 25		10,0

UNIVERSAL

Adventures of Robinson Crusoe	Harry Myers Serial	June 17		
Human Hearts	House Peters	July 22	Aug. 5	6
The Storm	House Peters	July 1	July 8	7
Perils of the Yukon	Wm. Desmond Serial	July 8		
Sure Shot Morgan	Special			2
In the Days of Buffalo Bill	Art Acord-Serial	Sept. 2		
The Soul Herder	Harry Carey			2
Off the Earth	Neely Edwards			1
White and Yellow	Jack Mulhall			2
His First Job	Lewis Sargent			1,0
Giants of the Open	Roy Stewart	Oct. 21		2,0
The Radio King	Serial	Sept. 30		Seri
The Girl Who Ran Wild	Gladys Walton	Oct. 7	Oct. 28	4,5
The Long Chance	All Star	Oct. 7	Oct. 28	4,0
Under Two Flags	Priscilla Dean	Oct. 7	Oct. 28	7,0
White and Yellow	Jack Mulhall	Oct. 7		2,0
Some Family	Lee Moran	Oct. 14		2,0
The Wrong Man	Harry Carey			2,0
A Kickin' Fool	Comedy	Oct. 7		2,0
Once to Every Boy	Lewis Sargent	Oct. 21		1,0
The Fresh Kid	Johnny Fox and Edna Gregory	Oct. 21		2,0
King of the Greeks	Jack Mulhall			2,0
The Lone Hand	Hoot Gibson	Oct. 21		4,8
Doing 'em Good	Neely Edwards	Oct. 28		1,0
Wedding Pumps	Brownie	Oct. 28		2,0
Rustlers of the Redwoods	Roy Stewart	Nov. 25	Nov. 25	2,0
The Kentucky Derby	Jewel	Oct. 28		5,3
Wolf Law	Frank Mayo	Oct. 28		4,4
The Cabby	Century	Nov. 4		2,0
A 44-Caliber Mystery	Harry Carey	Nov. 11		2,0
Blue Blood and Red	Roy Stewart	Nov. 4		5,0
Broad Daylight	Lois Wilson	Nov. 11		4,6
Accidental Wealth	Neely Edwards			2,0
Ginger Face	Century Comedy	Nov. 18		2,0
Another Man's Shoes	Herbert Rawlinson	Nov. 11		4,2
A Model Messenger	Lewis Sargent	Nov. 11		1,0
Pirates of the Deep	Jack Mulhall	Nov. 18		2,0
The Lavender Bath Lady	Gladys Walton	Nov. 18		5,0
The Speed Boy	Lewis Sargent			1,0
Just Dogs	Comedy	Nov. 18		2,0
A Bully Pair	Comedy	Nov. 18		1,0
The Jilt	Matt Moore	Nov. 25		5,0
Ridin' Wild	Hoot Gibson	Nov. 25		4,1
Hello, Judge	Century	Nov. 25		2,0
Committee on Credentials	Harry Carey	Dec. 2		2,0
Their Steady Job	Neely Edwards	Dec. 2		1,0
True Blue	"Queenie"	Dec. 2		2,0

VITAGRAPH

A Guilty Conscience	Antonio Moreno			
The Angel of Crooked Street	Alice Calhoun	June 3	June 17	5
The Silent Vow	William Duncan	Apr. 15	Apr. 29	4
The Ladder Jinx	Special	July 22	Sept. 2	7
The Girl in His Room	Alice Calhoun	July 1	July 22	4
A Pair of Kings	Larry Semon	July 8		2
Golf	Larry Semon	Aug. 26		2
A Girl's Desire	Alice Calhoun	Sept. 2	Oct. 7	4,5
The Little Wildcat	Alice Calhoun	Sept. 16	Nov. 11	5,0
The Fighting Guide	William Duncan	Sept. 16		4
Fortune's Mask	Earle Williams	Oct. 14		4,5
You Never Know	Earle Williams	Dec. 2		4,0

(Continued on following page)

(Continued from preceding page)

MISCELLANEOUS

FEDERATED EXCHANGES

		Review	Consensus	Footage
adding	Joe Rock	Nov. 25		2,000
ve Taps	Monte Banks	Dec. 2		2,000
re But Simple	Monte Banks	Dec. 2		2,000

D. W. GRIFFITH

ne Exciting Night	All Star Cast	Oct. 21		11,000

PRIZMA

onderful Water	Educational	Dec. 2		1,000

M. J. WINKLER

elix Wakes Up	Cartoon	Nov. 25		1,000
y Day	Cartoon	Dec. 2		1,000

EAST COAST PRODUCTIONS

est Is Worst	Comedy	Sept. 23		
ig Stakes		Sept. 30		4,700

STATE RIGHTS

IVAN ABRAMSON

he Wildness of Youth	All-Star	Aug. 26		7000

AFFILIATED DISTRIBUTORS

Am the Law	Curwood, Author	May 27	July 15	6800

ALLIED PRODUCERS AND DISTRIBUTORS

he Three Must-Get-Theres	Max Linder	Sept. 9		3800
Woman's Woman	Mary Alden	Oct. 14		7,900

ANCHOR FILM CORP.

he Storm Girl	Peggy O'Day	Aug. 26		5000
he American Toreador	Bill Patton	Sept. 2		5000

ARTCLASS PICTURES

fter Six Days	Bible Pictures	Apr. 1		10000

AYWON FILM CORP.

arbed Wire		Oct. 7		5,000
he Unconquered	Maciste	Nov. 4		6,500
nother Man's Boots	Anchor Prod.	Nov. 4		5,000
ull Dog Courage	George Larkin			5,000
oomerang Justice	George Larkin			5,000
arriers of Folly				5,000
he Flash				5,000
row's Nest	Jack Hoxie	Nov. 25		4,900
awn of Revenge	Richard C. Travers	Dec. 2		4,800

CHARLES C. BURR

ire-Fire Flint	Johnny Hines	Oct. 28	Nov. 25	6,000
he Secrets of Paris	Whitman Bennett	Oct. 28		7,000

CLARION PHOTOPLAYS

xpose of Sawing a Lady in Half				1475

T. R. COFFIN CO.

ay Pichia	Comedy	Sept. 2		2000

EPCO FILM CO.

ainst the Law		Sept. 30		Not Given

EQUITY PICTURES

e Hardest Way	Fannie Ward	July 29		5400
hat's Wrong With the Women?	Goodman Prod.	Aug. 12		6000

C. B. C.

e's Greatest Question	Roy Stewart	Aug. 19		5000
arise Comedies	Billie West			2000
p'n Kidd	Eddie Polo Serial			
ore to Be Pitied Than Scorned	Special	July 29		5800
allroom Boys	Twice a Month			2,000
he New Mams	Hallroom Boys	Nov. 4		2,000
he Spirit of '23	Hallroom Boys	Nov. 11		2,000

DI LORENZO, INC.

he Trail of Hate	Big Boy Williams	June 3	June 24	5000

MURRAY GARSSON

Game of Craft	Nick Carter Series	Nov. 4		2,000
he Spirit of Evil	Nick Carter	Nov. 4		2,000
nseen Forces	Nick Carter	Nov. 4		2,000

GENIUS FILMS

omen Men Marry	Dillon Prod.	Nov. 4		5,986

PHIL GOLDSTONE

he Cub Reporter	Richard Talmadge	Sept. 30		5000
alling Jim	Franklyn Farnum			5000
Deserted at the Altar	Special			
Lucky Thirteen	Richard Talmadge			5000
Wildcat Jordon	Richard Talmadge	Nov. 4		5000
Gold Grabbers	Franklyn Farnum	Dec. 2		4,600

G. H. HAMILTON

In Self Defense		May 6		4900
When Knights Were Bold				5000

J. W. FILM CORPORATION

For Your Daughter's Sake	Grace Darling	Sept. 9		4963

JAWITZ PICTURES

Beware of the Law	Marjorie Payne	Nov. 11		4,600

KINETO

Bending the Twig		Sept. 30		1,000
Some Wild Babies		Sept. 30		1,000

BURTON KING

Shylock of Wall Street	Dore Davidson	Oct. 28		6,000

LEE-BRADFORD

Squirrel Comedies				2000
The Unconquered Woman	Rubye DeRemer	Sept. 9		4611

JESSE A. LEVINSON

Playthings of an Emperor	All Star Cast	Oct. 21		5,600

BERT LUBIN

Partners of the Sunset	Allene Ray	Apr. 29		4950

NORTH-WEBER

Notoriety	Well-Nigh Prod.	Oct. 14		8,600

O'CONOR PRODUCTIONS

Piece in Pieces	Billy Franey			2000
Hot and Cold	Billy Franey			2000

OUT OF THE INKWELL CO.

Flies	Cartoon Comedy	Sept. 16		1000

PERFECT PICTURES

The Power of Love	All Star Cast	Oct 21		5,000

PRODUCERS SECURITY

Squire Phin	Maclyn Arbuckle	May 13		5000
The Country Flapper	Dorothy Gish	Aug. 12		
The Man Who Paid	Wilfred Lytell			5000
Mr. Potter of Texas	Maclyn Arburkle	Aug. 5		4400
The Wolf's Fangs	Wilfred Lytell			5000
In the Night	All-Star			5000
Irving Cummings Series	Two-Reelers			2000
Just a Song at Twilight	Barthelmess			5,000
Madame Sans Gene	Special			5,000
In the Night	Special			5,000

RIALTO PRODUCTIONS

Nine Seconds From Heaven	Danish Production	July 8	Aug. 12	9000

RUSSELL PRODUCTIONS

Barriers of Folly	George Larkin	oNv. 25		4,800

SECOND NATIONAL

David and Jonathan	Island Romance			5,000
Broken Shadows	Irish Love Story			5,000
One Moment's Temptation	Lost Heiress			5,000

CHARLES R. SEELING

The Purple Dawn	Bessie Love	Nov. 11		5,000

W. M. SMITH

The Angel Citizen	Franklyn Farnum	Aug. 5		4200
Trail's End	Franklyn Farnum	Nov. 4		4,700

SACRED FILMS, INC.

Rescue of Lot	Bible Film	Dec. 2		1,000

SANFORD PRODUCTIONS

Tweedy Comedies				2000
West vs. East	Pete Morrison	Dec. 2		5,000

SMART FILMS, INC.

Why Worry	Comedy	Nov. 25		2,000

WILLIAM STEINER

West of the Pecos	Neal Hart	Aug. 19		4300
Table-Top-Ranch	Neal Hart	Oct. 7		4,590

UNITY

Why Do Men Marry	Edy Darclea	Sept. 23	Oct. 21	5,000

WARNER BROTHERS

Your Best Friend	Vera Gordon	Apr. 1	June 24	
Rags to Riches		Oct. 7	Oct. 28	6,000
Brass	Charles Norris			
A Dangerous Adventure	Grace Darmond			7,000
Main Street				
Little Heroes of the Street	Wesley Barrey			

WEBER AND NORTH

The Curse of Drink	Star Cast	Sept. 9	Sept. 30	5,000
Notoriety	Maurine Powers	Oct. 14	Nov. 4	5,000

WESTERN PICTURES EXPLOITATION CO.

Bing, Bang, Boom	David Butler	July 22		5000
Flesh and Blood	Lon Chaney	Aug. 19		5300
The Sage Brush Trail	Roy Stewart	Sept. 2		4470
Blazing Arrows	Lester Cuneo	Nov. 4		5,000

J. W. WILLIAMSON

Wonders of the Sea	Submarine	Nov. 4		4,500

Better Equipment

Conducted by E. T. KEYSER

Many Attended the Christening of Frank Hall's Beautiful Twins

THREE thousand representative residents of North Hudson, N. J., exhibitors together with a distinguished group of prominent film men and showmen from New York joined in cheering Frank G. Hall, characterized as "the human dynamo" at the opening of the million-dollar Capitol Theatre, the first of a twin-theatre structure, at Union Hill, N. J., Monday evening, November 27. Governor Edward I. Edwards, Senator-elect of New Jersey; Mayor William Rannenberg and other prominent officials came to congratulate the man who had erected one of the most beautiful and unique theatre structures in this country. Directors of the holding corporation—all citizens of North Hudson county—came to inspect their investment. New York showmen agreed that the Capitol constitutes one of the handsomest buildings within the metropolitan district.

The opening exercises were conducted with much pomp and ceremony in addition to one of the choicest vaudeville bills ever gotten together. The initial bill was a remarkable example of expert booking and served to give the beautiful Capitol an auspicious sendoff, for the capacity audience was continually registering its satisfaction with hearty applause. The hero of the evening was Frank G. Hall. Of that there was no doubt. Everybody agreed that the erection of this enormous structure in ten months constituted a marvelous feat, for the building houses two distinctively different theatres, one is the Capitol, which, with a seating capacity of 2,500 in the orchestra, balcony and boxes, will be devoted exclusively to first class B. F. Keith vaudeville, while the other is the luxurious State Theatre, with accomodations for 1,800 persons, to be devoted exclusively to first-run pictures. The latter house is expected to be ready for opening within three weeks.

Elaborate Precaution Against Fire

The entire structure is fireproof, every conceivable system of fire-fighting apparatus having been installed to make the protection of the public as nearly perfect as is humanly possible. Fire hose lines have been placed in all tiers in glass cabinets in each theatre. These are fed from the high pressure main on Third street and further fed from the 10,000 gallon tank placed 20 feet above the roof over the stage of the Capitol.

The stages of both theatres are protected by a complete sprinkler system having two sources of immediate supply, one being a 15,000 gallon steel tank carrying a water pressure of 70 pounds to the square inch and another tank of 10,000 gallons placed above the larger tank. These tanks are supplied by a quadruple pump having a capacity of 500 gallons per minute. Besides these fire line and sprinkler systems, several dozen fire extinguishers are distributed throughout the auditorium. The heating and ventilating systems are also the latest. The structure was designed by a Hudson county man, Architect Piercie A. Vivattas, of Weehawken. The building was constructed by James Mitchell.

Open for Inspection

Prior to the initial performance the theatres was thrown open to the inspection of the guests, who overlooked not a single corner. The stage is modern in every detail with the best of "back-stage" equipment and every care taken in providing for the comforts of the artists.

Charles Eggett is the orchestra director. His orchestra opened the first show with a rendition of "The Star Spangled Banner," followed with "Opera Medley a la Jazz." J. Raymond Tiffany acted as master of ceremonies and introduced the following, who spoke briefly, but were loud and emphatic in their praise of the modern Aladdin—Mr. Hall—and his lamp; Gov. Edwards, John B. Payton, president of the Boulevard Commission; Mayor Rannenberg, of Union; John J. Fallon, Joseph E. Bernstein, treasurer of the Capitol Theatre Amusement Company, and several others. Mr. Hall was the final speaker. He thanked the citizens for their support and made the statement that the future success of the venture is now for them to fix by patronizing the house. There are 100 Unionians who are stockholders and these receive free admittance to the twin houses for life.

An Outstanding Feature

An outstanding feature of the evening's program, which did not close until long after midnight, was a two-reel picture depicting the progress of Mr. Hall's venture from the time he first conceived the idea, through its promotion period, to the purchase of an abandoned schoolhouse, to construction and completion of the twin-theatre structure. Harry P. Diggs, popular and keen advertising manager of the company, conceived, directed and produced this film, which stood out as a distinct novelty.

The executive staff of the Capitol is as follows:

Frank G. Hall, managing director; George J. Riester, circuit manager; Harry P. Diggs, advertising manager; Fred W. Schroeder, resident manager; Jacques E. Horne, booking manager; Gertrude M. Schreiber, assistant advertising manager; John Victoria, house treasurer; Charles Eggett, conductor of orchestra; Arthur T. Quinn, chief cinematographer; Harry Gerken, stage manager; George Doremus, chief electrician; Harry Tryon, property master; W. F. Masden, chief engineer; Toby Brown, chief of projection.

Northwestern Notes

E. W. Sandell, who operates a circuit in Snoqualmie, Issaquah and North Bend, has recently moved his Power projectors from his Sunset Theatre to the Sandell and purchased two new Power machines for the Sunset. The Theatre Equipment Company supplied the machines.

* * *

The John Hays School and the Gatewood School in West Seattle have recently installed Power 6B improved projectors, both installed by the Theatre Equipment Company.

* * *

The State Training School at Chehalis, Wash., has installed a Simplex, Mazda equipped, from B. F. Shearer, Inc.

New Screen for Weir

Ed. Dolan, of the Weir Theatre, Aberdeen, Wash., has installed a new screen, 13½ feet by 18 feet. O. T. Taylor is house manager.

Thanksgiving's Eve of Fifteen Years Ago Recalled by Hallberg

The following paper which was read by J. H. Hallberg at a meeting of the American Projection Society and illustrated by slides gives a view of early conditions and some of the difficulties which prevailed in the exhibiting end of the industry.

We believe it will interest our readers as an illustration of the attraction which the motion picture industry exerts upon bright minds from other fields. Mr. Hallberg furnishes an example of those who came to hear and remained to work in the new field.

Birth of The Hallberg Economizer

"It was on Thanksgiving Eve in 1907, just fifteen years ago, when a friend suggested to me that I accompany him to 14th Street where he had to make a call. At that moment I little dreamed, or much less realized, that I was about to be introduced to the projection department of the movies for the first time.

"We arrived at our destination on Fourteenth street, New York City, opposite the Academy of Music, and after climbing a few flights of stairs entered the offices of one of the pioneers in the moving picture business, Al Harstn.

"I shall never forget that day. It was snowing and around an old stove, in the front of us, a lot of men were sitting, talking "movie stuff," something new to me, because up to that time I had confined my efforts to the consulting and manufacturing electrical business. I had no idea of the electrical problems confronting the moving picture operator. I did not know the difficulties he had to meet unexpectedly almost every day in providing an arrangement for the necessary equipment with which to exhibit his reels.

"While my friend attended to his business with Mr. Harstn I listened with much interest to the discussion which was taking place and in the midst of which the door opened wide and an operator and helper loaded down with equipment walked in. I found that the equipment included a Power's No. 5 Cameragraph, few reels, a folded up screen, rewinder, carbons, rheostat and various other things, and this, gentlemen, was my first intimate view of the parts which at that time constituted a high class moving picture projection equipment.

A Tough Experience

"After unloading his pack, the operator turned to Mr. Harstn and said "I had a H—— of a time last night trying to put this show over and for Lord's sake don't send me out again on that kind of a job unless I know before hand what electric current is to be supplied."

"After a few moments I engaged the operator in conversation and he then described in detail his troubles about the exhibition which he had to make the previous night in a small Pennsylvania town with alternating current at the arc. He told how his rheostat (of only 25 amperes capacity) would give only a glow on the screen with alternating current and during late afternoon, while testing, (in those small towns the electric light plant did not run during the day, starting up at beginning dusk, about 4 P. M.), he realized that there would be no show that night if he did not get busy about some kind of a special current supply for his arc.

Quick Thought of Action

"Operators in those days had to think and act quickly, therefore he secured an old vinegar barrel, put a metal plate with a wire attached to it in the bottom of the barrel and then he hung another plate with a wire attached to it on an adjustable wooden stick. He put mixed salt and water into the barrel and through this means he soon provided a practical working water rheostat which was connected in series with the 110 volt A. C. electric light circuit and the carbons. This, however, did not solve his problem entirely because when he started the arc the fuses blew.

"Fortunately he had the foresight to have one of the electric light company's men on hand so that in a few moments a set of reinforced fuses were put in and then he could draw up to 40 amperes at the arc and he said that he got by with his one and one-half hour show without burning out the transformer or blowing any more fuses but he had to renew some of the water in the barrel because it started to boil after about one hour's operation. I wonder if many of us present here this evening realize the handicap placed upon the old operators of fifteen years ago. These men gained experience in those days which had stood by them and which has served as the foundation upon which modern methods and devices are now constructed.

Became Interested

"I was more than interested in the conversation with this, what I might call, "man of the hour" and after listening to him and to some of the others the fact was brought home to me that in order to make motion picture projection practical with alternating current it was necessary to provide a comparatively light and rugged portable device which should be used for the control of the alternating current applied to a moving picture arc so arranged that it would take less amperes from the line at the higher voltage and at the same time produce more than double the amperes at lower voltage for the arc in order that a shorter arc might be maintained of higher intensity with the double ampere flow and which further would permit the placing and feeding of the carbon points very close together so that both carbon craters could be brought within the focus of the condenser for simultaneous concentration in one spot at the aperture of the projector."

"Up to that time the illumination from only one of the carbon points had been used and focused at the aperture wasting more than one-half of the useful total illumination, and this loss was necessary as a short A. C. arc on 110 volt A. C. line cannot be maintained when controlled by a rheostat on alternating current.

Back in 1904

"Way back in 1904, at which time I was engaged in the manufacture of apparatus for and operation of electric arc lamps for street lighting, I took out a patent on a transformer system for the control of street arc lamps. This patent became the foundation for a design and the ultimate construction of an economical and useful electrical device introduced for use in connection with motion picture projection. In its main parts this special transformer consisted of a rectangular core with closed magnetic circuit upon one leg of which there was mounted a primary coil of many turns, requiring a low amperage at high voltage and upon the other leg entirely separated from the primary another coil called the secondary was mounted, consisting of fewer turns of a much larger wire for a high amperage at low voltage.

"The primary or high voltage winding was for connection to the alternating current line and the secondary or low voltage high amperage coil was connected directly to the carbons in the projector lamp and this device when so connected would usually be called a step-down transformer but I realized that an ordinary step down transformer would not do the work because the fuses would blow immediately when the carbons were put together unless a resistance or choke coil was introduced in series with the arc and that would naturally mean waste of energy and unsteady current at the arc.

"All of these points flashed before me on that particular Thanksgiving Eve and I made up my mind to immediately design and construct a special type of transformer for the control of moving picture arc lamps with alternating current and the outcome of this work was the birth of the Hallberg Electric Economizer.

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A.C.-D.C. Motor-Generator

operating one or more Projector Arcs in series at the same time without wasting power in Rheostats in series with the Generator and the Arcs. The change over is made without manipulating a single device except the Projector switches, and I guarantee absolute dissolving on the screen without dip or disturbance in the light.

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A.C. Electric Economizers and Transformers for Arc or Mazda Projector Lamps—
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New Film Concerns in Albany Incorporations

Capitalized at $3,000,000, the Robbins Enterprises, Inc., of Utica, incorporated and filed papers in the secretary of state's office, Albany, during the week ending November 25.

The incorporators are Walter J. Green, W. C. J. Doolittle and Julius Rothstein, all residents of Utica. Eight other companies entered the motion picture business in this state the past week, these including the B. P. Fineman Productions, $500, and the Al Lichtman Exchange, of Washington, D. C., $500, both companies having as directors William Kessler, Harry Lewis and Henry Herzbrun, of New York City; Bond Photoplay Corporation, $25,000, Philip Silberman, New York City; Jacob S. List, L. G. Solomon, Brooklyn; C. & L. Amusement Corporation, $25,000, M. R. Loewenthal, Milton Collins, Lyman Hess, New York; Atlas Distributing Corporation, $50,000, Abraham Goldfarb, Philip Gardner, J. A. Courtright, New York; Abbott Theatrical Enterprises, $100,000, Buffalo, Harry Abbott, Jr., Jacob Lavene, Roy Van, Buffalo; Brennan-Mosser Productions, $1,000, Samuel A. Pleasants, Bogota, N. J.; Anna Halperin, Shirley M. Moore, New York; Zinkin Productions, Incorporated, $500, Arthur Zinkin, S. M. Stone, New York City; Charles H. Harris, Norwalk, N. Y.

Simplex Installations for Day-time Viewing

Two specially constructed Mazda Simplexes for viewing room work have been installed by B. F. Shearer, Inc., in the Clemmer Theatre, Spokane. One was purchased by Doctor Clemmer and Doctor Lombaugh, managing directors of the Clemmer; the other by Ray Grombacher, of the Liberty Theatre. The purpose is to view pictures in the day time, thus doing away with much of the night screening of prints.

More Installations of Robert Mortons

George Levy, Western district manager for the American Photo Player Company, was in Seattle recently. He reported Robert Morton Organ installations as follows: The Majestic Theatre, Seattle; Davis' New Mack Theatre, Port Angeles; the Strange Theatre, Kelso, Wash.; the Blue Mouse, Eugene, Oregon, and the Bell, Springfield, Oregon.

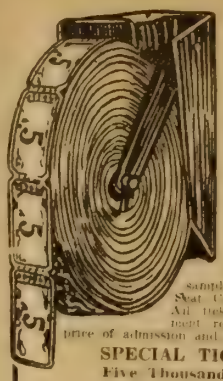
Kelso's Vogue Now Being Re-decorated

Mr. Strange, owner of the Vogue Theatre, Kelso, Wash., has let contracts to B. F. Shearer, Inc., for decorations and daperies and special lights and fixtures. His color scheme will be old rose and gray. The work is to be completed within ten days, without closing the house.

Murphy Joins Evans

Ed. Murphy, well and favorably known as a laboratory expert, has joined forces with Major Tom Evans, of the Evans Film Laboratories.

Mr. Murphy, who is one of the oldest laboratory men in the country, was, at a recent meeting of the Evans Film Laboratory's directors, elected a member board.



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EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Picture Theatres Projected

CHARLESTON, ARK.—Clark Porter has opened theatre.

SACRAMENTO, CALIF.—H. Murphy, owner Fresno Theatre, has purchased site at J and Statestaus streets for erection of new theatre.

SANTA ANA, CALIF.—L. O. Vaughn, owner Temple Theatre site, plans to erect new building, to cost $150,000.

NEW CANAAN, CONN.—Gilbert Stevens has plans by Calvin Kiessling, 220 Fifth avenue, New York, for brick moving picture theatre to be erected on Railroad avenue.

CHICAGO, ILL.—New theatre will be erected at Madison street and New Austin Boulevard, with seating capacity of 4,000, to cost $3,000,000. House will be operated by Katz and Orenstein.

INDIANAPOLIS, IND. — Proposed to erect moving picture theatre, office and apartment building at northwest corner Fairfield and College avenues, to cost $150,000. Theatre will have seating capacity of 1,200. Address Gustav G. Schmidt, owner Crystal Theatre.

BARDSTOWN, KY.—New moving pichouse, to cost about $50,000, will be erected by Baxter Amusement Company.

SOMERVILLE, MASS.—J. E. Docatelli Company, of Boston, has contract to erect theatre at Ball Square for Hillson Association.

*BROOKLYN, N. Y.—William Kennedy Construction Company, 215 Montague street, has contract for twenty-story brick, stone and terra-cotta theatre, store and office building, 162 by 251 by 41 by 64 feet, to be erected at DeKalb avenue, Fleet, Prince and Gold streets, for Goldfleet Corporation, 1564 Broadway, New York, to cost $1,500,000.

NEW YORK, N. Y.—1493 Broadway Corporation, 485 Fifth avenue, has plans by C. W. and George L. Rapp, 190 North State street, Chicago, for sixteen-story brick theatre, store and office building, 200 by 207 feet, to be erected at 1491 Broadway, to cost $300,000. Address Adolph Zukor, president.

PATCHOGUE, L. I., N. Y.—Ward & Glynne will erect theatre, to cost $150,000.

PATCHOGUE, L. I., N. Y.—Nathan Goldstein will erect theatre, to cost $150,000.

SCHENECTADY, N. Y.—New Spiegel Theatre on Liberty street will open shortly.

*SUFFERN, N. Y.—Isaac Hopper & Son, 15 East 40th street, New York, have contracted for two-story brick and terra-cotta theatre, 75 by 100 feet, to be erected for Suffern Amusement Company, Inc., Ramapoe, N. Y.

UTICA, N. Y.—Nathan Robbins, care Avon Theatre, Inc., has plans by E. C. Horn & Son, 1476 Broadway, New York, for six-story brick and terra-cotta moving picture theatre, store and office building to be erected at Columbia and Washington streets, to cost $500,000.

WOODSIDE, L. I., N. Y.—Woodboro Realty Company plans to erect moving picture and vaudeville theatre, with seating capacity of 1,500.

KEENE, N. H.—Reported D. Latchis will erect moving picture house on Main street.

CINCINNATI, O.—Lincoln Amusement Company has plans by Frank W. Folz & Company for Roosevelt Theatre to be erected at 423-27 Central avenue, to cost $150,000.

MUSKOGEE, OKLA.—Considering erection of an outdoor theatre, with seating capacity of 600. Address Ray Stern, manager Honor Heights Beach.

THE CINEMA
NEWS AND PROPERTY GAZETTE
80-82 Wardour St.
W. I. London, England
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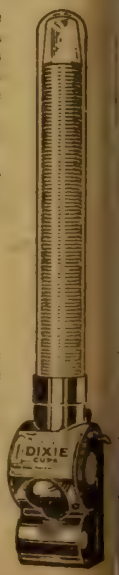

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The service maintains itself without cost, and yields a well worth-while revenue to the House.

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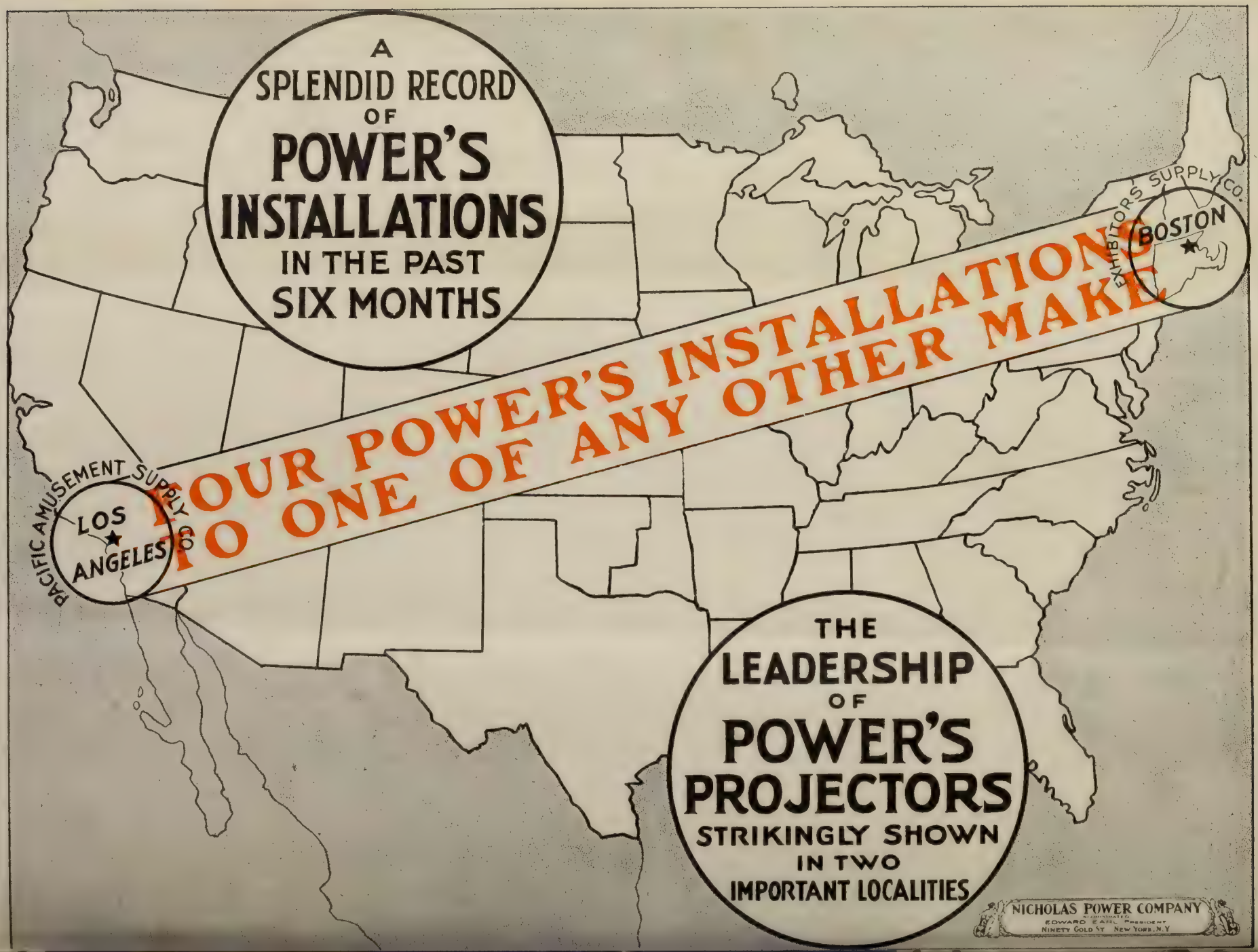
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Standard Film Laboratories have handled more than 25 million feet of release work for us the past ten months---We have received not a single adverse criticism of any nature regarding Standard Prints—Your photographic standard is one you should be proud to maintain—

Famous Players-Lasky Corporation
By Frank E. Garbutt

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B P Schulberg

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What a wonderful opportunity awaits the film distributing organization that can declare in its advertising and its sales talk:

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And then, after saying it, carry out the promise.

This seems a minor matter to the film man whose horizon is bounded by New York's Times Square or Chicago's Loop.

But there are thousands of small exhibitors who would arise to cheer the man or the company that would make good on that slogan—every time, and in every territory.

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"ROBERT E. WELSH
in
Moving Picture World
November 4, 1922."

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Standard Film Laboratories
John H. Nicholaus S.M. Tompkins
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Standard Prints

The guarantee of satisfaction.

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YOU get the most value out of your newspaper space when you use the Paramount press book ads. They are prepared by a staff of experts who specialize in this field of advertising. The press ads can be adapted to your particular needs, and the copy changed to suit local conditions. Paramount press ads can be secured in mat or electro form at all exchanges.

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"Singed Wings"

WITH

BEBE DANIELS AND CONRAD NAGEL

From the popular story by Katharine Newlin Burt—Adapted to the screen by Edfrid Bingham

This advertisement is made from the 4 column press ad.

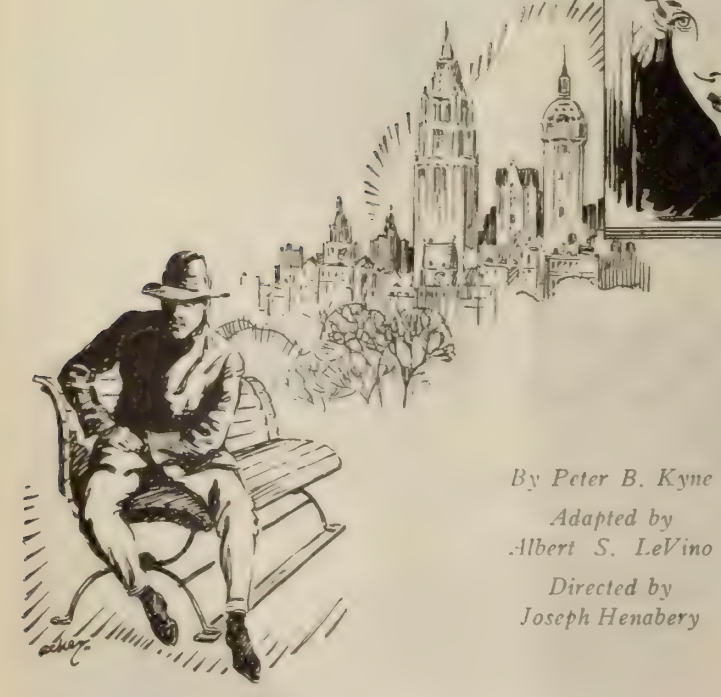
Jesse L. Lasky presents

Jack Holt

in

"Making a Man"

A Paramount Picture



By Peter B. Kyne

Adapted by Albert S. LeVino

Directed by Joseph Henabery

HERE'S a big virile story by the author of "While Satan Sleeps," and like that, a powerful drama of regeneration.

Holt is at his best in this, and he is supported by a distinguished cast including Eva Novak, Bert Woodruff, J. P. Lockney and Robert Dudley.

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ADOLPH ZUKOR, President
NEW YORK CITY

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Directed by the great
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Supported by
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supported by a wonderful cast in
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MAE MURRAY
and a great cast headed by
RODOLPH VALENTINO
in
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BOOTH TARKINGTON'S masterpiece
THE FLIRT

LON CHANEY in
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with Virginia Valli

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THE HUNCHBACK OF NOTRE DAME
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by VICTOR HUGO

PRISCILLA DEAN in
THE FLAME OF LIFE
from the novel by Frances Hodgson Burnett

VIRGINIA VALLI in
UP THE LADDER
by OWEN DAVIS

MERRY GO ROUND
Directed by RUPERT JULIAN and VON STROHEIM

PRISCILLA DEAN in
DRIFTING
by JOHN COLTON

THE ATTIC OF DR. BAVU
by EARL CARROLL with an ALL STAR cast

JEWEL
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From the novel by Clara Louise Burnham

PRISCILLA DEAN in
A LADY OF QUALITY
From the novel by Frances Hodgson Burnett

You can't go wrong!

Universal Pictures Corporation

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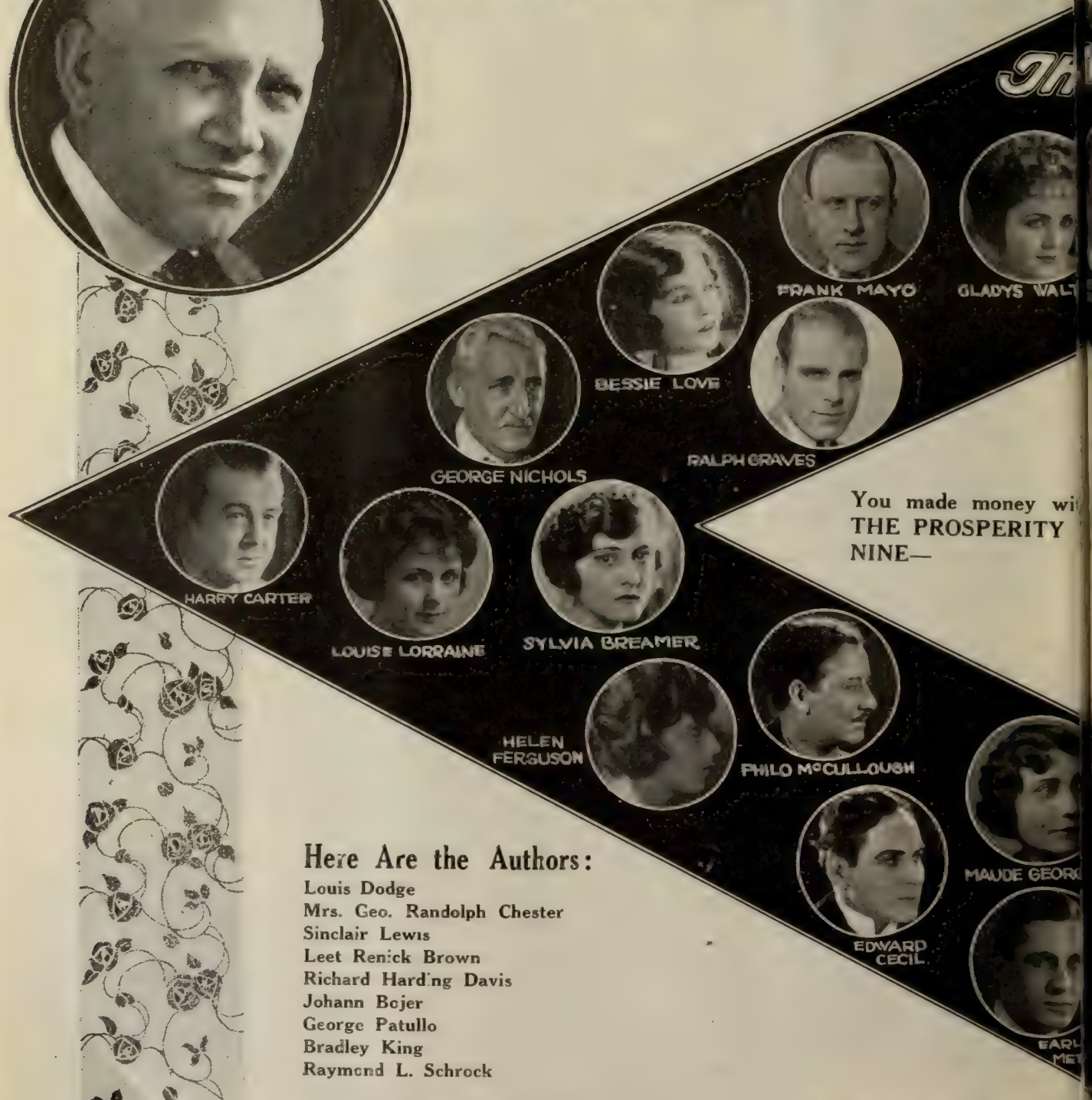
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THE PROSPERITY
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Here Are the Authors:

Louis Dodge
Mrs. Geo. Randolph Chester
Sinclair Lewis
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Richard Harding Davis
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George Patullo
Bradley King
Raymond L. Schrock

9 Splendid Un

LE NINE

personally endorsed by
Carl Laemmle

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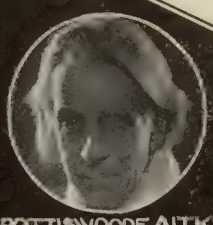
HERBERT AWLINSON

ED (HOOT) GIBSON

CHARLES CLARY

MABEL JULIENNE SCOTT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HAROLD GOODWIN

EDWARD HEARN

JUNE ELVIDGE

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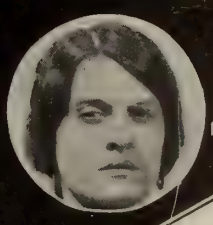
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DAVID TORRENCE

You'll make more with THE LAEMMLE NINE!

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"A Dangerous Game"
"The Flaming Hour"
"The Ghost Patrol"
"Kindled Courage"
"The Scarlet Car"
"The Power of a Lie"
"The First Degree"
"The Love Letter"
"The Gentleman from America"

The LAEMMLE NINE personally endorsed by *Carl Laemmle*

versal Pictures

Approved Straight Across the Nation

Timothy's Quest

(American Releasing Corporation)

Timothy's Quest is one of Kate Douglas Wiggins' earlier stories, popular in children's libraries some twenty-five years ago. It contains all the materials for a sweet and cute picture, but it manages to come out as something better than that.

The picture is exceptional in that it is the only one most people will recall in which their native New England has emerged with truthfulness from the hands of a picture director. Sidney Olcott has created atmosphere and characters that are the real thing, and put them into pictures that move significantly and are beautiful.

He has had invaluable help from Marie Day in the part of Miss Alvida Cummins. Here is a white-haired, iron-faced old woman who represents remarkably the New England Puritan tradition. Dignity, grimness, repression—she has and reveals all the characteristics of a type that was fine and heroic in its mistaken way. In her younger days she sacrificed her human instincts to her idea of right. In her old age comes something that releases love in her frozen old bosom again, and it warms and swells till it bursts through the barriers her rigid training has so conscientiously built up against it, and at last her womanhood gets something of what it has been starved for all her life. It is a beautifully conceived and beautifully wrought creation, without obviousness or sentimentality. It will not bring the tear that flows so readily for the woes of the ordinary movie mother, but it will stir those who are sensitive to the poetry and the poignancy of beauty breaking up to the light through a harsh and unfriendly soil.

Exceptional Photoplays by National Board of Review

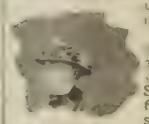
DAILY NEWS, THURSDAY, NOVEMBER

NO HERO, HEROINE OR VILLAIN, YET YOU'LL LOVE THIS FILM

By P. W. GALLICO

Title of picture, "TIMOTHY'S QUEST"
Story by KATE DOUGLAS WIGGIN
Directed by SIDNEY OLCOTT
Distributed by AMERICAN RELEASING CORPORATION
Presented at the RIO THEATRE

Timothy's Quest" is one of the most charming pictures we have seen in many moons. We took our six-year-old sister-in-law along with us and we do not know whether she or we enjoyed it more.



Marie Day

We recommend heartily that you acquaint yourself with this film. Especially if you have been seeing a lot of movies lately and feel tired and wearied with them or with life in general. Delve into the SUNDAY NEWS Motion Picture Directory (Adv.) find out where it is playing and see if you do not spend a happy evening.

An intelligent director, two adorable children and a fine actress have made a real picture out of a story which in less competent hands might easily have been made maudlin.

Imagine a photoplay with no villains, no persecuted heroines, no cantata struck heroes. Honestly, it's true. Timothy's quest is simply to find a home for [illegible] and Lady Gay. They are both foundlings. Timothy is played by Joseph Depew, an excellent [illegible] youngster, and Lady Gay by Baby Helen Rowland, an attractive and irrepressibly jolly little infant who from now on is our favorite screen actress.

Joseph Depew, Kate Douglas Wiggin authoress and Baby Helen Rowland

The two, with their dog, set off on a childishly imaginative junket to find some one to adopt them. Fate brings them to the house of Martha Cummings (Marie Day). And from then on the excellent art of Miss Day makes it the gripping story of the gradual awakening to love of a hard old New England spinster.

There are other story threads, but happily the director stressed only the main theme and merely suggested the others. Thus the picture runs smoothly and truly to its goal. Where, we inquire, has Kate Douglas Wiggin been all our movie-going life?

New York Daily News

Boy, Baby Girl, and Their Dog Star in This Film

"TIMOTHY'S QUEST"
Released by American
Presented at the State-Lake

THE CAST

Timothy	Joseph Depew
Lady Gay	Baby Helen Rowland
Samantha Ann Rinley	Margaret Seddon
Miss Alvida Cummins	Marie Day
Jabe Slocum	Vivia Ogden
Hetty Tarbox	Bertram Marburgh
Miss Dora	Gladys Leslie
Dave Milliken	William F. Haddock

By Mae Tinée

Good morning!

It doesn't seem to me that anybody who read, "Timothy's Quest," by Kate Douglas Wiggin, could ever forget the story of the two forlorn babies who start forth to find a home. Such a simply told intensely human little tale! Those who did read it and haven't forgotten will be delighted to know that it is out in picture form. Perhaps in the picture they will miss some of the touches that made the book what it was to them, but, on the whole, I think they will find the film a satisfying one.

The three principal characters are a small boy with eyes that drag at your heartstrings, a baby girl you yearn to cuddle and a dog that is undoubtedly a "just dog," but nevertheless a dog who knows how to do considerable to your emotions.

These three who have had only the slums for their surroundings decide that they want a place that is white to live in. Along with the white house they would like if you please, a white cat and a white cow. Also they would be terribly happy if in the white house was a lady who would like to adopt them.

I am NOT going to tell you all about this quest, for it is something for you to see and not read about. It should not only be seen by smug folks who live in white houses, but it might be a purr good afternoon's entertainment for some of these youngsters of ours who possessed with the spirit of adventure are leaving the homes they have to try out a world which can be so cold and cruel and indifferent.

Chicago Tribune

"Timothy's Quest," special cast (seven reels). We received letters of indorsement from heads of the local library and churches which brought new patrons. The picture is an exceptional one of heart interest and great characters. Kate Douglas Wiggins' name will draw. The film was new. Roy McMonn, Capitol, Superior, Wis.

Exhibitors Reports

LET us be thankful this Thanksgiving week for an end to picture depression, for the plucking of censorship in the bud by the gentry of Massachusetts, for the optimism expressed by the producers for the production of such sterling photoplays as "Douglas Fairbanks in Robin Hood," "When Knighthood Was in Flower," "Quincy Adams Sawyer," "Remembrance," "Brothers Under the Skin," "Blood and Sand," "Timothy's Quest," "The [illegible] Homestead," "To Have [illegible]," "[illegible] Is Wise," "[illegible]"

Motion Picture News

Dirigo Films Inc.
presents

KATE DOUGLAS WIGGIN'S
Story of the Heart

TIMOTHY'S QUEST

Directed by **Sidney Olcott** *Scenario by* **Katherine Stuart**

featuring

JOSEPH DEPEW HELEN ROWLAND
MARIE DAY MARGARET SEDDON
VIVIA OGDEN BERTRAM MARBURGH
GLADYS LESLIE

American
RELEASING CORPORATION
In Canada: Canadian Releasing Corporation, Limited

You Can't Go Wrong When You've Got Such a Star, Such a Title, Such a Picture

As Jack Pickford in "Garrison's Finish," the first screen version of this famous story of love, racing, mystery and melodrama that millions have read.

"Garrison's Finish" Everywhere Means Just One Thing to Everybody

A nip-and-tuck, fight-to-the-very-last-jump ending in any kind of event that has been a real thriller from the very first to the very last. That's just what this Jack Pickford film is,

A Thriller of a Racing Story With the Thrills Getting Bigger All the Way

There's a big love story that sweeps along with all the speed of a thoroughbred, plus spectacular scenes of the actual running of the Kentucky Derby and Metropolitan handicap.

JACK PICKFORD

in

"GARRISON'S FINISH"

Based on W. B. M. Ferguson's novel of the same name
Supervision and screen version by Elmer Harris
Direction by Arthur Rosson · Photography by Harold Rosson

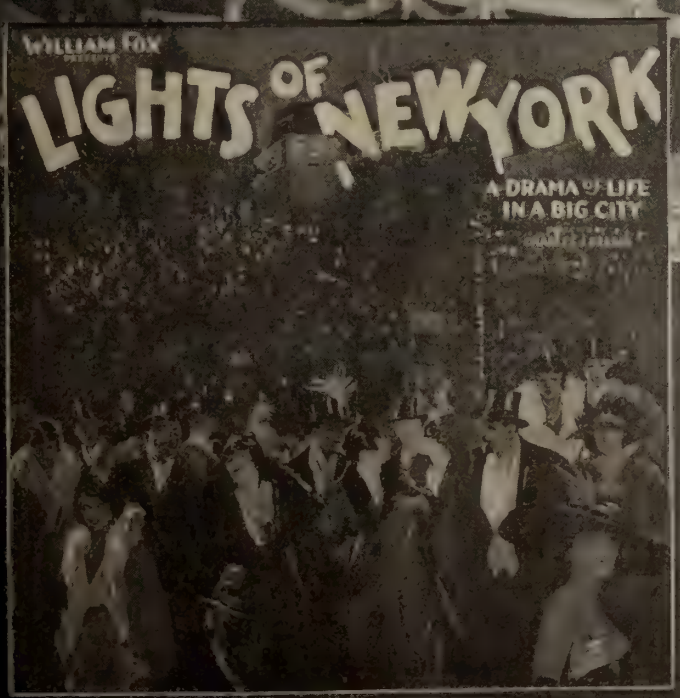
Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City
—A Branch Office located in each United Artists Corporation Exchange—

WILLIAM FOX
LIGHTS OF
3 SHEET
WILLIAM FOX
LIGHTS OF NEW YORK
½ SHEET
3 SHEET
RUINED!
TO MARGARET
WILLIAM FOX
LIGHTS OF NEW YORK
1 SHEET
LIGHTS OF NEW YORK
1 SHEET
LIGHTS OF NEW YORK
1 SHEET
FOX
INDEPENDENCE & STRENGTH
FOX FILM CORPORATION

RESENTS

NEW YORK

Directed by CHARLES J. BRABIN
WHO STAGED
"WHILE NEW YORK SLEEPS"



PROGRESSIVE EXHIBITORS KNOW THE VALUE OF POWERFUL POSTERS. HERE ARE POSTERS THAT BRING THE UNIVERSAL APPEAL OF NEW YORK CITY DIRECT TO YOUR BOX OFFICE

FOX FILM CORPORATION

Previous Announcements Listed over fifty Theatres which are showing this Sterling Attraction. Here is a typical Box Office Reaction

News Item—

Regional in News Value; National in Service

Moving Picture WORLD

CHICAGO—(Special)—"The Isle of Doubt," with Wyndham Standing, did a wonderful business at the La Salle Theatre here, catering to neighborhood patronage.

Published by CHALMERS PUBLISHING COMPANY

Syracuse Motion Picture Company
present

Wyndham Standing
in
The Isle Of Doubt

with
George Fawcett And Dorothy Mackaill
DIRECTED BY
HAMILTON SMITH
PHOTOGRAPHED BY ARTHUR CADWELL

PLAYGOERS PICTURE

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE INC.

cs Left!

J BIG TOWNS,
ND CLOSING DAYS

MELBA THEATRE, DALLAS
...on the opening day broke all records since the erection of that house./

MOORE'S RIALTO THEATRE, WASH.
..."Rich Men's Wives" did a tremendous business, but "Shadows" played to two thousand and seventy-six more admissions than that recognized success./

Critics in every town hail it as one of the biggest pictures ever made./

..."SHADOWS" IS A SUCCESS

Distributed by
AL-LICHTMAN CORPORATION
576 FIFTH AVE NEW YORK CITY

presents
RODUCTION

OWS"

Reservations
now being made for
Christmas Issue
Moving Picture
World

Out December 22, 1922

Dated December 30, 1922

The year's best chance to speak to all the field in the publication that is

Regional in News Value
National in Service

EVERY DAY
in
EVERY WAY
our
PRINTS
get
BETTER
and
BETTER
and
BETTER!

REX FILM LABORATORIES, Inc.
CLIFFSIDE, N. J.

W. K. HEDWIG
President

Telephone
Cliffside 74

GUS BARTH
Sales Manager

With Apologies to M. EMILE COUE and ERNEST SHIPMAN

Look what one of New York's most popular newspapers says.

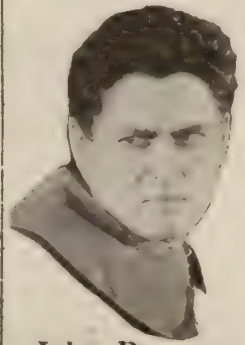
DAILY NEWS, MONDAY, DECEMBER 4, 1922.

AT BOOK YOU HAD TO READ YOU'LL WISH TO SEE IN FILM

By P. W. GALLICO.

Title of picture, "LORNA DOONE."
Story by R. D. BLACKMORE.
Directed by MAURICE TOURNEUR.
Released by ASSOCIATED FIRST NATIONAL.
Presented at the STRAND THEATRE.

Be you youngster or grownup, we hope that by no means will you permit the fact that R. D. Blackmore's "Lorna Doone" is prescribed reading in many schools keep you from going to see the picture.



John Bowers

It was a great surprise to us when we first read the book to discover that a teacher had actually made us read something we enjoyed. It was no surprise to discover that Maurice Tourneur had made a really fine picture. Certainly there was sufficient story material there, although not all of it might be called adaptable to the screen, and one has come to expect the best when that director's name heads a picture.

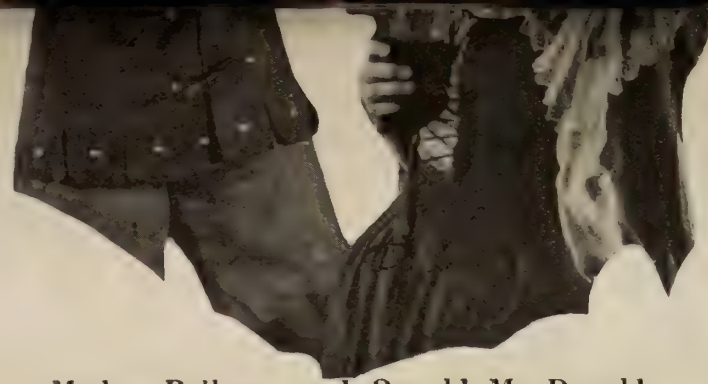
Tourneur, however, is rarely content merely to transfer a story to the screen. He takes atmosphere, adds to it some of his genius, and turns out a picture which bears the stamp of individuality, and always some surprisingly beautiful photography.

By the choice of his locations and the handling of his camera Tourneur has rendered the sombre English land and sea scapes as a beautiful pictorial impetus to a thrilling story.

Thrill there is, with as bad a band

encounters, a last minute rescue of a beautiful maiden in distress and a fierce fight to death on the brink of a black quagmire.

Pictorially, Madge Bellamy is a fine Lorna, but John Bowers, while looking the part, also interpreted the character of John Ridd to us. His was a truer and more effective performance. Donald MacDonald was a vivid Carver Doone, the villain who shoots Lorna as she is about to be married. Credit should also go to Harry Sharp, Mr. Tourneur's photographer.



Madge Bellamy and Donald MacDonald

We do not hesitate to class this among the worthwhile pictures of the year.

Maurice Tourneur

FIRST NATIONAL PICTURES

presents the greatest love story ever written

Lorna Doone

Distributed by Associated First National Pictures Inc.

Produced at the Studios of Thomas H. Ince.

"It's a world beater!"

says Exhibitor Fowler

POSTAL TELEGRAPH — COMMERCIAL CABLES

CLARENCE H. MACKAY, PRESIDENT.

RECEIVED AT
BROAD STREET
ALWAYS OPEN
YORK CITY
1278, 1279 RECTOR

TELEGRAM

DELIVERY NO.

STANDARD TIME INDICATED ON THIS MESSAGE.

299 RA

1215 AM

62 NL 4 EX DONT CT QNS

BANFF ALTA NOV 29 30th

ASSOCIATED FIRST NATIONAL PICTURES INC

6 WEST 48th ST NEWYORK NY

BROKE ALL SUMMER AND WINTER RECORDS WITH SHOWING OF STRONGHEART IN "BRAWN OF THE NORTH" STOP PATRONS DEMANDED RETURN SHOWING WHICH I AM BOOKING STOP PASSED RECORDS FOR THE KID THREE MUSKETEERS SNOW BLIND VALLEY OF SILENT MEN ETC OPPORTUNITY TO SHOW SUCH A PICTURE MAKES THEATRE OWNERS LIFE WORTH LIVING STOP BELIEVE YOU HAVE THE WORLD BEATEN

GEO T FOWLER

PROPRIETOR LUX THEATRE BANFF

FIRST NATIONAL PICTURES

Laurence Trimble and Jane Murfin present

STRONGHEART

The Wonder Dog in

"Brawn of the North"

with Irene Rich and Lee Shumway

Photographed by C. B. Dreyer

A LAURENCE TRIMBLE, JANE MURFIN PRODUCTION

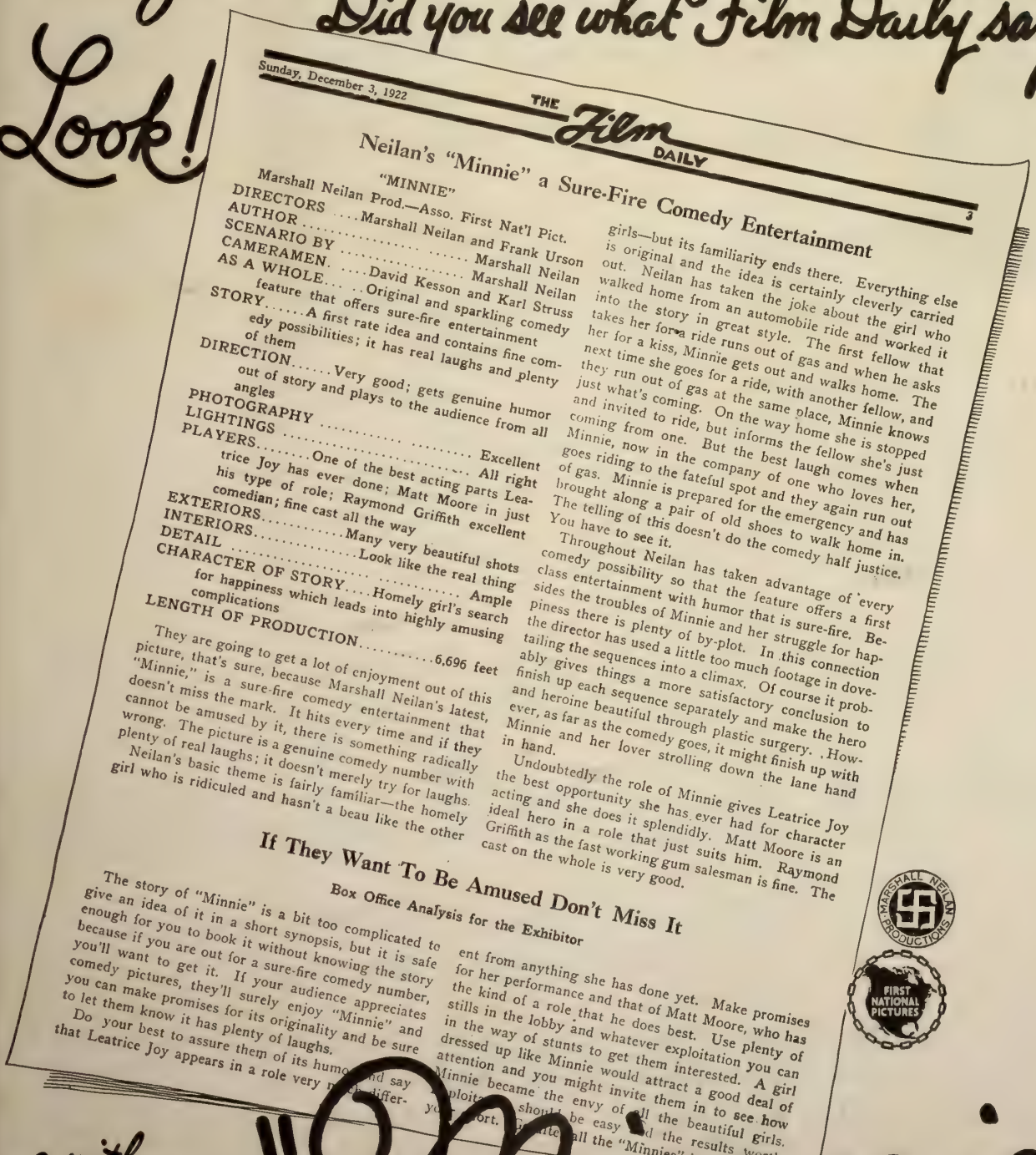
A First National Picture

Mr. J. H. Kunsky
Madison Theatre Bldg. Detroit, Mich.

Dear John.

Did you see what Film Daily says?

Look!



Sunday, December 3, 1922 — THE Film DAILY — 3

Neilan's "Minnie" a Sure-Fire Comedy Entertainment

"MINNIE"

Marshall Neilan Prod.—Asso. First Nat'l Pict.
DIRECTORS ....Marshall Neilan and Frank Urson
AUTHOR ..... Marshall Neilan
SCENARIO BY ..... Marshall Neilan
CAMERAMEN. ....David Kesson and Karl Struss
AS A WHOLE.....Original and sparkling comedy feature that offers sure-fire entertainment
STORY.....A first rate idea and contains fine comedy possibilities; it has real laughs and plenty of them
DIRECTION.....Very good; gets genuine humor out of story and plays to the audience from all angles
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... All right
PLAYERS.....One of the best acting parts Leatrice Joy has ever done; Matt Moore in just his type of role; Raymond Griffith excellent comedian; fine cast all the way
EXTERIORS.....Many very beautiful shots
INTERIORS.....Look like the real thing
DETAIL .....
CHARACTER OF STORY....Homely girl's search for happiness which leads into highly amusing complications
LENGTH OF PRODUCTION.....6,696 feet

They are going to get a lot of enjoyment out of this picture, that's sure, because Marshall Neilan's latest, "Minnie," is a sure-fire comedy entertainment that doesn't miss the mark. It hits every time and if they cannot be amused by it, there is something radically wrong. The picture is a genuine comedy number with plenty of real laughs; it doesn't merely try for laughs.

Neilan's basic theme is fairly familiar—the homely girl who is ridiculed and hasn't a beau like the other girls—but its familiarity ends there. Everything else is original and the idea is certainly cleverly carried out. Neilan has taken the joke about the girl who walked home from an automobile ride and worked it into the story in great style. The first fellow that takes her for a ride runs out of gas and when he asks her for a kiss, Minnie gets out and walks home. The next time she goes for a ride, with another fellow, and they run out of gas at the same place, Minnie knows just what's coming. On the way home she is stopped and invited to ride, but informs the fellow she's just coming from one. But the best laugh comes when Minnie, now in the company of one who loves her, goes riding to the fateful spot and they again run out of gas. Minnie is prepared for the emergency and has brought along a pair of old shoes to walk home in. The telling of this doesn't do the comedy half justice. You have to see it.

Throughout Neilan has taken advantage of every comedy possibility so that the feature offers a first class entertainment with humor that is sure-fire. Besides the troubles of Minnie and her struggle for happiness there is plenty of by-plot. In this connection the director has used a little too much footage in dovetailing the sequences into a climax. Of course it probably gives things a more satisfactory conclusion to finish up each sequence separately and make the hero and heroine beautiful through plastic surgery. However, as far as the comedy goes, it might finish up with Minnie and her lover strolling down the lane hand in hand.

Undoubtedly the role of Minnie gives Leatrice Joy the best opportunity she has ever had for character acting and she does it splendidly. Matt Moore is an ideal hero in a role that just suits him. Raymond Griffith as the fast working gum salesman is fine. The cast on the whole is very good.

If They Want To Be Amused Don't Miss It

Box Office Analysis for the Exhibitor

The story of "Minnie" is a bit too complicated to give an idea of it in a short synopsis, but it is safe enough for you to book it without knowing the story because if you are out for a sure-fire comedy number, you'll want to get it. If your audience appreciates comedy pictures, they'll surely enjoy "Minnie" and you can make promises for its originality and be sure to let them know it has plenty of laughs.
Do your best to assure them of its humo[illegible]d say that Leatrice Joy appears in a role very m[illegible] differ- ent from anything she has done yet. Make promises for her performance and that of Matt Moore, who has the kind of a role that he does best. Use plenty of stills in the lobby and whatever exploitation you can in the way of stunts to get them interested. A girl dressed up like Minnie would attract a good deal of attention and you might invite them in to see how Minnie became the envy of all the beautiful girls. ploita[illegible] should be easy [illegible]d the results worth yo[illegible]ort. [illegible]te all the "Minnies" in your

MARSHALL NEILAN PRODUCTIONS

FIRST NATIONAL PICTURES

"Minnie"

with Leatrice Joy and Matt Moore

Marshall Neilan's Latest and Best

A First National Picture

I went into a
Movie show
And sat next to a
Fat man
And when
I got up
To go out
He said:
"Have you got a
Coupla nails
Or some
Safety pins?"
And I said,
"No!
What's the matter?"
And he said:
"I came to this
Ding busted show
With galluses on
And then that
Frozen faced boy
Came on
And I laffed
So dang hard
Sumpin' happened
And if you can't
Help me out
I'll have to
Go home in
A barrel!"

So WARN Your Patrons Not to Wear Galluses When

BUTTON BUSTER KEATON

is playing any of his First National 2-reel Button Busters

"My Wife's Relations" "The Electric House"
"The Frozen North" "The Blacksmith"
"The Playhouse" "The Paleface"
"The Boat" "Cops"

Presented by Joseph M. Schenck and directed by
Buster Keaton and Eddie Cline

Distributed by Associated First National Pictures, Inc.

FIRST NATIONAL PICTURES

Moving Picture WORLD

Founded 1907
by J. P. Chalmers

Vol. 59, No. 7
Dec. 16, 1922

The Training Season

THOSE trips to Los Angeles and back that you read so much about these days, those imposing-sounding sales conferences, those frequent studio items that tell of shifting personnel and changing executives—all have a meaning.

We are on the edge of the second half of the 1922-23 season, and the final lap is going to tell a big, important story.

September saw us take a big jump from mediocrity of product to a level that we can confidently term "sustained excellence." September saw the eradication of much that had been fruitful in criticism.

January will show whether we can maintain the pace—and also another story.

All Starting from Scratch

This Fall saw a happening that will deserve a permanent place in any record of the industry's history. This was the flying start secured by Famous Players and the "famous forty-one."

The stage seemed to have been set in perfect atmosphere. The breaks of luck came the way of the man in a position to use them. And the effects were far-reaching.

But January's story will open with a different chapter. One of the delightful phases of the picture pastime is that each six months can **always** tell a different story.

January finds a well-balanced list of contestants **starting from scratch.**

And it's going to be a great race to watch, a thrilling drive for the man with his money up—the exhibitor.

Looking Them Over

Their long-protracted negotiations that ended nowhere left Goldwyn and First National standing flat when September's whistle blew. But both have been in hard training—only an inkling of their big things has reached the black and white of type—and they are ready for the January signal. Watch them.

Some years ago we recorded it as our belief that in a certain twelve months Universal had shown the greatest individual improvement of product. This year we are willing to state that starting with "The Storm" and "Foolish Wives" Universal has shown a sustained evenness of performance that excites admiration. Another contestant who will be in the picture for the "quantity-quality" stakes.

Metro, with such producers as Fred Niblo, Reginald Barker, Rex Ingram; Fox, with a list of Broadway successes about ready for the exhibitor; United Artists, with a number of available attractions, instead of the one current special that has been its lot; Vitagraph, with an interesting schedule announced; Selznick, with new ambitions; and the host of representatives of the independent creator, American Releasing, Hodkinson, Associated Exhibitors, F. B. O.—all face the barrier.

Not to slight a famous forty-one or more that could be put forth by the independent market from the offerings of Warner Brothers, Al Lichtman, Arrow, Charles Burr, Weber-North, etc.

Yes, sir, there has been nothing to kick about in the first lap. But the second lap finds them "better bunched"—and that means a race.

And Don't Forget

Nor should we overlook the dark horses that will be found out there on the track soon after the bell has rung.

J. D. Williams is a factor, for example, who must always be kept in mind. J. D. is back from Los Angeles, saying little and promising less. But it is known that "something will be doing" by the first of the year.

Judging from the performances of the past it can be safely said that J. D. Williams will be found fostering something of interest to independent producers and independent exhibitors. J. D. is the apostle of "independence."

And he is not idle. So there's the dark horse.

Robert E. Welsh

Decision Reserved

Famous Players Says It Put Up Bond for Valentino.

The Appellate Division of the N. Y. Supreme Court, has reserved decision on the appeal of Rodolph Valentino, to upset the injunction granted by Justice Wasservogel restraining Valentino from engaging his services to any one else while under contract with the Famous Players-Lasky Corporation.

Valentino's appeal was a recital of his allegations of unfair play toward him by the Famous Players.

Famous Players through its attorney, told the court Valentino's allegations are so trivial as to make them ludicrous. He said Famous Players paid his salary regularly, and money to pay alimony to his wife, and rescued him from attachment proceedings when he was arrested in California, and gave bail for him for $10,000 and it is due to Famous Players' influence that he has gained a position in the realm of motion pictures.

Voice Protest

Theatre Men Want Sole Right to Purchase Pictures

A letter voicing the protest of the Motion Picture Theatre Owners of Michigan, Inc., against producing companies marketing their product through non-theatrical channels, has been sent to all producers and exchanges. It is claimed that exhibitors should have the sole privilege of buying this product.

The letter also makes known the opposition of the theatre owners against granting more than thirty days' protection on any production, and complaint is also made of salesmen bartering contracts between competing exhibitors.

Meeting Is Planned

Look for Big Gathering of Exchange Managers and Exhibitors

A movement is under way among the film exchange managers of Washington, D. C., for a big get-together meeting to be participated in by the exchange managers and the exhibitors of the District of Columbia, Virginia, Maryland, and North Carolina. Initial plans for the event were made at a meeting of the Film Board of Trade on Monday, and a resolution was adopted empowering President Robin to appoint the necessary committees.

It is the idea of the Film Board of Trade to stage a conference similar to the one held in Washington a couple of years ago and attended by over one hundred exhibitors in this territory. The conference will be followed by a banquet at one of the local hotels.

Holiday Tie-Up

Exhibitors Asked to Add Christmas Idea to Better Films Campaign

Exhibitors wishing to promote a spirit of co-operation among influential persons in their communities will be interested in the plan of the National Committee for Better Films, affiliated with the National Board of Review.

The Committee suggests that exhibitors send to it, at 70 Fifth avenue, New York, five names of influential people, with dues for these for a year as Associate Members of the Committee, at Two Dollars each; these to receive Christmas greetings and the various publications of the Committee, the idea being to promote among these people of influence a spirit of good will toward the theatre and a general tendency toward the promotion of better pictures in the community.

These advantages for the exhibitor are claimed as the Committee's sole interest in suggesting this method of making local members. It is stated that the residents of your community whom you favor with memberships will recognize that this is no mere advertising scheme on your part, but is indicative of a genuine desire for co-operation in the exhibition and patronage of the finest pictures, wherever they are booked.

Moving Picture WORLD

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Other Publications
Cine Mundial (Spanish). Technical Books.

Member Audit Bureau Circulations.
Member National Publishers Association.

Will Fight It Out

Movie Men Not Frightened by "Blue Law" Agitators

Moving picture theatres in the suburbs of Cleveland were open as usual on Sunday, December 3, two days after the owners and managers of them were arrested on a charge of violating the Sunday closing law.

Those arrested were: M. Silverman, Wind-a-Meer Theatre, East Cleveland; J. O. Mellert, Shaw-Hayden Theatre, East Cleveland; James Schwartz, Homestead Theatre, Lakewood; Frank Kinney, Lucier Theatre, Lakewood; J. Schuman, U-No Theatre, Lakewood; Martin Printz, Lakewood Theatre, Lakewood.

Warrants were sworn out against these men by J. H. Locks, acting for N. D. Davis, a lawyer who is conducting a "blue law" campaign, apparently without the backing of any organization. A week previously Davis caused the arrest of ten merchants of Cleveland Heights for keeping open on Sunday. In Cleveland Heights there is a theatre which is not permitted by the local authorities to open on Sunday.

The exhibitors have decided to continue keeping their theatres open on Sunday, and fight the "blue law" agitators to the very end.

Appoint Committee

Several Selected to Look Into All Grievances

J. H. Beaver, manager of Preferred Pictures; Sam A. Galanthy, manager of the American Releasing Corporation, and Sam Black, of the Liberty Film Exchange, have been appointed members of a grievance committee proposed to be formed by the Film Board of Trade of Washington, D. C. These three with Messrs. Reichert and Marks and the officers of the Film Board of Trade, will constitute that organization's executive committee. They will hold an organization meeting shortly for the consideration of routine business and will make arrangements for the next meeting of the association.

A great deal of interest is being taken in the revival of the film organization in the Washington territory. It is the desire of the members to make an organized effort to get closer to the exhibitors in the territory, and the probability is that an effort will be made to have conferences between the two branches of the industry in Washington from time to time. The first of these will take place about the middle of January, when a two-day or three-day convention and banquet will be staged.

Cohen Complains Against Music Society

Contends Copyright Law Does Not Justify Collection of Fees

PRESIDENT SYDNEY S. COHEN and other national officers of the Motion Picture Theatre Owners of America have made definite moves at Washington, D. C., to prevent the so-called music trust from levying tribute on the theatre owners of the country through the medium of its music license tax.

Formal complaints against the operators of the American Society of Authors, Composers and Publishers were lodged in the office of Attorney General Daugherty and with the Federal Trades Commission in which the declarations were made that this concern was a combination in restraint of trade and that its processes were prejudicial to the interests of the theatre owners and the public.

Theatre owners from all parts of the United States have entered a protest against the license exactions of this society with the Motion Picture Theatre Owners of America and these objections in concrete form were embodied in the complaints made in Washington.

President Cohen met with National Directors H. B. Varner, of Lexington, North Carolina, and A. Julian Byrlawski, of Washington, and M. J. O'Toole, chairman of the National Public Service Committee of the Motion Picture Theatre Owners of America, in determining the specific form of complaint to be presented.

It is the contention of the Motion Picture Theatre Owners of America that the present copyright laws do not invest the music society with the right to make the license fee exactions from exhibitors and that the members of Congress who passed the law indicated specifically that it was not to include in its powers the uses to which it is now being subjected by this society.

That it is a veritable embargo on the free expression of American musical genius and strangles effort in that direction, is one of the contentions of the theatre owners and in which they believe the public has a vital concern.

The representatives of the theatre owners also detailed what they termed are the highly obnoxious methods of the music trust representatives, using their assumed advantage to browbeat and threaten exhibitors, and stated that the government department that will handle the matter will be fully apprised of such proceedings.

In advocating the repeal of the music tax, Frank Rembusch says that theatre owners, in a general way, agree that the so-called music tax is unjust and unfair, but pay it because heretofore the case has seemed rather hopeless to refuse. However, he says that after careful investigation he is convinced that with proper effort theatre owners can avoid paying the tax. Various plans to defeat the tax have been advocated. Exhibitors have combined to battle against it.

Mr. Rembusch points out that the music society collects a copyright charge when they sell the printed sheet. They add another charge where their music is played in a place operated for profit.

"We believe," he says, "that the music publishers receive all the rewards they are entited to under the copyright act, when they sell the printed sheet and that their claim to further charge for playing this music is invalid. If necessary, we propose to ask Congress to pass such legislation that will interpret the copyright law, so that copyright rewards shall come in the sale of the printed sheet only.

"The Music Society does not notify the exhibitor that certain musical compositions are copyrighted. Rather they send paid spies into the theatre and it matters not whether you play their music or not they report that tax music has been played. In due time the exhibitor is bluffed into either paying the tax or else he faces trial in the Federal Courts for infringement."

Speaking of his own case, Mr. Rembusch said: "They brought suit on a piece of music that no member of our orchestra ever played at anytime. Yet, to intimidate us they told our attorney they could send us to the penitentiary for playing their music without a license. We did not play it, but must defend ourselves in Federal Court anyhow.

"The Music Society," Mr. Rembusch says, "is composed largely of publishers, who control most of the distribution of so-called popular music, and we propose that the Federal Trade Commission shall investigate whether or not they are operating in violation of the Anti-Trust Laws. The real authors and composers receive very little remuneration, but the Music Society cuts a sweet melon quite regularly. We are not fighting individual composers, but a combine as mean and heartless as ever existed in any line of business.

"The Music Society hires an able general copyright attorney and attorneys in each state to enforce its claims. We exhibitors all hire different attorneys, most of whom never had a copyright case in their hands, and don't know what it's all about.

"We request that every exhibitor refuse to pay the tax and send his case to us, and we will engage one set of attorneys who will look after all our cases at very small cost to each individual exhibitor.

"The Music Society sets an arbitrary price on playing copyrighted music. If you only play one piece of music a year their charges are the same as a continuous use of their music."

To defeat the music tax, Mr. Rembusch says, "the first necessary act is for the exhibitor to refuse to pay the tax. Every exhibitor that pays the tax gives the Music Society added strength to defeat those who refuse to pay.

"We are engaging attorneys of national experience in copyright law to assist us and such other attorneys as are necessary in each state, to defend your and our cases. We plan to carry one or more cases up to the Supreme Court of the United States, and secure a more equitable and just interpretation of the copyright act, if this is necessary."

Attendance Growing

Tax Returns of October Increase Over September

Theatrical attendance throughout the country is steadily improving, according to reports to Washington, D. C., total collections from the tax on admissions in October being $5,396,461 as compared with $4,789,391 for the month of September. The low point was reached in July, when taxes totaling only $4,620,893 were collected.

Total collections from all sources for the month of October were $111,012,494, as compared with $139,575,948 for the month of September. In September, however, much of the excess over the October collections was caused by the payment of the third installment of income and profits taxes for last year.

Big Banquet Held

Charlotte Exchange Managers Body Give Dinner to Employes

Charlotte, N. C., which is rapidly becoming one of the most important film centers in the South, now having within four of as large a number of exchanges as Atlanta, held its first annual get-together social banquet of the film forces that carry on its mammoth traffic in motion pictures on Friday evening, December 1, the occasion being a banquet given by the Charlotte Film Exchange Managers' Association to all employes of the exchanges comprising its membership, the affair being held in the banquet hall of the Selwyn Hotel and one of the most enjoyable and pleasurable social gatherings of the kind ever held in the South.

The idea behind the banquet was to imbue each unit of the film organization of the city with a closer spirit of unity and co-operation and enthusiasm in their work and forty-one guests assembled at the banquet table in response to invitations which had been mailed.

C. E. Peppiatt, manager of Southern Enterprises, Inc., and E. F. Dardine, manager of Universal Film Exchange, Inc., had charge of arrangements for the affair and to these two hustlers, counted among the most popular film men in the Carolinas, is due much credit for its success. The latter acting as toastmaster, kept a ready flow of wit circulating around the table, periodic explosions in a more serious vein, however, being interspersed as the toastmaster called upon different members for brief addresses, E. E. Heller, C. E. Peppiatt and T. A. Branon being among those who spoke to the guests, outlining the principles upon which the film exchange managers' organization had been founded, impressing upon the employes their relative share in maintaining a high standard of efficiency for their different exchanges, touching upon their duty to both employer and theatre owner at all times, and stressing the point that the future of their business and of the great motion picture industry as a whole rested largely upon the shoulders of the bookers, cashiers, inspectors and other employes of the exchanges.

New Theatre Opens

Formal opening of the Forest Hills Theatre, Forest Hills, New York, was held December 5 with an elaborate program put on by the Sheers' Amusement Enterprises, Inc.

Many prominent persons attended among the crowd that filled the house, which has been designed along the most modern lines of convenience and luxury.

Newsy Briefs

Douglas Fairbanks and Mary Pickford left for California last Friday. Their last New York stunt was the starting of the official drive of the Santa Claus Association by pushing an electric button that connected with twenty-five cities. Douglas Fairbanks will begin work at once on his next production for which he will build a complete city on the cliffs of Catalina Island.

The New York State Motion Picture Commission's refusal to permit the showing of "Fate," the Clara Smith Hamon film, has been sustained by a decision by the Appellate Division of the N. Y. Supreme Court. The Commission's refusal was based on the ground that it was against public policy to show before girls and young women in theatre audiences the story of events leading up to the murder of the Oklahoma oil man, Jake L. Hamon of which Miss Hamon was acquitted on March 16, 1921. William A. Brady, President of the N. A. M. P. I., had received many protests against presentation of the film from exhibitor organizations.

It is understood that Will Hays, President of the M. P. D. P. A., will be in Kansas City December 5, and plans are being made by the M. P. T. O., of Kansas, and the Film Board of Trade for a meeting with Mr. Hays. The duration of his stay is not known.

The members of the Paramount baseball team this year's pennant winners in the Motion Picture League, will be guests of Arthur Loew at a dinner and vaudeville entertainment at the N. V. A. Club Sunday evening. Mr. Loew was a member of the Metro team which lost its two games with Paramount; otherwise. the Metro team would probably be guests of Eugene Zukor, instead, on Sunday evening.. Incidentally, Mr. Zukor will be among those present at Mr. Loew's dinner.

Cecilia DeMille, young daughter of Cecil B. DeMille, Paramount's director-general has made her first bid for literary distinction. She won first prize in an American Red Cross essay contest conducted at the Hollywood School for Girls as part of the present Christmas drive for that charity.

At a dinner given Thanksgiving Day at 87 Clinton avenue, Brooklyn, Mr. and Mrs. Michael Rispoli announced the engagement of their daughter, Rose, to Vincent Trotta, manager of the art department of the Famous Players-Lasky Corporation.

Jack S. Connolly, Washington, D. C., representative of the Motion Picture Producers and Distributors of America, on November 28, slipped across the Maryland State line, accompanied by Miss Lucille Maule, and after a visit to the parsonage of the Rev. John Henderson, the latter was Mrs. Connolly.

Charles C. Pettijohn, who has held the position of special assistant to Will H. Hays, head of the Motion Picture Producers and Distributors of America, Inc., has been given the title of counsel to the Hays' office. Mr. Pettijohn is a lawyer of long experience and at one time was prosecuting attorney of Indianapolis.

Frank Lloyd, who directed Jackie Coogan in "Oliver Twist," is in New York to make some preliminary scenes for the new Norma Talmadge picture, "Within the Law," a First National release. He will return to Los Angeles in a week or so.

Universal Wins

Court Refuses to Grant Injunction Against It.

Universal has received word by telegraph from Denver that it has won the injunction action against its serial, "In the Days of Buffalo Bill."

The case was brought by the W. F. Cody ("Buffalo Bill") Historical Pictures' Corporation against the Universal Film Exchanges, Inc.

The plaintiff alleged it had acquired from Buffalo Bill exclusive right to the use of the name in moving pictures, and it had made and exploited a motion picture based on these rights and that the Universal had imitated its advertising and had otherwise infringed upon its rights.

Universal claimed that the plaintiff had no exclusive right in the name of "Buffalo Bill" or the character of Buffalo Bill, and that it had not simulated its advertising or infringed on its rights in any way.

Shown at Opening

Premiere of Big Animal Picture Theatre's First Film

The Century Theatre, San Francisco, Cal., lately remodeled and redecorated, was formally opened on the evening of November 24 by Ackerman & Harris with the world's premiere of the ten-reel animal picture, "Hunting Big Game in Africa With Gun and Camera." The house was packed with a representative audience which included two hundred California editors, headed by Governor-elect Friend W. Richardson, representatives of the consular service of many countries having holdings in Africa, and leaders in civic and educational work.

The event was of special interest locally in that the production was made possible by the efforts of the African Expedition Corporation, a local concern which financed the trip to Africa made by H. A. Snow, of Oakland and San Francisco.

File Affidavits

Two affidavits were filed Saturday in the Morgan Circuit Court at Martinsville against Frank J. Rembusch, of Shelbyville, Ind., owner of the Grace Theatre at Martinsville, and his manager, Frank Jewell, charging them with violating the Sabbath by operating the theatre on November 12 and November 19. Affidavits against Mr. Rembusch and Mr. Jewell were first filed in the court of Mayor E. L. Avery. When the cases were called a change of venue was asked. The filing of affidavits in the Circuit Court followed.

Salvation of Industry Is in Percentage Dealing

Hodkinson Says Producers and Exhibitors Must Finally Agree to It

IN an effort to help the motion picture industry to further prosperity, to bring it out of the stagnation into which he says it has sunk—in an effort to bring the crowds back to the theatres, to puf money in the pocket of the exhibitor, and at the same time to have the producer and the distributor get a fair return on their investment, W. W. Hodkinson, president of the W. W. Hodkinson Corporation, has thought deeply, and investigated widely. And now, in a statement to Moving Picture World, Mr. Hodkinson is giving the industry the fruits of his investigation and experience.

The chief remedy that is needed, according to Mr. Hodkinson, is to be found in the establishment of a system of percentage dealing between the exhibitor and the producer. The distributor, he says, must stand as a neutral element between the two, altogether unbiased, and using his influence to see that producer and exhibitor are accorded a fair deal.

According to Mr. Hodkinson the falling off in attendance at moving picture theatres, which he says statistics show, has been occasioned by the quality of pictures that he says the producer has forced the exhibitor to run. "Machine-made," is the way Mr. Hodkinson describes these films, and says that they are not at all what the public demands. The industry will be retarded, Mr. Hodkinson says, "until such time as producers are definitely rewarded for good picture product through the pulling power of their productions at the box-office, and in no other way. In spite of the difficulties that lie in the way of this plan, I believe that the advantages far outweigh the disadvantages and I believe that ultimately, the adoption of the percentage system is inevitable."

That under the present system the attendance at movie theatres has fallen off tremendously; that small producers are being driven out of business while the big fellows who insist on forcing their "factory-made" product on the public are getting more and more of a strangle-hold on the industry and are profiting inordinately, are some of Mr. Hodkinson's outstanding statements.

Mr. Hodkinson points out another danger to the industry also in the fact that "the gradual acquisition of distributing channels by the mass producers has reached a point where," he says, "the distributor has been almost eliminated as a neutral factor, and the producer, in effect, has a direct contact with the exhibitor. Faced with the necessity of manufacturing a large quantity of product, the producer is exerting every power within his reach to force the exhibitor to pay maximum rentals regardless of the quality of his product.

"Where he has thought it necessary, the producer-distributor has even entered the exhibition field and has purchased theatres for the express purpose of forcing the output of his picture factories, regardless of their fitness."

However, as unbusinesslike as Mr. Hodkinson says the present system is, with its sure progress toward killing the entire industry, he points out with unfaltering fairness the obstacles in the way of changing to the percentage basis, which he sees as the industry's final sanctuary. In enumerating the difficulties looking toward a change, he says:

"The exhibitor is unalterably opposed to percentage bookings, for two reasons, both of them justified.

"First, the producer has demanded of the exhibitor that he pay flat rentals for indifferent product, reserving the lion's share of the better product for himself.

"Second, the exhibitor fears to disclose the records of his business to producer interests that are actively competing with him in the operation of theatres and who might very well use the information thus gained to raise rentals on average product and to guide him in the establishment of competing houses in particularly productive territory.

"The exhibitor, indeed, is between two dilemmas; on the one hand he sees his audience dwindling by reason of the fact that he has found it necessary to play a great deal of inferior product, produced by the factory producers, which product is an effective dam against better producers' pictures reaching him; and on the other hand he fears to trust the producer to deal fairly with him if he opened his books to the examination necessary where percentage contracts are enforced."

But unless something is done to alter the present situation, Mr. Hodkinson sees strong competition looming up for the theatres. He says that "the screen is too great a new medium for expression to be compressed for commercial gain into any particular channel." He forecasts as competitors of the moving picture theatre the home, the community center and the church.

"There is nothing to limit the motion picture to the theatre," Mr. Hodkinson says. "It is chance that has thrown it for the time being into that single channel. As competitors there are other avenues waiting. Just as soon, as by proving itself unfit, the motion picture industry as at present constituted forces upon them the opportunity it cannot itself utilize for the public good, these competitors will come forward."

The present leaders in the motion picture industry are merely average business men, according to Mr. Hodkinson, who are for the most part submerged in commercialism, and who have made money out of the industry, not because of their methods, but in spite of them. Because they have so far made money, he says, they take it for granted that the methods in vogue are the right ones. But he forecasts that they are nearing the end of their rope, that the public has become satiated with inferior product, and he advises the industry "either to clean house or take the consequences."

Mr. Hodkinson says that the public would patronize better pictures—that better pictures would bring the crowds back to the theatres—and says they should be given pictures that would appeal to their intelligence. The reason the public doesn't get what it wants and what it would appreciate, he says, is because the leaders of the motion picture industry don't want to make pictures of that kind. These leaders, he says, have found no reason to bestir themselves as long as they have been able to force on the exhibitor and the public a less expensive, inferior and "machine-made" product.

Warning!

Do not let anyone sell you a subscription to MOVING PICTURE WORLD or any other paper, offering either a special bulletin service of projection helps or Richardson's new Fourth Edition Handbook of Projection as a premium.

Such a proposition has never been authorized by the publishers of MOVING PICTURE WORLD and anyone making such false representation is liable to arrest.

English Producers Try Flanking Move to Stay American Advance

By ROGER FERRI

MONTREAL, QUE.—(Special)—English motion picture producers and distributors, disgruntled because of the marked increase in distribution of American productions in British possessions in general, will hit at the American industry through Canada. This much is admitted by Canadian exhibitors many of whom have been approached by representatives of British concerns relative to a tieup concerning the release of English pictures at the rate of one a week.

Involved in this new project, which is the subject of general conversation in theatrical circles in this province and in Ontario are said to be a group of French producers, who maintain the same attitude as the British toward American-made pictures. In fact, the campaign now on foot is so determined that there is some talk of a wholesale importation of German pictures, long obnoxious here as well as in other British territories, as a means of so choking the Dominion market that American pictures will find it next to impossible to get dates.

British bankers with affiliations in Montreal, Toronto, Vancouver and Winnipeg, are at the helm of this movement and some have even gone so far as to offer financial aid to independent exhibitors, who have had anything but a profitable season.

Right now the big man in Canadian producing circles, as odd as it may seem, happens to be an American showman—Ernest Shipman of New York. He has incorporated an all-Canadian producing and distributing organization that promises to be a power in short time in Canadian cinematographic circles. Mr. Shipman has the backing of the people; that is more than this British campaign can brag about, for, after all, American stars are much in demand here.

Mr. Shipman's corporation already has completed "The Man From Glengary" which is being extensively advertised in all the leading Canadian newspapers. He is to produce a series of similar productions in Canada. He is being given every cooperation not only from the people and exhibitors, but from the press in general, for his activities have been the subject of considerable favorable editorial comment.

What Adolph Zukor is to the industry in the States, Ernest Shipman is to the Canadian industry. He enjoys the intimate friendship and confidence of representative local business men and influential members of the Dominion Parliament. In fact, one of the men interested financially in the venture, talking to a representative of MOVING PICTURE WORLD at the Windsor Hotel, expressed it as his belief that the time "will soon come when Canada can make pictures that England and the United States can't help but show extensively."

However, in spite of what Mr. Shipman is doing to put Canada on the cinematographic map, the fact remains that the foreign anti-American film propagandists are much in evidence and, if permitted to go about their destructive work unmolested, will come near to achieving their purpose. The financial backing of this campaign is seemingly unlimited despite the fact that neither public nor press is encouraging its continuance.

Film conditions here have changed but little during the past few months although in the larger centers, like Montreal, Toronto and Vancouver, motion picture men report a marked improvement. But this has been of the come-and-go variety, with exhibitors afraid to take chances, as one of them put it.

British representatives here are trying to force the big town exhibitors to come to terms through the smaller communities. In the latter places, they have been fairly successful, for much of the film has been given gratis.

Because of the enormous French-speaking population of the Dominion, the French film industry has been enlisted in the campaign. And what cut-in is being recorded is due almost entirely to the activities of the Frenchmen, who, right now, are sponsoring a movement to operate, either owning outright or via the lease route, a string of theatres in the Dominion showing French pictures exclusively.

Vitagraph Answers

Suit by Doubleday-Page Brings Reply.

Answer to the suit brought in the N. Y. Supreme Court, by Doubleday, Page and Company against the Vitagraph Company of America, Inc., for damages for an alleged breach of contract over the production of a number of the late O. Henry stories in motion picture form, has been filed in the N. Y. County Clerks office, by the Vitagraph Corporation, by its attorney, William M. Seabury, of 36 West 44th street.

The answer sets up a general denial, and alleges that the agreement alleged to have been broken, was succeeded by a modified one, and that under this agreement defendant produced and released a number of films in 1920, none in 1921 and one film of five reels in 1922. It is alleged the plaintiffs were paid $28,000 in royalties, a sum in excess of what it was agreed to pay them, and that the defendants have lived up to all the terms of the modified agreement.

Would Abolish Body

Theatrical Managers Head Favors Setting Aside of Censorship Commission

According to George W. Roberts, president of the Albany, N. Y. Theatrical Managers' Association, his organization will welcome the abolition of motion picture censorship.

"I can speak for every member of the association," said Mr. Roberts, "when I say that we are heartily in favor of abolishing the commission. We were opposed to it when the law was first talked of, and we filed our protest with the Legislature when the bill went through. We object to the principle of the commission, not that it has ever done anything really injurious to us.

"The Albany Managers' Association has never had an opportunity of going on record as against censorship, but I know that every member is in favor of abolishing the commission, and doing away with what I believe there was never any need of."

Injunction Denied

Court Refuses to Prevent Use of Name, "Sherlock Holmes."

Justice Francis Martin, of the N. Y. Supreme Court, has handed down a decision denying the application of William Gillette for a preliminary injunction restraining the Stoll Film Co., Ltd., from using the title "Sherlock Holmes" or "Adventures of Sherlock Holmes, in connection with any motion picture; to require an account of profits, and to recover damages for the use of such titles. The decision recites that Sir Arthur Conan Doyle is the creator of Sherlock Holmes, and that it is alleged an agreement with him resulted in the character being dramatized by William Gillette, who played the title role, and that this agreement does not appear to have involved a grant of motion picture rights.

The decision says that a contract was executed in 1920 by Sir Arthur Conan Doyle giving the Stoll Film Co., Ltd., the right to produce 46 of his short stories as a motion picture serial

Powers Says Production Abroad Impracticable

Believes California Will Remain Producing Center

THE production of pictures in Europe by American producers is classified by P. A. Powers, managing director of the Film Booking Offices of America, as impracticable, if a high standard is to be maintained. California, believes Mr. Powers, will continue as the producing center of the world. Not only is foreign production impracticable, but is unnecessary for proper distribution abroad. The European producer will be unable to survive in face of the terrific competition of the American distributor, whose invasion of Europe is complete. These are the main conclusions drawn by Mr. Powers after a study of conditions abroad.

"So much has been said and written in regard to conditions in Europe," said Mr. Powers, who returned recently from a six weeks' foreign visit, "that I feel hesitant about stating my impressions for fear of repeating any of the articles which have already appeared.

"My short visit to Europe has convinced me of something which I had always considered possible. I refer to the results obtained by the various American producers who have gone to Europe in the hope of making pictures there cheaper than in the United States and who have discovered that economical production in Europe is impossible, if one wishes to maintain a standard equal to American productions.

"The ventures of American producers in European production have shown nothing but failure. They have gone there with the idea that it was necessary to make pictures abroad in order to supply the American market with productions at a price to compete with the foreign product. They soon learned that the lack of proper facilities in Europe more than offset any advantages gained by securing low salaried actors. They found that without the supply of trained motion picture artists available in the United States, it is almost impossible to work to advantage. The time spent in training the untrained European talent adds materially to the cost of productions made in Europe.

American Distributors in Control

"The situation as it is developing in Europe at the present time, makes it unnecessary for the American producer to go abroad, as America has already thoroughly invaded Europe with its sales organizations. For instance, in Great Britain today, the following producing companies are represented throughout the Kingdom with distributing offices: Vitagraph, Famous Players, Fox, First National, Universal, United Artists and Goldwyn. The establishment of these sales organizations has resulted in practically dislodging the British renter and just at the present time, the British renter is short of product, due to the elimination of the above companies' productions from the open market. Ready sale can be had on some basis for American productions not represented in the above list of producers.

"As all the product of these companies has been withdrawn from the open market and is not available to the British distributor, he will be unable to survive in the face of the competition from the American distributor, unless he can secure a steady supply of quality pictures. The result is bound to be that the American producer controlling the distribution of films in Europe will also control the production of European pictures or the sale of them to the European exhibitor. This matter evidently has not been taken as seriously by the European distributor as it should be, and I believe it is now too late for him to compete or to offset the result of the American invasion in Europe.

Talent Follows the Money

"As to Europe having any superior talent not available to America, we must bear in mind that wherever money is, talent is bound to go. This is apparent from the fact that the outstanding director of Europe and the artists considered as the best of the Continent are now operating in our moving picture colony in Hollywood. In other words, Europe cannot compete with America in inducement offered to the artist, and if anything is developed in the way of unique or exceptional ability, it is available to the American producer for a price, as it is only the American producer who can afford to pay.

"At the present time, competition in the motion picture business is world wide, with all the advantages on the side of the American producer. This is due to the fact that America alone has the dollars, and the dollar today is more mighty than it has ever been in the history of our country. While no doubt there is a strong desire on the part of some producers in Great Britain and other European countries to make pictures of quality that will be acceptable to America, the competition with which they have to contend is of such proportions that it will require an enormous outlay of money to continue to operate and build up quality pictures. And they would be obliged to market them at a loss until their quality is established. By that time, they will find that the European market will be controlled by American selling organizations, who will then control the foreign market. Consequently, there will be no means of distributing except through the avenue of an American agency.

"I find a great change taking place in Great Britain in the booking of pictures to exhibitors. Heretofore, pictures were booked a year to eighteen months in advance of showing. At the present time some of our pictures are released in Great Britain almost simultaneously with America under the classification of "special features." Some pictures released in this manner have heretofore gone by unnoticed, but now public attention is focused on them by special exploitation, similar to the methods used in this country. This will cause a large number of British distributors heavy losses due to the accumulations of bookings made from a year to eighteen months in advance, which bookings will be cancelled by the exhibitor to take advantage of the public exploitation given to the "special features."

California Always Producing Center

The writer has come to the conclusion that motion pictures will continue to be made in Los Angeles, or the greater proportion of them made there for some time. This is not because of any special advantages of climate or light conditions obtainable in California, but due to the many years accumulations of picture making material and facilities which tend for economical production and quality.

"The only disadvantage apparent at the present time in the location of the picture making industry in Los Angeles is the lack of artists to draw from. No artist will take the chance of a trip to California in the hope of securing employment. At the present time, nearly all the actors of any importance in Los Angeles are under contract which guarantees them a certain amount of money weekly. If their contract expires and none other is available they return to New York, thus reducing the number of people available at the Coast for picture work, the result is that the public is obliged to take the same faces and personalities in all of their pictures, as new material is not to be secured in Los Angeles. This has a certain reaction on the public's mind and at the present writing productions featuring a 'star' are on the wan, and producers are now casting their pictures, or at least endeavoring to do so, where contracts with the stars do not exist, with what they are terming 'all star cast.' This naturally is to the advantage of the production as the story does not have to be sacrificed to conform with the whims and wishes of the featured player. Story material heretofore rejected is made available."

T. O. C. C. Gives Elaborate Annual Party

Prominent Motion Picture People Dance and Dine Until Daybreak

By "JIM" MILLIGAN

We won't get home until morning;
We won't get home until morning, etc.

In the good old days that preceded the B. P. (Before Prohibition) period the foregoing would have been sung with the pomp and ceremony customary at that happy time. But, while the tune was the same, the incentive was different, for the verse, on Sunday morn, December 3, constituted a statement of fact, for it wasn't until morning that the 2,000 film folks who attended the third annual ball and supper of the Theatre Owners Chamber of Commerce, at the Hotel Astor, Saturday night, December 2, returned to their usual places of abode.

Everybody who was anybody in the motion picture business in the East—and some from the West Coast—were on hand. Others who were somebody and were unable to attend were there in spirit. Others carried the spirits with them. But at that a good time was had by one and all. They danced and pranced, they ate and they—well, why serve as a helpmate of the Volstead army.

But it was a gran' and glorious affair with the exhibitors and their wives and their sweethearts and daughters and sisters all there in their more than usual Sunday attire. There were women with low cut dresses and men with long coats. They came there for just one purpose, namely, to have a good time—and they had it. The one regret was that the affair, which was the most brilliant and successful ever held under the auspices of the popular T. O. C. C., was not staged somewhere in the Arctic regions where the nights are longer, for it all ended too soon.

The theatre owners say that 1921-22 was a "tough year." Judging from the splendor of the occasion and the gowns worn there was nothing to bear out that statement, but who cared about business. It was sociability that brought everybody together, although a five-minute intermission was declared by His Right Honorable Master of Ceremonies, Harry Reichenbach in "order that exhibitors may call up their theatres and ascertain the gross takings for the evening." Ah, but then exhibitors are exhibitors and business is business.

There were many gala dinner parties that preceded the affair itself, for it was not until very late that it actually got under way. And once it was under way it continued as no other film affair ever went along, much to the pleasure of everybody. Exhibitors rubbed elbows with distributors, exchangemen and producers and producers shook hands with actors and actresses and trade press writers looked on. Nobody stayed at home. They were all out.

J. D. Williams got back from California just in time to attend. His reception was a royal affair, and while his future plans were hidden with a cloak of mystery, the "boys" winked and that was that. But the other half of the Williams domestic corporation, the charming Mrs. Williams, was there and proved to be one of the most popular ladies in attendance.

Why Carl Laemmle, president of Universal, doesn't star his own beautiful daughter, Rosabelle, in pictures is more than everybody who had the good fortune to meet her can understand, for she was one of the belles of the evening.

Nathan Burkan, who spends his time delving in law books for movie and stage folks, forgot judges, courts, etc., long enough to play with the exhibitors. And maybe Nat doesn't know a thing or two about the A. B. C. We should hope to tell he does.

Lewis J. Selznick likened the affair to the party he gave following the premier showing of "One Week of Love" at the Ritz-Carlton last month. L. J., besides turning out pictures, shook a nifty hoof on Mrs. Astor's slippery floor.

Edward Earl, president of Nicholas Power Company, was among the terpsichorean luminaries seen frequently on the floor.

Goldwyn was well represented. Jimmy Grainger and Eddie Bonns, stand up.

There were scores of out-of-town exhibitors on hand—and all had to admit that when T. O. C. C. starts something it usually finishes that "something" in grand style.

This job of writing what happened at the T. O. C. C. had been assigned to our own pal, Roger Ferri, but the latter planted himself in Montreal and refused to move. For all of which there is a perfectly good reason. And Roger and his wicked hoofs were missed by more than one.

Philadelphia film folk were quite in evidence and were the guests of Moving Picture World. Those on hand were John S. Evans and Mrs. Evans, David Barrist, who when he isn't managing his theatre is getting out a regional journal; Mr. and Mrs. Arthur W. Herbst, Mrs. Gladys Miller, Mr. and Mrs. Samuel Hyman, Dr. Walter Stumpfig, Lou Berman, Mrs. Sarah Farley and Mr. and Mrs. Oscar Neufeld.

Bobby North, of Apollo Exchange and the popular distributing firm of L. Lawrence Weber & Bobby North, was there. The affair reminded Bobby of some of the blow-offs he attended in his stage days. And remember, Bobby was on the stage since he was 12 years old.

Congratulations to two newly-weds whose wives were introduced to the industry for the first time in New York. They are Jack Meador, the popular publicity director of Metro, and Oscar Neufeld, who with Tony Luchese, operates the De Luxe Film Exchange in Philadelphia. Both gentlemen wore smiles all evening.

If there was anybody absent from Arrow Film Company we failed to remember who it might have been. Dr. W. E. Shallenberger, head of that firm, came back to New York from a trip about the country just in time to attend the ball. Also on hand were W. Ray Johnston, J. Charles Davis, 2nd, and Dick Weil.

Where did Felix Feist learn all those fancy steps. For a golfer, Felix makes a splendid dancer.

Well, it certainly looked like old times to see Charles O. Bauman on the dance floor. And, by the way, who knows but what we may hear something very interesting from Charley shortly.

Adolph Zukor and Marcus Loew both were absent, but they sent their regrets. Both, together with John A. Kent and the other F. P. L. officials, are on the coast attending the annual Paramount convention.

And, of course, there were no few rumors concerning deals, amalgamations, absorptions, etc., etc., floating about all evening and morning.

Among the stars present and introduced by Mr. Reichenbach were Norma Talmadge, Wesley Barry, Edith Roberts, Tom Meighan, Buster Keaton and Leatrice Joy. There were others but we have forgotten.

The program of the event was a work of art and those responsible for it are deserving of every credit. It was well filled with advertising.

Perhaps the most pretentious of the gaily decorated boxes was that occupied by Warner Brothers. Harry Warner was at his best Saturday night and voted the T. O. C. C. a "grand organization." And who wouldn't have smiled like Harry did all night, for only a few hours previously he had tied-up some wonderful 1923 product.

Vincent Lopez and his jazz hounds were on the job and everybody knew it, for there were very few, if any, wall flowers. This contingent made sitting out an impossible task.

There were favors galore. It was around midnight when everybody was ushered into one of the dining rooms where supper was served. And then the dancing started all over again. Fancy paper hats and a racket producing device were distributed among those on hand.

Regional News and Gossip

Conducted by SUMNER SMITH

There's a Moving Picture World representative in every exchange center—at your service. Just a part of the all-round service of The Complete Trade Paper—Regional in News Value; National in Service. If our representative in any territory can help you in any way call on us.

Rodgers Began Exhibiting With New Orleans Store Room Show

Poplar Bluff, Mo.

Editor, Regional News and Gossip:

Replying to yours of November 2, wherein you ask for a short history of my life and of the early days of film exhibition, I will give you a short history of my personal experience as an exhibitor and operator, as I know I am one of the very first to exhibit film in a complete exhibition to the public.

I was born near Mattoon, Illinois, on April 3, 1875, and long before I was of age, I engaged in the show business. My first effort was when the phonograph first began to be popular. I bought an Edison machine and traveled all over the Middle West, South and Southwest, doing exhibition work with it in the school, churches and halls. I made good money and enjoyed it.

Then X-rays came along and I bought one of the first outfits put on the market and did exhibition work with it, did lectures and traveled as Professor I. W. Rodgers, the eminent electrician and X-ray expert. I told the public many things about X-rays that were only guessed at, at that time, and burned one of my fingers severely before it was known that there was such a thing possible as an X-ray burn. I know positively that it is one of the first X-ray burns in the world, and to this day it gives me a great deal of trouble and am told by physicians that it may at some time cause my death. But this is diverting from the subject.

My first experience was in 1896 in New Orleans, La., on Canal street, where I ran a motion picture show in a store room for a month or more at 10 cent admission to all. I could not rent film then, but had to buy each subject straight out. The pictures then were only 50 feet in length and the two ends were cemented together, making a continuous loop or belt (this was before they began to run long pictures and run the film in a bag or barrel in front of the machine). The film was passed through the mechanism of the machine, then up over the lamphouse to a row of spools covered with felt and then up and down on the spool racks and down under the bottom of the machine. When we turned the crank the entire film moved like a saw mill belt.

It only required about one minute to run the film through, which was an entire subject, such as the New York express, street scenes and policeman doing stunts. You can hardly imagine what a picture would look like now that was only fifty feet long. I usually ran the picture through the machine about three times before putting on a new subject. There was no beginning to it or stop, as it started just wherever I happened to get it in the machine, and would repeat itself indefinitely if I continued to turn the crank.

A 10 cent show consisted of three of these subjects, each run through the machine about three times, which would make about nine minutes of actual show, but they had to stay there twenty-five minutes to see the nine minute show, for it required five minutes each time to take the film off all of those spools and put on another subject.

From New Orleans I went to Chattanooga, Tenn., and could not get a place to show down town and was compelled to arrange for a showing at the Coliseum, where I showed for three days, or rather nights, as my curtain was put up out in the open and the patrons sat back in the shed. (Say, boy, that was some show days.) I arranged with the street car people and got a band and put banners all over a street car, and maybe you don't think I ballyhooed that burg to a finish. This was the first time a motion picture show was ever seen in Chattanooga, Tenn.

From there I went all over the South to all the towns that had an electric light plant. I had $4,000 worth of pictures and that was enough to give five shows of one and a half hours each, three minute show and five minute wait; therefore, I made split week stands in the opera house, churches, schools or wherever I could get in, at times showing in the chapel of a college. (Say, boy, those were some show days.) I gave three night performances and two matinees when I could darken the house. The first time Joplin, Mo., ever saw a motion picture, I showed there in a Methodist church for two nights.

After I had shown to all the light towns I could get into, I went to St. Louis, Mo., and got in out at Forest Park Highlands, where I showed until all of St. Louis knew my pictures. Then I put my screen up in the open, where there was something like four or five hundred tables of four capacity each, and gave a free show. My contention to the man who ran the park was, that the people would set around the tables and drink beer and watch my pictures over and over again, and I secured advertising from the merchants in St. Louis which I threw on the screen, which made it remunerative to me. These advertisements were thrown on the screen between each picture.

Well, I was right. They hung around those tables so strong that the scenic railway man, who, by the way, made all of the electricity that was used in the park, cut my wires and refused me light as he said I was ruining his business, as the public sat around and drank beer and looked at my free show in preference to paying to ride on his scenic railway. It was then seven miles from there to the nearest point in St. Louis where I could get current, that put me out of business, as I only had a verbal contract with him for current, so I had to quit.

I then went down in South St. Louis and played for one week in a beer garden that was using stock, but I did not like that and again went south and secured a gas outfit and showed in a lot of fair-sized towns that had no lights in them. After showing the dark towns I had to quit, as it was not profitable to show the same pictures again and I could not afford to buy new film, and it was eleven years after that before they started to rent film and pass it from one theatre to another. In the meantime I had gone into other lines of endeavor and sold my entire outfit to a barn storm troupe for $225, all they had.

I think I am the first man who ever tried to get exhibitors to pass film from one town to another. I told them it would be just the same as rent, that we would buy the films and prorate the cost, but they all laughed at me and said the pictures were only a passing fancy and that we would not hear of them in three years. I made the assertion that the pictures would go on until they got big and that some day they would be traveling around with them with a band like Barnum's circus and they all gave me the merry ha! ha! told me I was a visionary kid, that I had been lucky, made a lot of money and had no sense.

But say, boys, wasn't I right? I had more sense than they had and had I only gone East and got into the producing end of it, I might have been one of the big boys now, for I had the proper vision of the future of this, the most wonderful of all businesses.

After I had disposed of my machine and films, I went into another line of endeavor, but still watched the progress of film, and it was eleven years from that time until there were any film exchanges and film was passed from one town to another on a rental basis to any considerable extent. In the meantime I had been unfortunate and went broke, had to start out again in a very modest way, but went back into the show business just as soon as I could and today I own several shows all doing fairly good, have a fair

(Continued on following page)

Exhibitors Fight Prosecutions

Exhibitors throughout the entire country will watch with interest several cases listed for early appearance in the Federal Court at Utica, N. Y., in which exhibitors are made defendants in actions brought by well-known music publishing houses, which charge that the exhibitors have been guilty of playing copyrighted music, accompanying pictures, without permission.

Among the defendants are: W. H. Linton, proprietor of the Hippodrome Theatre in Utica and treasurer of the Motion Picture Theatre Owners of New York State; Fred Duffy, of Hibernian Hall, and George Hauf, of the Highland Theatre, both residents of Utica.

"They send us the music," said Mr. Linton, "and then snoop around to see if we are playing it."

Harry Hall, of Troy, one of the old timers, also is included in the list of defendants. It is claimed that Mr. Hall used copyrighted music, without permission, on September 23, at one of his houses. The plaintiffs in the action are: Jerome H. Remick and Company; Shapiro, Bernstein and Company, Inc.; and M. Witmark and Sons.

portion of this world's goods, am comfortable and happy.

I have for a wife, one of the most wonderful little women that it was ever a man's good fortune to have. She buys and books for all of my theatres and I will leave it to the St. Louis exchanges to tell you that she is as shrewd a buyer as comes to their offices. I have one son in his sixteenth year, now at Military Academy, whom I intend to make a first-class exhibitor out of, for I think the motion picture business the greatest of all businesses. It has filled the long felt need of clean, wholesome amusement within the reach of all, and it has inspired more people to try for the better things of life, than any other agency, the ministry included. The trend of all pictures today is to show that right, truth and fair dealings always triumph over evil and wrong doing.

Yours very truly,
I. W. RODGERS.

Daddies of Them All

Here is the way the oldest exhibitors whose biographies we have been publishing line up now:

John P. Dibble, of Branford, Conn.; John C. Green, of Guelph, Canada; each 26 years in the business.

Thomas M. Thatcher, Somerset, Ky., 22 years.

I. W. Rodgers, Poplar Bluff, Mo., started in 1896; term, indefinite.

John Karzin, St. Louis; Jim Jackson, Atlanta; James Howard, Wilmington, Del., each 17 years.

William A. Butler, Philadelphia; Leroy V. Johnson, Seattle; Charles Levenberg, Providence, R. I.; W. F. Code, Seattle; Frank W. Buhler, Philadelphia, each 16 years.

We also published the history of William Finley, of Albany, N. Y., who used to show the Dewey Parade pictures, but we don't know whether or not he has been a consistent exhibitor since those early days. Furthermore, we are not sure it is fair to rank Mr. Thatcher below the first two. Mr. Thatcher exhibited a one-reel picture in 1896, the first shown in Southeastern Kentucky, but he didn't say if he exhibited pictures in the four years elapsing between that time and the time when he took over the Gem Theatre in Somerset, whereas the first two mentioned started in 1896 and have kept right at it up to the present day.

Also, to add to our perplexity, the original announcement said "in the United States." That would leave Mr. Green out of the running, but there isn't any reason why he shouldn't be acclaimed Canada's Daddy, unless some resident of the Dominion pops up with a better claim.

Well, here's how they stand now. And the search is nearing an end. It looks as though there won't be any nominations with better claims than those of Mr. Dibble and Mr. Thatcher and Mr. Rodgers.—SUMNER SMITH.

Chicago Exhibitors Postpone Action in Operator Dispute

The first meeting of Theatre Owners to discuss the operators' wage scale for 1923 was held the day before Thanksgiving, and the small crowd which turned out did not justify any decisive movement on the part of the exhibitors. Another meeting will be held next Friday, and concerted action will be taken to reduce the wages of the operators.

The movement to repeal the daylight savings ordinance has been deferred until after the adjustment of the operators' wage scale. The action will be sponsored by the theatres of Chicago, both legitimate and motion picture, with the co-operation of other trades who desire the repeal of the ordinance.

An entire audience of deaf and dumb people saw "The Man Who Played God" at the Randolph last week. Manager McCurdy sent out invitations to all the deaf and dumb people of the city asking them to be his guests at the Thursday evening show, and a practically unanimous response was made.

George Braddock, manager of the Argmore Theatre, has had another brilliant idea on how to keep the name of his house before the folks in his neighborhood. His programs are well selected—good pictures played not long after their downtown runs—and put on in a manner that leaves nothing to be desired. However, his greatest worry has been the fact that his printed programs, giving the coming attractions for the week, have been littering the gutters of the vicinity of the theatre. Accordingly he substituted for the bulky 6 by 8 program, on flimsy paper, a neat little four-page cardboard affair, just the size of a visiting card. "It is vest pocket size," says Manager Braddock, "and it is really carried in a pocket or a handbag, for not a single one finds its way to the sidewalk."

It is reported that the Ascher Theatre at Peoria, Ill., will be leased to Shubert interests, who expect to use the house for their unit vaudeville and pictures.

There is a movement on foot here to form a co-operative booking agency among some of the outlying theatres, so they will be in a position to secure the new films at a better price than they can individually. It is understood that 35 owners representing 53 theatres have signed up for the company.

The Palais Royale Company has been formed by E. E. Adams, I. E. Erickson and Barnet Hodea as a place of amusement, with a capital of $5,000.

The Elite Theatre at Waukegan has been sold by Carl Mueller to Edward Trinz, formerly manager of the Covent Garden Theatre, of the Lubliner and Trinz circuit. The house will be remodeled and will be conducted as a first class picture house with good musical programs.

C. C. Jones has opened his new house at Cambria, Ill., and he will have first class programs. The new theatre seats 400.

Clyde E. Elliott has taken over the Evanston Theatre at Sherman street, near Davis, in Evanston, and will spend $25,000 in improvements that will make it one of the leading houses along the north shore.

The Palais Amusement Company has been formed by Moe A. Cushman, W. J. Parker and Herman Emerson to acquire and conduct amusement enterprises, with offices at 4750 Sheridan road. The capital is listed at $300,000.

A fire under the stage at the Columbia Theatre at 11 North Clark street was put out without the audience realizing the danger of panic until they reached the street and saw the fire apparatus.

Ohio

E. C. Stueve, pioneer exhibitor of Canton, Ohio, lost his wife by death the middle of November. She had been in ill health for some time.

"In the Name of the Law" broke a record in Fremont, Ohio, recently, by playing an entire week in a three-day town. A tie-up with the police helped put it over at the Jewel Theatre, managed by George Geyer.

Ohio censors have held up for three weeks the new Gloria Swanson picture, "The Impossible Mrs. Bellew." It is likely that they will release it soon, however, with a number of cuts.

A tremendous advertising and publicity campaign was put on for the opening in Cleveland of Marion Davies in "When Knighthood Was in Flower" at the Stillman Theatre, November 26.

Knocks and Boosts and an Idea

"You can't beat Moving Picture World's Regional News and Gossip department for downright, genuine interest," says Edward H. Crawford, manager of the Lincoln Theatre, Troy, N. Y. According to him, nine out of ten Troy exhibitors turn first to this feature of the World.

Thanks, Mr. Crawford, say we. And we want to add that any exhibitor who obeys that impulse and sends us a testimonial will assure us a Merry Christmas. But on the other hand, we want the knocks, too. Praise warms the heart; knocks set the thinking apparatus in operation.

This is strictly an exhibitor department. We don't think you can read it and not be impressed with that fact. But, believe me, boys, it can be made much better, of far greater value to you. How? Chiefly through the co-operation of exhibitors for the benefit of brother exhibitors.

When an exhibitor has an idea for its betterment, we want him to send it in and we promise it earnest consideration. If it is something that can be worked out, we'll use it; if there's any doubt in our mind, we'll put the idea up to all exhibitors and await their verdicts.

A real news and gossip department for exhibitors is a brand new thing. It ought to be not merely satisfactory, but a real success; it can only be through the co-operation of exhibitors. Can this co-operation be effected in some such way as this—having an exhibitor write each week for the department his views on topics of film interest? Sort of a leading editorial by an exhibitor?

We wish that exhibitors would give this question thought, judge it according to their experience in motion picture affairs. If it appeals to any as worthwhile, we will welcome word to that effect.—SUMNER SMITH.

Thanksgiving Lives Up to Its Name in Buffalo, N. Y.

Thanksgiving week was one of big business in Buffalo, N. Y. Several of the downtown houses broke attendance records. All box-office totals went by the board at the Lafayette Square where "Skin Deep" was the film feature. The Strand staged a come-back with "Rags to Riches." Loew's State packed them in all week with "While Satan Sleeps." The neighborhood houses also report overflow audiences. It was just like old times!

Al Becker, of the Becker Theatre Supply Company, is feeling better. His Buffalo equipment store is now a hive of industry. He has moved into the Film Row block. Exhibitors on their way to the exchanges once more pass the door and the cash register is smiling. The past week Al installed two Type "S" Simplex projection machines in the new Legion Theatre in Wayland, N. Y., in addition to two half-size projection optics and two Compensarcs. He also installed a Mazda equipment at the Craig Colony at Sonyea, N. Y., and two new Simplex machines in the Elmwood, Buffalo.

Revival week at the Strand, Buffalo, was a big success. Manager Eugene A. Pfeil found "The Sheik" and "The Miracle Man" the two best box-office pullers. The program was changed daily. Mr. Pfeil has had many inquiries from other exhibitors on how the week went over. It is understood that J. H. Michael, of the Regent, is about to duplicate the stunt. The Strand is now the home of Goldwyn attractions. "Sherlock Holmes" was shown the past week and "The Sin Flood" and "Remembrance" will follow.

To gain first-hand information on whether local picture theatres are obeying the fire regulation laws, Mayor Frank X. Schwab make a personal tour of the houses, dropping in unannounced and unexpected. He expressed himself as well pleased with the conditions he found and had no complaint to make. "Sunday is a big night in these places, but they all seem to be sticking religiously to the law," he said.

Buffalo courts are doing much to make the "movies" safe for women. A negro theological student was sent over the road for 90 days one day last week for annoying feminine patrons in a Main street theatre. A couple sentences like this and these fresh folks may be eliminated.

William E. Whiston has resigned as assistant manager of the New Olympic Theatre, Buffalo, to accept the management of a theatre in Pittsburgh. Employes of the Olympic gave a farewell party for Bill before he left town and presented him with a gold mounted Elk tooth.

Chester Raduszsk, 15 years old, 162 Center avenue, North Tonawanda, was arrested in the Avondale Theatre, North Tonawanda, last week for smearing gum on the coats of girls. These "playful" boys sometimes get caught!

Harry D. Crosby, the Batavia, N. Y., actor, is associated with Edward Houghton, owner of the little Hippodrome and Keith's Theatre in Buffalo and also a former Batavia theatrical man, in the lease from William F. Haitz, of the Dellinger Theatre, Batavia, two days a week. Mr. Crosby will act as local manager and Mr. Houghton will arrange the bookings. "The Storm" was the opening attraction.

Adam Federlein, noted Buffalo violin virtuoso, is now concertmeister of the Strand orchestra, which has been augmented for the season of Goldwyn pictures. Prof. Herbert Alvin Houze, one of the leading organists of the country, is presiding at the console of the big organ.

The courts have again ruled against the local Loew interests in the matter of the lobby entrance suit, it being held that the Golde clothes shop was illegally ousted from its location to make way for a Main street entrance to the big Buffalo house. It is expected that some agreement will be reached and that the lobby will not have to be torn out.

Manager Arthur L. Skinner, of the Victoria, Buffalo, has added musical acts to his picture program. He has found the stunt helps at the box office. The Menning Sisters, violin and harp, and "D'Amico, piano accordeonist," both were enthusiastically received last week.

Al Beckerick, manager of the Loew's State, Buffalo, pulled a great publicity stunt the past week when he linked up with the Express in staging The Express Follies as an added attraction at the State. All local talent was in the act. The Express gave the stunt an avalanche of publicity. The act attracted overflow business.

Mike Woods, of Peterson & Woods, announces that the new Strand Theatre in Jamestown, N. Y., will open early in the new year. The Strand will be one of the finest picture houses in Western New York. It will feature a big orchestra and a famous organist.

Harold B. Franklin, former managing director of Shea's Hippodrome, Buffalo, stopped off in the Queen City of the Lakes last week-end on his way home from the coast Paramount conference and visited with several old Buffalo friends. Of course he dropped in to see Vincent McFaul and Mike Shea at the Hippodrome.

Elmer C. Winegar, new manager of the Elmwood Theatre, Buffalo, is giving his patrons some great bills and attracting a huge amount of automobile business. Elmer formerly managed the Central Park and Premier. He expects to install a big orchestra in the Elmwood the first of the year.

Berinstein, Albany Showman, Will Build in Little Falls

The most important announcement this week in local film circles was to the effect that William Berinstein, owner of the Colonial and the Hudson Theatres in Albany, N. Y., as well as two houses in Elmira, had purchased a plot of ground on the main street in Little Falls, and would erect a modern picture theatre in that place.

For several weeks past, Mr. Berinstein, generally accompanied by George Roberts, his Albany manager, has been scouring the country looking for another theatre to add to his chain. Only a short time ago, Mr. Berinstein visited several of the eastern states, but failed to find the house he wanted at the right price. After looking over the situation in Little Falls, which is one of the most enterprising manufacturing towns in the Mohawk Valley, Mr. Berinstein decided to erect a house there which would be a marvel in its appointments.

It is understood that the work will get under way at once, and that the house will be ready for occupancy within a few months. Mr. Berinstein moved from Albany to New York several months ago, and is now making his headquarters in the metropolis, booking his pictures as well as the vaudeville he plays in Elmira.

There was a big special matinee at the Mark Strand, in Albany, on Saturday, December 2, for the children of the Capital City.

The annual meeting of the Albany Theatrical Managers' Association will be held the fore part of December, according to present plans.

The Majestic, which runs pictures up to a few months ago, is now running a program of burlesque, a feature and a comedy, running from 12 noon until 11 o'clock at night, with prices ranging from 28 to 55 cents. According to Ollie Stacey, manager, the program is a money-making one.

Oscar Perrin, managing the Leland in Albany, is making a special play these days in advertising his musical programs with Stephen E. Boisclair at the organ. Mr. Boisclair was formerly connected with the Dawes at Bridgeport, Conn. Experts were in town this week readjusting the organ, which has been rather loud for the size of the house.

William Gauthier, former proprietor of the theatre bearing his name in Gouverneur, N. Y., which was destroyed by fire last summer, is now holding down the job of business manager of "The Screen and Studio," a weekly publication in Miami, Florida.

Dr. J. Victor Wilson, of Watertown, manager for the Robbins unit in that city and the author of a playlet entitled "A Lord for a Day," was the recipient of many compliments following its presen-

(*Continued on following page*)

A Metro Release

SPIRITED LOBBY TABLEAU ON "ZENDA"

A. B. Morrison, of Loew's Palace, Memphis, used a spirited cut-out and pasted other material in a semingly real book as his advance work on "The Prisoner of Zenda." The book idea is unusual.

tation on November 22 and 23 at the Olympic in Watertown.

Lew Fischer, of Ticonderoga, a well known exhibitor, while shopping in Albany this week, declared that the small towns were enjoying much prosperity at the present time, and that practically every picture house in such places was making money.

The International News Weekly has just been booked by Edwin O. Weinberg, manager of the State, in Schenectady, which will open on December 9.

Harold Filkins has purchased his partner's interest in the Rialto at Ticonderoga, a house that was formerly operated by Filkins and Brown.

It is now expected that the new theatre in Hudson Falls, erected by the Cohoes Amusement Company, will open about December 15.

In the fight for patronage going on in Watertown, N. Y., between Charles Sesonske, of the Avon, and Nate Robbins, of the Olympic, it has just been announced that four acts of vaudeville, combined with a big feature picture, will be the policy at the Olympic after January 1. This policy is practical identical with that of the Avon.

From now until after the holidays, split weeks will feature at the Leland in Albany. Up to the present time, with a few exceptions, straight week runs have been the rule.

There is a well founded rumor in Albany that the Select Exchange will close within a few days, although Emil Wilkinson will probably be retained. It is understood here that the company will close nine of its offices and that some other concern will handle the distribution. In connection with the rumor, it is said that Goldwin will in all probability take over the quarters now occupied by Select, for its exchange here.

William Sample, manager of the Village Theatre in Schaghticoke, has just booked "Human Hearts" and "The Storm," although playing but one day a week. While in town this week, Mr. Sample declared that his box office receipts have convinced him that it was good business to book big pictures even in the smaller places.

Elmer Crowninshield, who runs the Bijou in Troy and the Hudson in Watervliet, is ill from a threatened attack of pneumonia.

The biggest deal in picture circles this week, at least so far as bookings were concerned, took place Wednesday afternoon when Nate Robbins booked "Doctor Jack" for an early showing at the Avon in Utica, the Olympic in Watertown, and the Robbins-Eckel in Syracuse. It is said that Mr. Robbins, having the courage of his convictions, for this picture paid the highest rental in the history of Syracuse.

"The Kentucky Derby" has been booked by the Leland for a run in January. This picture went across big last week at the Olympic, in Buffalo, when the girl ushers were dressed as jockies, each carrying a short whip.

Having booked a number of big pictures, including "Quincy Adams Sawyer," the Strand in Schenectady is taking steps to fortify itself against any inroads on the opening of The State, in the near future. "A Doll's House," however, failed to pull this week and was taken off Tuesday.

Generally speaking, business at Albany picture theatres has been good this week with banner crowds at all houses on Thanksgiving Day. Reports from some of the places along the Canadian border, however, are to the effect that the cold weather has made inroads upon the crowds. Many of these houses coin their money during the summer tourist season.

Gaspar Battaglia, of the Palace in Troy, is in New York this week to meet a nephew from Italy, who, he expects, will develop into a first class exhibitor.

The neighboring village of Pittsfield, Mass., one of the greatest places in this section for welfare work, has some fifteen or twenty schools, churches and Y. M. C. A.'s equipped with projection machines. These places are giving shows very frequently, and as a result, the local Pathe exchange has built up a big business.

The Rialto Theatre in Glens Falls, in conjunction with the Glens Falls Times, is now running a contest in connection with the presentation of "When Knighthood Was in Flower." Several cash prizes will be awarded Glens Falls girls who most closely resemble Marion Davies.

Samuel Goldstein, who with his brother runs a chain of eleven houses in New York and Massachusetts, was in Albany this week, visiting some of the film exchanges. It is rumored that Mr. Goldstein is planning to acquire a house in Pittsfield.

Ben Apple, of the Griswold in Troy, has booked "Grandma's Boy" for a straight week's run beginning December 17. This feature was shown at Proctor's Troy theatre for a week, a short time ago, but after witnessing what Fred Elliott did in booking the feature at the Clinton Square almost immediately after a straight week at Proctor's in Albany, Mr. Apple decided that he would establish a precedent in Troy in running the picture at a first-run theatre in spite of a previous showing.

As an evidence of the prosperity which characterizes the Albany territory at the present time, two houses, long closed, one in Rotterdam and the other in Mohawk, have just opened with pictures.

The Troy, which will open some time in February, announces that it has booked the Pathe News Weekly.

The Happy Hour and the Pearl in Schenectady, run by Morris Silverman, played Harry Carey in "Man to Man" on Thanksgiving Day, to the biggest crowds of the fall. At the conclusion of the day, Mr. Silverman remarked that nothing short of a blizzard could have kept them away.

The first prologue attempted in some time in Schenectady, was presented this week at the Albany in connection with "East is West," Several girls were featured as Japanese Geisha girls.

Fred Elliott, of the Clinton Square, added considerably to his musical program this week by giving a vocal solo, as well as a banjo solo along with the week's run of "What's Wrong With the Women."

Schine Adds Another

The Schine Theatrical Enterprises, which has its principal office in Gloversville, N. Y., now owns fourteen picture theatres, having taken over the new Oneonta, one of the finest playhouses in the central part of the state, and located in Oneonta. The house has been owned and managed by O. S. Hathaway. It was remodeled and enlarged last year at a very heavy expense.

Wideawake Ben Apple of Troy Proves He Has Right Method

"No house will ever run itself," remarked Ben Apple, owner and manager of the American, Troy, N. Y., the other night, as he stood at the front of the house welcoming patrons, at the same time with one eye on the ushers and the house generally.

"The man on the job is the man who gets there all the while," continued Mr. Apple.

And judging from the crowds that were jammed in front of the house, waiting for a chance to see "Broadway Rose," Mr. Apple comes pretty near being right. Next week, Mr. Apple has booked "The Impossible Mrs. Bellew."

The Alpine opened again Friday, at 10 cents admission, and appears to be doing well.

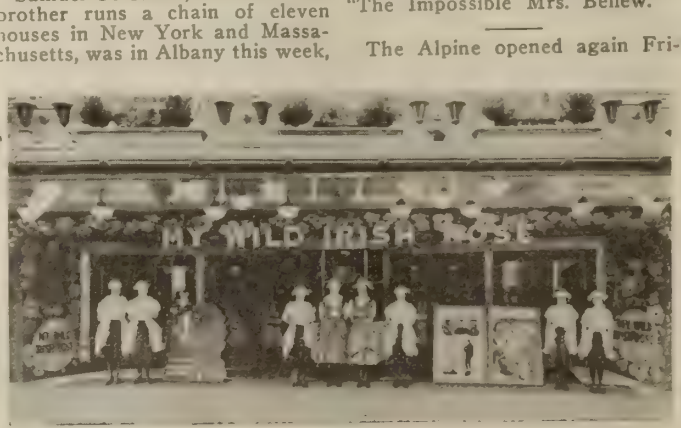
Workmen are now putting up the ceiling at the New Rose, and judging from appearances the house will open some time in January.

Manager Crawford, of the Lincoln, found business so good with "Till We Meet Again," booked first for four days, that he held it over for the entire week and established a box office record for Thanksgiving Day. Along with the picture, Mr. Crawford provided a musical novelty by the orchestra, probably the best musical organization in the Collar City.

Harry Symansky, son of the owner of the Lincoln, attended the Colgate-Syracuse football game. He is a graduate of Syracuse University.

Troy exhibitors were talking this week along organization lines, and it is now expected that an association will be formed within the next few weeks. All of the exhibitors appear to be in favor of such a move.

The Lincoln scored a hit this week with its employes, when flowers and candy were sent to the Samaritan Hospital, where one of the ushers, Miss Anne Wisper. is recovering from an operation for appendicitis.



A Vitagraph Release

THE GIRLS ARE USHERS AND NOT A DISPLAY

Eugene O'Keefe, of the Blue Mouse Theatre, Seattle, just brought them out to dress his pretty lobby display on "My Wild Irish Rose." The front is merely a straight painting, with one cut-out.

Kansas M. P. T. O. Announces Legislative Program Names

The following theatre owners have been appointed to the legislative program by the Motion Picture Theatre Owners of Kansas:

District 1, chairman, A. M. Harmocher, Electric Theatre, Highland; Roy Sweetland, Royal, Hiawatha; District 2, chairman, Lee Gunnison, Crystal, Atchison; M. Koch, Perkins, Holton; District 3, chairman, Walter Wallace, Orpheum, Leavenworth; J. W. Evans, Royal, Tonganoxie; District 4, chairman, C. M. Smith, Tenth street, Kansas City; R. R. Biechele, Osage, Kansas City; T. L. Ricksecker, Ricksecker, Rosedale; C. L. German, Royal, Bonner Springs; District 5, chairman, C. M. Patee, Patee, Lawrence; H. R. Troth, Electric, Valley Falls; District 6, chairman, Willard Frazier, Empress, Paola; S. C. Andrews, Gem, Olathe; District 7, chairman, T. J. Beasley, Harris, Garnett; W. E. Stepp, Regent, Pleasanton.

District 8, chairman, D. Filizola, Empress, Fort Scott; E. E. Frazier, Grand, Pittsburgh; H. L. Gees, Rex, Mulberry; District 10, chairman, A. L. Rehm, Majestic, Baxter Springs; N. W. Huston, Electric, Galena; District 11, chairman, Fred S. Fress, Best, Parsons; W. H. Humphrey, Electric, Mound Valley; District 12, chairman, Frank Davidson, Royal, Cherryvale; J. B. Tackett, Jefferson, Coffeyville; District 13, chairman, S. A. Davidson, Princess, Neodesha; A. T. Wilson, Grand, Chanute; District 14, chairman, W. T. Smiley, Rex, Iola; H. R. Baker, Grand, Iola; District 15, chairman, W. A. Millington, Crystal, Ottawa; John Newcomb, Newk, Burlington.

District 16, chairman, O. D. Beverly, Garden, Burlingame; District 17, chairman, J. A. Schober, Grand, Topeka; G. L. Hooper, Orpheum, Topeka; R. D. Teasley, Best, Topeka; District 18, chairman, B. Hatke, Royal, Sabetha; H. M. Comeroy, Westmoreland, Westmoreland; W. A. Rogers, Columbia, Wamego; District 19, chairman, A. R. Zimmer, Liberty, Marysville; W. H. Hardman, Royal, Frankfort; District 20, chairman, C. A. Swierchinsky, Majestic, Washington; George I. Shutz, Electric, Hanover; District 21, chairman, H. P. Wareham, Wareham, Manhattan; N. W. Jencks, Cozy, Junction City; District 22, chairman, G. A. Kubac, Lyric, Abilene; Floyd Shultz, Rex, Clay Center; District 23, chairman, Raymond Gear, Mayflower, Florence; E. M. Hermes, Cottonwood Falls, Cottonwood Falls; W. R. Bratton, Stella, Council Grove.

District 24, chairman, R. H. Holmes, Royal, Emporia; H. A. McClure, Strand, Emporia; L. A. Wagner, Princess, Eureka; District 25, chairman, Jack Gross, Eldorado, Eldorado; Jack Johnston, Isis, Augusta; District 26, chairman, H. P. Schonaerts, Roberts, Howard; A. M. Gregg, American, Sedan; District 27, chairman, J. R. Burford, Rex, Arkansas City; L. A. Barker, Grand, Winfield; District 28, chairman, W. F. McDowell, Isis, Wellington; Wm. A. Bradley, Conway Springs, Conway Springs; District 29, chairman, Stanley Chambers, Miller, Wichita; W. D. Fite, Novelty, Wichita; John I. Senders, Chaney, Chaney; Wm. Schweisberger, Star, Clearwater; District 30, chairman, H. McVey, Newton; E. E. Kuns, Opera House, McPherson; District 31, chairman, W. M. Thatcher, Royal, Salina; H. S. Bourne, Delphos, Delphos.

District 32, chairman, R. F. Blair, Belleville; C. P. Rogers, Iris, Concordia; District 33, chairman, W. J. Gabel, Grand, Beloit; B. M. Palmer, Jewell, Jewell City; District 34, chairman, W. H. Woody, Princess, Lincoln; Roy Rice, Golden Belt, Ellsworth; Edward Smith, Isis, Russell; District 35, chairman, W. H. Weber, Echo, Great Bend; I. A. Townsley, Odeon, Lyons; E. R. Barnett, Palace, St. John; District 36, chairman, W. C. Robertson, Midland, Hutchinson; S. F. Mead, Meads, Kingman.

District 37, chairman, W. H. Harpole, Cozy, Dodge City; M. L. Beeson, Chalk Beeson, Atchison; Paul E. Gossett, Pike, Coldwater; F. D. Morris, Isis, Cimarron; District 38, chairman, Charles A. Ball, Electric, Garden City; M. M. Wilson, La Crosse, La Crosse; J. T. Leffert, Twilight, Larned; District 39, chairman, M. G. Kirkman, Strand, Hays; E. E. Sprague, Lyric, Goodland; District 40, chairman, C. M. Weston, Star, Phillipsburg; R. E. Lawrence, Smith Center Theatre, Smith Centre.

A. K. Boussad, owner of the World-in-Motion Theatre, a downtown house in Kansas City, was held up recently as he was putting his car in his garage and robbed of about $60 in cash and a diamond valued at $200.

The executive offices of the Motion Picture Theatre Owners of Kansas have been moved from the first floor of the building at 109 West Eighteenth street, to the second floor of the same building.

C. A. Rehm, who owns the Majestic Theatre at Baxter Springs, Kas., dropped into town the other day.

A. H. McLaughlin, recently manager of the Criterion Theatre of Oklahoma City, Okla., was in Kansas City recently and was greeting his old friends among the exchange colony. Mr. McLaughlin was formerly a manager of the Select office here.

H. C. Linesberry opened the Yale Theatre at Corder, Mo., Thanksgiving Day.

The Newman Theatre presented a miniature musical revue in conjunction with the presentation of "Clarence" last week. The week was designated as "Syncopation Week" and a great number of special features were added.

Al H. Schlazer is the new manager of the picture theatre at Concordia, Mo. The house was recently taken over by the American Legion.

John Tackett, of the Tackett Theatre at Coffeyville, Kas., was shopping for film last week. He remained in town several days.

The Linwood Theatre, a suburban theatre of Kansas City, was formally opened to the public Thanksgiving Day. Capitol Enterprises purchased the theatre in the early summer and closed the house for complete remodeling. "Human Hearts" was the feature at the initial performance. The new $20,000 organ is a feature. Ted Meyn is the organist.

Frank L. Newman, who owns the Newman, Royal and Twelfth Street theatres in Kansas City, and a string of other theatres in different towns, attended the convention of the Paramount distributing organization held at Los Angeles.

Ben Levy of the Hippodrome Theatre, Joplin, Mo., made a trip to Kansas City last week.

Clair M. Patee, of the Patee Theatre, Lawrence, Kansas, visited the film exchanges this week. The Patee Theatre has the distinction of being the first picture theatre in the West. Mr. Patee is keeping it somewhat as it was at first, in order that people may have an idea of the early theatres. Won't he tell us something about it? That would interest the old-timers.

Robbins Expands

Plans for a great expansion of the theatrical interests controlled by the Robbins Amusement Company, of Utica, N. Y., were announced this week, following the incorporation of a company through the secretary of state's office at Albany, with a capitalization of $3,000,000. Tentative plans reveal that the expansion will affect Utica, Syracuse, Watertown, and other places.

Architects have already been engaged to draw plans for several new theatres which the company will shortly erect. Just where these houses will be built was not announced by Mr. Robbins.

W. H. Weber of the Echo Theatre, Great Bend, Kas., has purchased the Lakin Theatre in Great Bend. He will take charge of the Lakin December 11.

Ollie Savin's Death Robs Southeast of Good Showman

Ollie A. Savin, one of the best-known theatre men of the Carolinas, for several years past connected with different Southern Enterprises houses and more recently manager of the Princess and Majestic, Ashville, died on November 18 at his home in Asheville. J. C. Duncan, formerly manager of the Strand there, will take over the other two houses, being succeeded at the Strand by Frank Strozier, formerly assistant manager of the Howard, Atlanta.

A. N. Cooper, with the closing of pictures at the Alhambra, Charlotte, leaves the Southern Enterprises organization and his successor has not been named.

With the closing of the Universal Theatre, the Strand, Southern Enterprises' second Charlotte house, the Alhambra, reverted to tabloid musical comedy on December 4. Manager E. F. Dardine conducted the affairs of the Strand in addition to his duties as Universal exchange manager.

Again does Dardine, champion theatre manager, exchange handler and publicist break into this club for prevention of white space. He entertained Ed Pearce, owner of the Amuzu, Winston-Salem, over the last week-end. Pearce wouldn't fall for a game of golf, so Dardine took him out to his farm where they spent a regular old fashioned week-end.

W. E. Stewart, of the Pastime Theatre, Concord, was a Charlotte visitor during the past week.

Ernest G. Stellings, for the past two years manager of the Grand, one of the Howard-Wells Wilmington theatres, has accepted a position as manager of the New Garden Theatre, West Palm Beach, Fla., and has already gone to his new post.

Ross Barkley, manager for several years of the Crescent, Statesville, N. C., has been appointed manager of the Garden, Bennettsville, S. C., which was recently purchased by Mr. French of Rockintham, N. C.

J. L. Goodenough opened his new Branwood Theatre at Greenville, S. C., last week. Opening attraction was Universal's "Human Hearts," which he put over with a whale of an exploitation campaign.

What's the Answer?

Robert E. Welsh, our editor, has received an interesting letter from "Kansas" that, we think, earns mention in this department. He writes, in part:

"Being a business man of experience before going into the show business, and having a fair line of credit, I have never been able to understand why the picture business could not be carried on the same as any other line of business. It really seems outrageous to claim that men who have thousands of dollars tied up in theatres, can't or won't pay their bills.

"Take my own case as an example. I can order any amount of goods from any supply house and the goods will not come C. O. D. or with any strings attached to them. Can also step in any bank within reasonable distance of my home town and get a personal check cashed. But have been doing business with Kansas City exchanges for twelve years and can't buy a measly one-sheet without cash or without its coming C. O. D.

"Now who is to blame for this state of affairs? Mr. Branch Manager says he gets his orders from the New York office or some other 'point' and so passes the buck, as he rightly figures we won't carry it up to them and he is fairly certain we won't get any place if we do."

What would you do about it?

Don't forget that this department was founded and is conducted on the idea of service to exhibitors.

Richards Improves the Rex; Other California Jottings

H. J. Richards is improving the operating room of the Rex Theatre at Niles, Cal., and has purchased a couple of Power's projection machines from Walter Preddey, San Francisco.

The Balboa Theatre, being erected in the Westwood District, San Francisco, by Sam Levin, of neighborhood house fame, will be ready for occupancy some time in December.

A $10,000 contest was recently brought to a close by Herbert L. Rothchild, chief owner of the Granada, Imperial, California and Imperial theatres, San Francisco, for the sale of books of tickets good for admission to these houses. More than 5,000 persons entered the contest and $10,000 was distributed in prizes in the form of bank accounts, the largest of these being $1,200.

Leon Schwartz, a picture magnate of Soerabaya, Java, is visiting San Francisco on a tour of the United States to inspect picture theatres and to arrange for film service. The largest theatre operated by him has a capacity of 750 white people and 500 natives. The screen is placed in the center of the house and the natives view the picture from the rear of the screen, the fact that the letters of the titles appear in reverse, making no difference to them. Music is furnished by orchestras of Russian musicians, but Mr. Schwartz plans to take an organ back with him. About 80 per cent. of the films shown in the Dutch East Indies are American, and next in popularity are those of French manufacture.

Lukan to Manage Hamrick's Theatres in the Northwest

The outstanding news of the week of November 29 was the resignation of L. O. Lukan as manager of the western division exchanges of Associated First National Pictures. Mr. Lukan held this post for one year. Prior to that he had been for three years manager of the Seattle Exchange, and has been for years one of the leading film men of the Northwest, coming from Minneapolis to Seattle thirty-two years ago.

John Hamrick, who owns a chain of Blue Mouse theatres in the Northwest, has announced that, effective December 1, Mr. Lukan, will become general manager of Blue Mouse theatres in Seattle, Portland and Tacoma. Offices of the Blue Mouse theatres are now being opened in the White-Henry-Stuart Building.

"Since taking over the management of the western division exchanges for First National," says Mr. Lukan, "I have spent but two weeks at home with my family. There is no prospect of any change along this line. I have always wanted to get into the exhibition end of the game, and was quick to take advantage of this opportunity. Mr. Hamrick and I are old friends. I leave behind me no hard feelings at First National. We are the best of friends."

The return of J. G. Von Herberg, moving picture magnate, from a three months' vacation in Europe, was heralded by interviews in all the papers, concerning the leasing by Mr. Von Herberg, for a period of years, of the 50,000 acre estate, Ischl, formerly the game preserve of Emperor Franz Josef of Austria. Mr. Von Herberg told the press he had leased the famous estate as a place to send J. & V. heads of departments and house managers, when they felt vacations coming on, subsequently admitting that, since his return, First National, of which he is a director, has requested permission to use Ischl for exterior locations for one of the series of big pictures the corporation plans to make in Europe. He at once placed the entire estate at their disposal. The question which has been agitating many since announcement of the purchase was cabled from Berlin, is answered.

The opening of the new Mack Theatre at Port Angeles on November 24 was a brilliant affair. The theatre is one of the most modern in the Northwest, and embodies elements that make it a community center. Most of Seattle's film folk went up for the event. One of the nicest tributes paid to the new house and its owner, Mack J. Davis, was the voluntary closing of his competition house, the Lincoln Theatre, by Mr. Hallberg, who attended the opening of the Mack himself.

Speaking of exploitation, Manager John Danz of the Colonial Theatre, a high class second run house in the downtown district, this week put over a three-day run of "School Days," with tieups, not often exceeded by the first run houses. The big tieup was arranged with one of the papers, conducting a "Freckles" contest. The stunt got most of the front page of the paper, and the "Freckles" matinee was a winner and cost nothing but the seats. Mr. Fox, exploitation man at the Colonial, went right after this one.

A decidedly small and unworthy attempt to embarrass the management of all the leading first run theatres in the downtown district is shown by the liberating of odor bombs during performances.

John Spickett, theatre manager of Juneau, Alaska, is in Seattle picking up an orchestra to take back with him.

Manager C. S. Jensen, of Portland, was in Seattle to greet his partner, J. G. Von Herberg.

Valentino Will Appear in St. Louis Despite Courts

The wires from New York have carried the sad news that the New York Supreme Court has issued an injunction that restrains Rodolph Valentino from fulfilling his engagement with the Delmonte. The attorneys for the Famous Players Lasky Corporation have insisted, so New York advices are, that Valentino must not appear except under the management of Paramount. He was to have delivered an address on "Americanization" at each performance of the Delmonte the week of December 3.

Although the court injunction against him is said to be the most drastic ever issued, Valentino plans to appear at the Delmonte Theatre, Sunday evening, December 3 and personally explain the legal obstacles to his carrying out the contract with Cornwell. He will pay all his own expenses to St. Louis and is making the trip on advice of counsel.

The Delmonte management in large newspaper advertisements has explained the court developments to the St. Louis public, so that the cancellation will not reflect on the theatre management. The promise is made when the court proceedings are finally disposed of, an effort will be made to bring Valentino to St. Louis.

Spyros Skouras, of the St. Louis Amusement Company, has announced that the Pershing Theatre, Delmar boulevard, west of Hamilton avenue, has been leased to Douglas Fairbanks for the St. Louis presentation of "Robin Hood." It will be shown the week commencing Christmas Day. The advance sale of tickets will open on December 18. A general admission of $1 will be charged.

St. Louisians were grieved to learn of the death in New York City a few days ago of Walter Sanford, who managed the old Olympic Theatre, one of St. Louis' most famous dramatic houses, which closed its doors several seasons ago. Sanford succeeded Pat Short as manager of the Olympic and was in charge when the theatre closed for the last time.

Al Rabenick has sold the Liberty Theatre, Union, Mo., to Hersefield & Kloppenberg. The latter firm recently sold the Ozark Theatre, St. Clair, Mo., to William Casey of that city.

Arch Bamberger, manager of the Empress and Bleich theatres in Owensboro, Ky., is regarded as one of the liveliest exhibitors in the St. Louis territory. He is especially noted for his unique and extraordinary lobby displays. Many residents of Owensboro visit his shows just to see the way his lobby is dressed up. Many displays are worth the price of admission alone.

Harry Greenman, manager of the William Fox Liberty Theatre, will put on a benefit for the needy members of the Veterans of Foreign Wars the week of December 9. The program will include views of fighting on the Western Front.

H. W. Leiweke, of St. Clair, Mo., was a visitor.

Tom Reed, of Duquoin, Ill., made one of his regular calls to town.

William Goldman, former manager of the Missouri Theatre, was in town for a few days. Left for Chicago to meet Adolph Kukor and his party.

Leon De La Mothe, of the Mid-West Productions, will present "A Day in the Movies" at the Columbia Theatre the week of October 18, concluding the run on Christmas Day.

A Fox Release

TOM CLEMMONS' DOORMEN ARE REAL ACTORS

At least they are quick-change artists, for almost every week they are dressed to fit the new show at the Tivoli Theatre, Beaumont, Texas. They seem to enjoy the work. Look at their smiling faces.

Many Pies for the Same Finger

R. D. Craver, of the Broadway, Charlotte, N. C., recently attended the annual convention of the American Association of Bottlers (which is entirely different since prohibition). Craver, besides owning and operating the Broadway, handling the executive end of the First National office in Charlotte and spending a goodly portion of time on a million dollar hunting preserve in the Carolina mountain fastnesses, owns the Midas Mineral Springs, on his extensive farm near Charlotte, and operates a dozen or more delivery trucks, supplying pure drinking water to Charlotte and surrounding suburbs.

Detroit

"Omar, the Tentmaker" goes into the Capitol the week of January 7.

Sam Barrett, of Metro, and Jake Schrieber, of the Blackstone Theatre, Detroit, left on November 25 for Grayling, intent on getting their share of the deer in that part of the state. Sam promised the head to the Michigan Screen Club.

A bold daylight robbery of the Fuller Theatre at Kalamazoo was recently frustrated on the afternoon of November 28, when Lee Tilson, manager of the house, recognized one of the would-be robbers as Benjamin F. Steers, former president of the Kalamazoo Exchange Club, and refused to be held up. Police captured the robbers before they could make their escape from the foyer of the theatre. At police headquarters they gave their names as "Big Dick" Steketee, Frank Stikes, alias "Gyp, the Dud," "Coal Ben" Steers and "Long John" DeRight, all members of the Exchange Club of Kalamazoo, seeking funds for the poor kiddies' Christmas tree. They obtained their release from custody after collecting contributions from the staff at police headquarters.

Ellsworth Harmon, manager of the Strand Theatre at Lansing since last May, has assumed charge of the Franklin Theatre at Saginaw. Mr. Harmon was recently married to Miss Gladys Apgar, who has been serving in the capacity of treasurer for the Strand and Arcade theatres.

George Trendle, of the Kunsky Theatrical Enterprises, was in New York last week where he conferred with Richard Rowland and the finance committee on First National affairs. Mr. Trendle was later appointed a committee of one, to act with Robert Lieber, president, on a number of big financial projects.

Canadian Exhibitor Exchange to Undergo a Reorganization

The Canadian Exhibitors Exchange, Ltd., the film distributing agency established five years ago by the Motion Picture Exhibitors Protective Association of Ontario, with headquarters at Toronto, is to undergo a reorganization, the board of directors to have a number of new faces. The name of Meyer Fisher has been linked up with the report that the company is to have a new general manager. Tom Scott, originally the secretary of the exhibitor association, has been manager of the Toronto branch exchange and will likely continue in that post.

The reopening of the Hippodrome at Toronto as the leading theatre of the chain of houses controlled in Canada by the Famous Players Canadian Corporation, proved to be a gala event. The feature was "The Young Rajah," this being shown during the week of November 27. Official announcement was made that paid admissions for the first day's performances totalled 7,325, which was claimed as the largest single day's attendance at an exclusive picture theatre in Canada. The artistic and luxurious furnishing of the Hippodrome, as compared with its simplicity of appearance when under the control of M. Shea, aroused wide interest and comment. For the week of December 4 "The Masquerader" was the film attraction.

Manager Hazza, of the Capitol Theatre, Calgary, conducted a fencing competition for local swordsmen for a large silver cup during the week of November 27 in conjunction with the presentation of "To Have and to Hold" as the week's feature.

The Princess Theatre, Calgary, has been reopened as a municipally owned playhouse under the management of W. J. Reid. The name of the theatre has been changed to "Variety Theatre" and it has been leased from the city by D. G. Walkley under an arrangement whereby a percentage of the receipts, week by week, will go into the civic treasury. For the reopening the Variety was thoroughly renovated and redecorated. The house had been taken over by the city some time ago for nonpayment of taxes.

Frank Gilbert has sold the Manitou Theatre, Manitou, Manitoba, to John Buckham and has moved to Souris, Manitoba, where he has purchased the picture theatre from Alex McIntyre, who has retired from business.

Oral Cloakey, manager of the Capitol Theatre, Winnipeg, for two years, has been transferred to Hamilton, Ontario, by the Famous Players Canadian Corporation to take over the management of the Capitol Theatre in that city. The Hamilton Capitol was formerly Loew's Theatre, the latter having been taken over by N. L. Nathanson interests two months ago. H. M. Thomas, general supervisor of theatres for the Famous Players Canadian Corporation, has gone to Winnipeg from Montreal to conduct the Capitol there temporarily. Mr. Thomas is the resident manager of the Montreal Capitol, and during his absence in Winnipeg the house there will be directed by S. Dunlop, assistant manager.

Announcement has been made by the Famous Players Canadian Corporation, Ltd., that the Regent Theatre, Toronto, formerly the parent house of the corporation's chain in Canada, will be reopened shortly as a straight picture theatre.

The exhibitors of Winnipeg, Manitoba, have decided to postpone their "Go to Theatre Week" until the early spring. Arrangements had been made to hold this celebration before Christmas and Will Hays had been invited to attend. The shortness of time for preparation and the fact that various local houses were doing good business as it was induced the managers to postpone the event until later in the season.

Atlanta Business Is Good With About Two Exceptions

Business, on the whole, for the past two weeks, has been good in Atlanta theatres, despite weather that has not helped the show business to any great extent.

The Howard Theatre played "Clarence" to a weeks good business, folowed by "The Impossible Mrs. Bellew." Business for the second week was immense, but due credit must be given to the "extra added attraction," a jazz band.

The Metropolitan played "A Fool There Was" to good business, and likewise on "Rags to Riches."

At the Rialto business was just fair, "The Top of New York," followed by "Anna Ascends," drawing average houses. The management expected something of a reaction from the almost sensationally successful two weeks' run of "When Knighthood Was in Flower," and so they faced the "just fair" business calmly.

At the Strand "Moonshine Valley" was the most successful picture of the two weeks and an unusually effective lobby helped. "The Fighting Streak" drew well.

The Tudor enjoyed good business, the best being for the week of November 27, when the features were "The Girl Who Ran Wild," on Monday and Tuesday; "Another Man's Shoes," for Wednesday and Thursday, the week closing with "De Luxe Annie."

At the Grand, "Always the Woman," "The Man from Downing Street," "The New Teacher" and "The Man with Two Mothers" played to uniformly good business.

The most interesting announcement of the week is that made by the Howard and Metropolitan theatres, of an advance in admission prices. Heretofore, these two theatres have had a 40 cent top price, but during the past week the admission has been raised to 50 cents.

Manager T. R. James, of the Grand, reports "nothing of interest—uniform good business." The personal appearance of Virginia Pearson at the Grand recently packed them in until the sidewalls of the theatre seemed to bulge.

Not that we are unduly curious, or like to be inquisitive—but we wonder why it is so extremely difficult to ever "catch" Mr. James Jackson, manager of the Tudor, on the telephone? It's great hunting weather, nowadays, and Mr. Jackson is quite a hunter—so perhaps—

Manager Sol Samuels, of the Alamo No. 1 reports that business has been "on the bum" for the past several weeks, and believes that the weather is to blame.

Manager W. T. Murray, of the Alamo No. 2, has worked up a

(Continued on following page)

A Vitagraph Release.

THE JAUNTING CAR GAVE A NICE LOBBY TOUCH

This is the lobby work of Pantages Theatre, Memphis, on "My Wild Irish Rose." The car is sufficiently different from the rest to give a distinction to a pretty but not otherwise unusual display.

clientele composed, for a great part, of families and people who are regular almost daily attendants. He has a wonderful memory, and whenever he speaks a cheery word to a patron, and calls him by name, it makes a warm, little friendly feeling that brings that patron back again and again.

Manager Darley, of the Alpha Theatre, says that he thinks the best thing he can do with the Alpha is to close it and open a meat market in its place.

Manager G. M. ("Pup") Williams, of the Strand Theatre, is busy collecting bets. The basketball team of girls, of which he is coach, played their first big game on November 28 and "mopped up" the opposing team to the heart-warming score of 26-13.

Manager John Thomas is enthusiastic over the increase in business at his Vaudette Theatre, since extensive alterations and remodelling, which included a $1,000 screen, have been completed.

Augusta

There have been numerous complaints in the past of the lack of amusement in Augusta, Ga., but the complaint is no longer true.

Manager Frank Miller, managing director of the Imperial, Rialto and Modjeska theatres, states that this is only the beginning, and that if Augusta really wants entertainment and will support it, she will certainly be given the opportunity. The city once more has vaudeville. Keith's vaudeville opened at the Imperial Theatre on Thanksgiving Day, and will be presented every Thursday, Friday and Saturday, as long as Augusta supports it.

The Rialto reports fair business for the past week. Monday and Tuesday, the feature picture was "The Primitive Lover" and House Manager Creislein arranged a simple but effective lobby display, which had for its center, a huge pair of hearts, bright red and entwined. In these hearts were pictures—scenes from the picture, and photos of the star. Over the twin-hearts and chaining them together was a giant club. The whole was encircled with electric lights and was most effective.

The Modjeska Theatre, of which the house manager is Mr. Shields, played, for the first two days of the week, "Hurricane's Gal," which drew fairly well; the last four days of the week, the feature was "The Young Rajah," which played to very good business.

The Dreamland Theatre, with a daily change of pictures and an admission price of 10 cents, is always filled to the doors, but plays to capacity business particularly on Friday, the special drawing card for that day being a Harold Lloyd comedy—a one-reel reissue. Manager Edenfield reports that Friday is his heaviest day, and he gives credit for it to the Lloyd comedies—even though they are single reels, and re-issues.

Milwaukee's First Citizens Pay Tribute to Exhibitors

High tribute was paid during the week of December 3 to 9 to Milwaukee exhibitors by civic leaders who conducted a "Boost Milwaukee Week" in which the theatre men joined hands with the Association of Commerce and other organizations in "selling Milwaukee to the world."

A committee headed by Mrs. Edna J. Dunlop, prominent Milwaukee advertising woman, reported it had found that exhibitors had performed a noble service recently in helping to save Wisconsin's monster potato crop. When it was found that millions of potatoes would rot on the ground unless their sale was stimulated, exhibitors immediately proclaimed "potato week," during which all theatres flashed slides on their screens urging the purchase of winter stocks without delay.

Walter Baumann, secretary of the Wisconsin Motion Picture Exhibitors' Association, and J. H. Silliman, of the Downer Theatre and the recording secretary of the exhibitors' organization, were especially commended for their work when the committee reported that the two have always taken active part in drives for the betterment of conditions.

"Boost Milwaukee week is only one of the many instances in which motion picture men have taken such a generous hand," the report stated.

Milwaukee exhibitors are joining hands with Santa Claus. Already two of the largest playhouses have announced their plans to help the kiddies on Christmas Day, while several others have the matter under consideration.

The playhouses at which Christmas stunts have been mapped out are the Alhambra, Grand Avenue and Fourth Street, under the management of Leo A. Landau, and the Strand, Grand Avenue and Fifth Street, managed by Ed Weisfeldt.

Mr. Landau has donated the use of his theatre for one day to the Milwaukee Elks who will hold a combination vaudeville and picture show to raise funds with which to conduct a party for the poor kiddies of the city on Christmas Day in the Milwaukee Auditorium.

Mr. Weisfeldt has agreed to turn over his theatre to the Santa Claus Association on December 23. On that day as many orphans as can be found in the city will be guests of the management and the association. Special vaudeville acts, some of them featuring the orphans themselves, will be offered in addition to a run of pictures. During the morning hours it is planned to have inmates of the various old home institutions as guests.

The New Milwaukee Theatre, pride of Milwaukee's outskirt houses, will also have a special Christmas stunt, although the details have not yet been worked out, according to George Fisher, manager.

The Butterfly Theatre, Grand avenue and Second street, has abandoned its policy of second run and revival pictures and is now showing first run features. Stuart Walker is manager.

"Dr. Jack" has broken all records at the Strand Theatre, managed by Ed Weisfeldt. The picture is one of the few comedies which enjoyed a two week's continuous run in Milwaukee.

Les Hoadly, of Chicago, has been engaged as the new organist by George Fisher, manager of the New Milwaukee, newest outskirt house which is situated on Teutonia avenue.

The Garden Theatre, Third street and Grand avenue, managed by Leo A. Landau, who also has the Alhambra, has been taken over by Pathe for the period of one month for the showing of "Nanook of the North."

Theatre Owners Attending Pittsburgh Meeting Named

Those in attendance at the meeting of the Theatre Owners at the General Forbes Hotel, Pittsburgh, Friday, November 24, were:

Henry W. Gauding, Lincoln Theatre, Pittsburgh; John Paul Jones, Rowland and Colonial, Wilkinsburg; John Gable, Sharon; Norman Sebring, Alma, Portage; J. M. Alderdice, Delton, Dormont; M. A. Sybert, Strand, Moundsville, W. Va.; O. J. Sybert, Grand, Butler; H. C. Morrison, Grand, Mt. Pleasant; R. T. Jennings, Grand, Greensburg; C. E. Landis, Princess, Jeanette; G. B. Meyers, Gem, Derry; R. M. Meyers, Gem, Derry; George Long, Long's Theatre, Johnsonburg; O. F. Krugh, Olympic, South Side, Pittsburgh; T. A. Shrader, Olympic, Pittsburgh; H. B. Kester, Cameraphone, East Liberty; Wm. Wheat, Jr., Sewickley and Coraopolis; Aleck Moore, Hilltop, Pittsburgh; John Newman, Nixon, New Castle; Wm. Wray, Crescent, New Castle; Wm. L. Brown, Palace, Tarentum; Julius Markowitz, Grand, New Castle; Paul W. Huhn, Idle Hour, Pittsburgh; Chris Vollmer, Idle Hour, Pittsburgh; J. M. Steinitz, Liberty, Rankin; Sam Pearl, Climax, Pittsburgh; I. W. Shearer, Homewood; Henry Poke, Shiloh, Pittsburgh; Joseph Wagman, Duquesne; Samuel De Fazio, Blackstone, Pittsburgh; M. Roth, Duquesne; Barth Dattola, New Kensington! Guy V. Ida, Star, Tarentum; Rudolph Navary, Verona; Samuel Navary, Verona; Speer Marosis, Penn, New Castle; Charles Freeman, Regent, New Castle; T. P. Miller, Pittsburgh; Hyman Goldberg, Western Pennsylvania Amusement Company, Pittsburgh; David Victor, Victor Theatre, McKeesport; Wm. Lampropios, Paramount, Latrobe; L. J. Nadler, Majestic, Rochester; Ed Harvey, Harvey Theatre, Woodlawn; Ben Nadler, Regent, Ambridge; M. Schaffel, Empire, New Brighton; Morris Barsky, Strand and Liberty, McKees Rocks; Sam Abramovitz, Victoria, Pittsburgh; Sam Lurie, Victoria, Pittsburgh;; Maurice Tauber, Oakland, Pittsburgh; M. A. Rosenberg, American and Rialto, Pittsburgh; Michael Rosenbloom, Majestic, Charlerol; Walter Silverberg, Mercer Square, Greenville; Jere Spandau, Family, Braddock; John Donovan, Regent, East Liberty; Harry Thomas, Liberty, East Liberty; M. L. Miller, Novelty, North Side, Pittsburgh; Andy F. Battison, Lyric, Yukon; Ben Amdur, Garden, North Side, Pittsburgh; Sydney S. Cohen, New York, national president, M. P. T. O. of A.; I. W. McMahon, Cincinnati, of the Board of directors of the national organization; M. J. O'Toole, Scranton, chairman of the Public Service Committee of the national organization; Martin G. Smith, Toledo, president of the Ohio M. P. T. O.; Jerome Casper, Rowland and Clark theatres and president of the Western Pennsylvania M. P. T. O.; D. A. Harris, Harris and Davis Amusement Co., Pittsburgh; Harry Davis, Harris and Davis Amusement Co., Pittsburgh; Max Engleberg, Strand and Liberty, McKees Rocks; Fred Herrington, secretary of the M. P. T. O. of W. Pa.; Miss Mildred Clark, Helma, Etna; Sam Gould, North Side, Pittsburgh; A. P. Way, Du Bois; J. H. Geisler, Duquesne Theatre, Duquesne Heights, Pa.; Charles Johnston, Triangle, East Liberty; W. J. Bittner, Cambria, Johnstown; Mr. Berson, Cameraphone, Sharpsburg; Max Weintraub, Lyric, Coraopolis; Ike Browarsky, Variety and Rex, Pittsburgh; Ben Browarsky, Variety and Rex, Pittsburgh; Harry Handel, Hippodrome, North Side, Pittsburgh; Miss McGinley, Elizabeth; Mr. Bowers, St. Mary's; Pete Antonopios, Frederick, East Pittsburgh.

Announcement has been made of the transfer of the interest of Claude Robinson, proprietor of the Robinson Grand Theatre at Clarksburg, W. Va., in the Blue Ridge Theatre at Fairmont, to Charles C. Robb, with whom Mr. Robinson was associated in the management. Mr. Robb will continue as proprietor with Reno Fleming as house manager. There is to be no change in the policy of the theatre, which will continue at present four acts of Keith vaudeville and motion pictures regularly.

Milan Salowich, of the National Theatre, Johnstown, Pa., is a live-wire. He built this 700-seat house a year ago at a cost of $55,000. Three months ago he spent an additional $3,500 for a stage and necessary equipment. Now he has purchased an organ, which cost him $7,100.

Paul Thomas, well-known Greensburg exhibitor, is back again on the job after a few days in the woods chasing the rabbits.

S. L. Driggs, of the Globe, Liberty and Driggs Theatres, Clearfield, has improved somewhat in health, and at the present time is in Florida on a motoring trip.

Fred Gohrs, manager of the Aris Theatre, Erie, was married recently to Miss Gladys Marie Love, an Erie girl.

L. Moogerman's new Lincoln Theatre on Wylie avenue, Pittsburgh, was opened on Saturday, November 25. This is a brand new house, a two-story brick building with apartments on the upper floor, a storeroom on the street level and billiard parlor at a cost of $50,000. The house seats 400 and has been supplied with ample standing room, and so arranged that another hundred seats can be installed if the occasion demands. Frank Ray is manager.

Alterations having been completed and the seating capacity of Aleck Moore's Hilltop Theatre, Pittsburgh, having been increased by 250 seats, the house is again open for business.

National Get-Together Being Held Every Week

Exhibitors used to depend on infrequent meetings of their various organizations for a chance to swap stories, gather the gossip of the trade, meet old friends or learn where these were "hanging out."

Now these exhibitors hold a weekly get-together, where they can all keep in touch with one another's activities, learn about old friends and their doings, and fraternize with their fellows to foster the human side of the exhibiting game.

Want to sit in on these get-togethers?. It's easy. All it costs you is the time it takes to read Moving Picture World's newsy, breezy "Regional News and Gossip" Department.

Business in Toledo Shows Increase, Reports Brailey

That business conditions in the picture houses in Toledo and this territory are rapidly improving and that the present winter will show all the leading houses making good profits was the statement made this week by Ora Brailey, owner of the Princess Theatre and dean of Toledo exhibitors.

Mr. Brailey states that since October 1, for the first time since the war closed, he has been able to see profits coming in.

"I believe we have passed the crisis and from now on will see better business," he said. I have made a little money on every picture shown during October and good money on all pictures in November, especially the week I played 'Rich Men's Wives.' I believe we have made the turning point and from now on I can see nothing but good results ahead."

Mr. Brailey is the champion duck hunter in Toledo. He says the shooting this year has been the best in years and that over 7,000 wild ducks have been brought down on the shooting grounds near Toledo this season.

Manager Fageley, of the Rivoli, made a great hit with his clientele the past week when he booked Betty Blythe for personal appearance. She appeared for three days and was given a grand ovation at each performance.

Manager Gerstle, of the Valentine, put on a special screening of "When Knighthood Was in Flower" one night last week at midnight for the convenience of the theatrical folks in the city.

Eddie Zorn, of the Temple Theatre, is pulling off a cute stunt with the Toledo News-Bee. Each night a child's picture appears in the News-Bee. All the child has to do is to cut out the picture, take it to the News-Bee, identify herself as the photo shown and receive a ticket to the Temple, entitling her to take her family, not exceeding six persons, to the Temple any day of the week. She also has an opportunity to write a criticism of the show. The best criticism of the show received during December will win $25 for writing it. Second prize, $15; third prize, $5; and fourth, fifth, sixth, seventh and eighth prize, $1.

Motion picture owners in the small towns in this territory intend to open up a fight on the Sunday closing laws. Lakewood, Findlay, Bryan and several other cities will open their shows on Sundays and are confident they will win out in the fight.

Harry O. Thomas and Frank G. Nafus, both from Toledo, this week took over the Rivoli Theatre at Defiance, Ohio, following the completion of a deal with Harold Wendt, who has operated the house for the past several months. Thomas has been connected with several Toledo theatres, but this is Nafus' first venture in the business.

The Rivoli recently has been managed by Mrs. Wendt, in the absence of her husband, who has been working with a film booking company in Cleveland. Wendt soon will be transfered to the New York office of the booking agency, and will be joined by Mrs. Wendt.

Nixon-Nirdlinger Theatre in Baltimore Is Rebuilt

Nixon's Victoria Theatre, 415 East Baltimore street, Baltimore, has been entirely rebuilt and redecorated after the plans of J. Lowther Forrest, architect, and reopened to the public under the management of A. M. Seligman, who formerly had charge of the playhouse. This theatre was badly damaged by fire about six months ago and has been closed since that time to allow for reconstruction. It is operated by the Nixon-Nirdlinger interests and the Stanley Company of America, who also control Ford's Theatre in Baltimore, under the management of Harry A. Henkel. Fred G. Nixon-Nirdlinger and Jules Mastbaum were present at the reopening.

Ed A. Lake, who has been associated with the Marcus Loew Theatrical Interests for eight years, has succeeded Robert Wayne as manager of Loew's Hippodrome Theatre, Baltimore. Mr. Lake comes direct from London, Canada. He managed three of the Loew theatres in Brooklyn, N. Y., for some time. Mr. Wayne has become associated with the Marshall Players at the New Lyceum Theatre, Baltimore.

Guy L. Wonders, manager of the Rivoli Theatre, Baltimore, who is ever on the alert to give his patrons the best in pictures and music in his delightful theatre, arranged with Victor Herbert, renowned composer of musical comedies, to come to Baltimore during the week of December 4 and conduct the orchestra at the Rivoli.

Charles E. Whitehurst, president of the Whitehurst Theatrical Interests, brought back those two excellent singers, Justin Lawrie and Fernando Guarneri, to sing at the Century during the weeks of November 27 and December 4.

So near completion is the Metropolitan Theatre, North avenue at Pennsylvania, which is to be operated by the Metropolitan Theatre Company, of which Dr. F. W. Schanze is president, that they are now renting the store, office and floor space in other sections of the building.

Indiana

The Sunday situation at Wabash, Ind., which has been more or less of a one-sided quarrel for the last nine months between Wabash ministers and William and Perry Dickson, proprietors of the Eagle Theatre, has developed into a real issue with the apparent organization of proponents of the Sunday shows, as a result of the arrest and jailing on Sunday, November 26, of the Dickson brothers.

After the Dicksons had been arrested, the sheriff announced that he could not accept bail and would confine the two theatre men in the jail until Monday. Attorneys and friends of the Dicksons then filed a habeas corpus suit and bonds of $100 then were filed for the prisoners' release. Following their release, the Dicksons announced they would give another show Sunday evening.

By 7:30 o'clock the theatre was packed. The sheriff and his deputies arrived a short time later and rearrested the Dicksons, who were then taken back to the jail. Proceedings similar to the ones taking place in the afternoon followed.

Two affidavits were filed Saturday in the Morgan Circuit Court at Martinsville against Frank J. Rembusch, of Shelbyville, owner of the Grace Theatre at Martinsville, and his manager, Frank Jewell, charging them with violating the Sabbath by operating the theatre on November 12 and November 19. Affidavits against Mr. Rembusch and Mr. Jewell were first filed in the court of Mayor E. L. Avery. When the cases were called a change of venue was asked. The filing of affidavits in the Circuit Court followed.

Where All the Adjectives Originated

WE should have acknowledged long before this the receipt of several oldtime posters and clippings from ancient negatives sent us by John P. Dibble, of the Park Theatre, Branford, Conn. They are interesting and it is hard luck that we haven't the space to devote to reproductions of them. Perhaps later on we can show the film clippings and see how many exhibitors recognize them.

Particularly interesting of all the posters is one that Mr. Dibble used in Putnam, Conn., in 1904. This reads, in part, as follows:

"7th annual tour! See the new colored moving pictures. 100 new novelties. We would mention The Haunted Inn—where no man rests. The most spectacular moving picture ever made, a laughing success, the original production just imported from Paris. See the great Baltimore Fire Scene. The conflagration at its height—most sensational moving picture ever made—actually taken at the fire. (That makes two 'most spectaculars' on one program.—Ed.) See the realistic Japan & Russia War Scenes. The latest on land and sea. The great naval battle. See the wonderful electrical illusion, the mystic flame, introducing The Only Melies, the prince of French magicians. An exhibition of the most marvelous moving pictures in the world, some of which are fully One Thousand Feet each in length, others Beautifully Colored, marvels of art and accuracy; produced on a scale of magnitude never before attempted."

The poster goes on to relate that "over 40,000 tickets have been sold in Utica during the past six years for Dibble's moving pictures, 35,000 in Schenectady, 33,000 in Amsterdam, 30,000 in Poughkeepsie, 30,000 in Rome, 50,000 in Hartford." Mr. Dibble also advertised then a special attraction, "The World's Fair at St. Louis."

Oh, boy! Now we know where the superlatives in present-day advertising came from.—S. S.

News from the Producers

Conducted by T. S. da Ponte

"Monte Cristo" to Be Given Special London Showing

To the number of Fox Film masterpieces now being shown in England will shortly be added their magnificently produced screen version of "Monte Cristo," adapted from the world-famous novel by Alexandre Dumas. According to a recent announcement, it will commence a special season at a leading London theatre in the very near future.

Some time ago this picture was presented privately at the London Alhambra to a representative gathering of the press, and the criticisms were unanimous in praising the masterly way in which the novel had been reproduced.

Rawlinson Stars in "The Prisoner"

The latest production of importance to go into the editorial department at Universal City is "The Prisoner," starring Herbert Rawlinson. It was adapted from George Barr McCutcheon's novel, "Castle Craneycrow," by E. T. Lowe, Jr. Jack Conway directed. Eileen Percy played opposite Rawlinson.

To Make Plans for First Runs

Following the private premiere of "Quincy Adams Sawyer" at the Grand Ball Room of the Hotel Bancroft, Worcester, Mass., Herbert Lubin left for Chicago last week. "Quincy Adams Sawyer" is the first S-L picture to be sponsored by Associated Pictures Corporation.

While in the Middle West Mr. Lubin will confer with the district supervisors of Metro Pictures Corporation exchanges in that territory, for the purpose of co-operating with Metro in the placing of certain first runs.

Invited Audience Views Films

Under the personal direction of S. L. Rothafel, managing director of the Capitol Theatre, New York City, "Quincy Adams Sawyer" was presented to an invited audience on Monday evening, November 27, in the grand ballroom of the Bancroft Hotel, Worcester, Mass., Herbert Lubin, of S-L Pictures, sponsored the showing, which marked the world's premiere of the initial production of Associated Pictures Corporation. Mr. Rothafel made a special trip to Worcester for the purpose of the presentation.

Scenes from "Fleeced for Gold," which Pathe will release on December 17 as a one-reel special.

Heavy Bookings on "Headless Horseman"

Following the announcement of the booking of "The Headless Horseman," or "The Legend of Sleepy Hollow," at the Capitol Theatre, New York, the Hodkinson Corporation, distributors of the production, state that many bookings have been coming in on this Washington Irving classic from all over the country. It is further stated that at the present time the majority of the contracts have been secured in the Central West and New England States, but that the South and other sections will be heard from in short order.

Boston, Holyoke, Lowell and New Bedford, Mass., and Buffalo and Syracuse, N. Y., are all scheduled to play "The Headless Horseman" immediately after the Capitol showing. The Central West bookings include such cities as Minneapolis, Chillicothe, Kansas City, Springfield, Denver and Grand Rapids, all of which have contracted for this Hodkinson special, with the Pacific Coast bookings represented by Los Angeles, Long Beach, San Diego, Berkeley and Sacramento.

According to the inquiries that have been made and the amount of interest that is manifest throughout the territory in reference to the production of "The Headless Horseman," the Hodkinson organization feels that the success of this filmization of Irving's most widely read story is assured.

Anniversary Marked by Much Joviality

The second anniversary of the opening of Paramount's two-million dollar studio on Long Island was celebrated recently during the filming of a scene for George Melford's new production, "Java Head." While the scene was staged especially for the picture, studio officials joined the merry party, between "shots," and made an anniversary celebration of it.

The Paramount studio occupies an area of three square blocks in Astoria, L. I., and is said to be the largest motion picture studio under one roof in the world.

Of the thirty-three productions filmed in the Eastern studio, twenty have been Paramount pictures and thirteen Realart pictures.

Exhibitors Will Find in "Regional News and Gossip" all Showmen Items Worth Publishing.

Distinctive Signs George MacQuarrie

George MacQuarrie has been signed by Distinctive Pictures Corporation to play the role of the Constable of France in the French episode of "Backbone," the first all-star production of this company, which is now in the making at the Biograph Studios.

Mr. MacQuarrie came to the screen from a long and successful stage career, having been leading man for Grace George, Janet Beecher and Marie Cahill.

Engages Adrian

Adrian, the nineteen-year-old designer, who arrived in New York from Paris two months ago to design a number of the costumes for the new edition of the Music Box Revue, has been engaged by Arthur S. Friend, head of the Distinctive Pictures Corporation, to design the costumes for the French episode of "Backbone," the all-star production which Edward Sloman is now directing for that company.

Complete Camera Work

The camera work on "Java Head," George Melford's Paramount production of Joseph Hergesheimer's novel, has been completed at the company's Long Island studio. The final scenes to be filmed for the picture were those of the Manchu temple and the villa and garden of a Manchu nobleman, the home of Taou Yuen. This Chinese sequence added much color and beauty to the picture, which is rich in historical background of Salem, Mass., in the period of 1850, as well as strong in drama of a compelling form.

Goes to R-C Studio in Los Angeles

P. A. Powers, managing director, and J. I. Schnitzer, vice-president of Film Booking Offices of America, left on December 2 for the R-C Studio in Los Angeles. Mr. Powers, who returned ten days ago from a six weeks' trip to Europe, will remain on the Coast for an indefinite period, where he will shape the F. B. O. production policy and line up product for the ensuing year.

Curtis to Make Stills

E. S. Curtis, artist-photographer extraordinary and considered the peer of all photographers of the American Indian, was specially commissioned by Cecil B. DeMille to secure a set of stills on the huge prehistoric forest set which is a feature of "Adam's Rib," Mr. De Mille's new Paramount picture.

Selznick Will Soon Put Into Production Chambers Serial Story, "The Common Law"

Corinne Griffith, Conway Tearle and Elliott Dexter Engaged for Stellar Roles

Robert W. Chambers' "The Common Law," announced as one of the big super specials to be released by the Selznick company as a part of their 1922-23 offerings is about to be put into production. The picture is to be made in the company's West Coast Studios under the personal supervision of Myron Selznick, president of the company. Production work will be concurrent with that on Sir Anthony's Hope's "Rupert of Hentzau" which is now in the making and the shooting of these two big pictures at the same time will make the Selznick company one of the busiest producing organizations on the Pacific Coast.

The cast for the production has been selected in accordance with the announced policy of the Selznick company. Corinne Griffith, Conway Tearle, and Elliott Dexter will be co-starred. Other screen artists of almost unusual prominence will support them. George Archainbaud will direct.

"The Common Law" is conceded to be one of the most valuable pieces of motion picture property in existence. Written by Robert W. Chambers as a serial novel for one of the big national magazines, it appeared when the author was at the height of his popularity and created a sensation throughout the country. It was subsequently published in book form and at once took rank as a "best seller"; the book is still selling in large quantities. Robert W. Chambers magazine stories and books are still immensely popular and each new story seems to have given new impetus to "The Common Law" which is pretty generally regarded as the most human and dramatic tale which Mr. Chambers has ever written.

The announcement that Corinne Griffith, Conway Tearle and Elliott Dexter will appear in the stellar roles in the photoplay version will prove of great interest to exhibitors giving further proof that the Selznick Pictures of the future are to be exceptional in every way. It is doubtful if there are three other motion picture players now before the public so ideally suited for the parts which have been assigned them. Each has behind him a record of notable successes—and each stands for a particular type of screen portrayal which will at once be seen to be admirably adapted for "The Common Law." Corinne Griffith—for the past few years the biggest boxoffice bet of the Vitagraph company—is adding new success to a notable career with each succeeding production in which she appears. Conway Tearle's reputation as one of the best actors before the motion picture camera has been established in notable performances on both the speaking stage and screen. Elliott Dexter, featured player in a score of the best photoplay productions ever turned out, stands alone in his class as a portrayor of just the kind of role he has been given in "The Common Law."

The announcement by President Myron Selznick that the direction of the big Robert W. Chambers story has been entrusted to George Archainbaud is of equal importance to the announcement of the cast. Mr. Archainbaud stepped into the select circle of foremost American motion picture directors when he turned out the big Selznick picture, "One Week of Love," co-starring Elaine Hammerstein and Conway Tearle, which is now playing so successfully in the leading theatres of the country.

The probable release date of "The Common Law" has not yet been discussed. Production work is being started immediately and the picture will be ready for distribution, subject to the plans of the company, before Feb. 15.

Holah, President of Growing Business

C. E. "Doc" Holah has resigned as special representative of the Literary Digest's "Fun from the Press" to devote his entire time to the Cleveland Motion Picture Company, in Cleveland, Ohio, of which he has become president and general manager.

The company completed arrangements in November to move into larger quarters so as to be able to take care of its growing business. It now occupies a space of about 4,000 square feet on the sixth floor of the Film Exchange Building in Cleveland. It is planned to install a complete commercial studio.

During the coming year the company expects to go into business on a larger scale, one feature of the enlarged business being a mail order department.

Many Wired Praise of Metro Picture

Arthur H. Sawyer, of S-L Pictures and supervising director of Associated Pictures Corporation, is reported to have been the recipient of a flood of congratulatory telegrams and letters since the screening of "Quincy Adams Sawyer" by Metro in New York, prior to its general release throughout the country. Under the personal supervision of Mr. Sawyer, Clarence Badger, directed.

Among those who wired felicitations on the success of "Quincy Adams Sawyer" are S. L. Rothafel, managing director of the Capitol Theatre; William Atkinson, general manager of Metro; Jack Meador, Metro's publicity chief; Alfred Weiss, president of Artclass Pictures Corporation; Lennie Abrams, one of the executives of Craftsmen Film Laboratories, and a host of others well known in various branches of the motion picture industry.

Sawyer will immediately begin work on "Your Friend and Mine," a starring vehicle for Willard Mack.

Contest Brings Big Rush of Business

Associated First National salesmen of United States and Canada have just finished a merry contest for "played and paid for" business. This contest was planned by Floyd M. Brockell, who was last week appointed manager of distribution for First National. The contest began on October 1 and ended November 25. The prizes offered to "pep" up the entire sales force were $300 for the best increased "played and paid for" business, $200 for second best, $150 for third and $100 for fourth, in each district. There being six districts, the total amount of the prizes was $4,500.

"Played and paid for" business has come into the First National New York offices so fast that today with the contest closed it will take a couple of weeks to decide on the winners.

Contrast of Appeal in Hodkinson Films

Variety is again expressed in the distribution plans of the W. W. Hodkinson Corporation following the announcement that "The Kingdom Within" will be the feature release scheduled for December 24. Quite unlike "The Headless Horseman" and "Bulldog Drummond" in general appeal, this picture is very strong.

"The Headless Horseman," a quaint comedy based on "The Legend of Sleepy Hollow"; "Bulldog Drummond," a story that is melodramatic throughout; "The Kingdom Within," a tense drama, offer the exhibitor, in combination, plenty of variety.

New Yorkers Refuse Money at Half Price

Goldwyn's publicity force kicked another exploitation goal last week with "A Blind Bargain," repeating their coup for "Brothers Under the Skin" of a week or two ago. The Gallagher and Shean of press agentry (Howard Dietz and Eddie Bonns) wanted another big splash, for "A Blind Bargain" this time—as big a splash as their "Brothers Under the Skin" Club had made.

So they went calmly to work and grabbed off front page space—on Thanksgiving Day—in the Times, the Herald, the Globe, the Mail, the World and the whole caboodle. With the connivance of W. R. Ferguson they engaged a man named Jack Cohen, of 58 Manhattan avenue, to sell half dollars at the price of twenty-five cents to sophisticated New Yorkers. The half dollars were in small envelopes marked "Blind Bargain," and Cohen attempted to sell them in front of the Capitol Theatre and along Broadway. The curious crowded around him and listened to his spiel, but they didn't buy—not even one.

Finally Cohen was arrested and fined $2.

The reporters, not realizing it was a publicity stunt, "went to it" and the big newspaper stories were the result.

$ $ $
You Lose Them
When You Don't Read the
Independent Dept.
The Best in the Business
$ $ $

Real Chinese Color in Hyman Prologue

Real Chinese in native costume served as supers in the elaborate stage introduction prepared at the Brooklyn Mark Strand Theatre for Constance Talmadge's "East Is West." In addition to reproducing behind the footlights the love boat scene from the film for this atmospheric prologue, Managing Director Edward L. Hyman used two operatic stars and a pair of classic dancers, all of who were dressed in Chinese robes.

The night Chinese setting contrived was futuristic with contrasting lights to aid the effectiveness of the dances and songs, Mr. Hyman reproduced as nearly as possible the scene and costumes from the film. Strings of odd Chinese lanterns added to the color.

The prologue stepped right into the film furnishing the advance atmosphere and eliminating an abrupt break.

Mr. Hyman used the Chinese type of lettering as a trademark for the advertising done by the Mark Strand for "East Is West." This letter motif prevailed in newspaper display, in lobby cards and in stands in front of the theatre.

Ballin Still Adds to "Vanity Fair" Cast

Hugo Ballin is still adding to the big cast which he is assembling at the Goldwyn studios for his photoplay version of Thackeray's "Vanity Fair," starring his wife, Mabel Ballin.

Adele Rowland, famous musical comedy star, has been signed for an important part. Doris Stone, an English musical comedy star, has also been engaged, as have Leo White, James Marcus and Otto Lederer.

This makes one of the longest and ablest casts ever assembled for an American picture. Other players engaged are Hobart Bosworth, George Walsh, Eleanor Boardman, Harrison Ford, Willard Louis, Earle Fox, Robert Mack, William Humphrey and Tempe Piggott.

Director Ballin has nearly finished the great ballroom scene for "Vanity Fair" and will soon begin on the battle of Waterloo section in which thousands of extras will appear.

"Outcast" Listed for December

As its release of December 10, Paramount presents Elsie Ferguson in "Outcast," a picturization of one of Miss Ferguson's greatest stage successes. This play was written by Hubert Davies and it was in 1914 that Miss Ferguson starred in it in New York.

One of the features of the picture which should prove especially attractive to women is a fashion show held in a setting presenting an ultra-exclusive modiste's shop.

Chester Withey directed the picture, and David Powell is leading man.

Jack Pickford's "Garrison's Finish" Set for Release January 15

A definite release date for January 15 next has been set for Jack Pickford's "Garrison's Finish," an Allied Producers and Distributors Corporation release which marks Mr. Pickford's formal return to the screen as a star after two years directorial work with his sister, Mary Pickford.

"Garrison's Finish" is based on W. B. M. Ferguson's famous racing novel of the same title—a story that has been read and loved by many hundreds of thousands. It is a big picture in every sense of the word, and for its racing scenes has the actual running of the last Kentucky Derby won by the great Morvich at Louisville, as well as the last Metropolitan handicap at Belmont Park.

"Garrison's Finish" has been booked for a pre-release run at the Grand Theatre, Pittsburgh. After the theatre management had seen the picture everyone was strong in congratulations for Jack Pickford and heartily endorsed the film as an excellent box-office and entertainment feature.

Arrangements were made for a private showing of "Garrison's Finish" to all the member of "Sally," the stage play in which Marilyn Miller (Mrs. Jack Pickford) is starring, as well as for members of all other theatrical companies playing in Pittsburgh. Because the Grand Theatre print had not yet reached Pittsburgh plans were made for having a print sent on by special messenger for this private showing.

Marion Davies Busy on Christmas Gifts

Marion Davies, Cosmopolitan star, will be one of the busiest girls in New York City during the month of December. Besides starting work on her new picture, "Little Old New York," soon after the first of the month, Miss Davies is dressing one thousand dolls to be given away on Christmas Day to New York children. Five hundred of the dolls will be given out through the New York American Christmas Fund and five hundred will be given away by Miss Davies herself at the gigantic holiday celebration she plans to hold on Christmas Day at the Cosmopolitan studio at 127th and Second Avenue.

The sick children are not to be forgotten, as the little ones at St. Joseph's Hospital, 143rd Street and Brook Avenue, Bronx, New York City, are Miss Davies' special proteges. They look upon her as a fairy godmother as they have but to express a wish for some particular thing and it will be forthcoming. The Cosmopolitan star has told them that if they will write her letters telling just what they want, their wishes will be granted on Christmas Day. Twenty-five hundred children will be given presents at the celebration at the Cosmopolitan studio.

On Christmas Day Miss Davies will entertain six hundred exservice men at a big Christmas dinner, to be followed by a theatre party at the Cort Theatre to witness "Merton of the Movies." Over one thousand men will be included in the latter invitation as the entire house has been bought out for the Christmas matinee. The ex-soldiers to be the recipients of Miss Davies' hospitality will be selected through the Reconstruction Hospitals and the American Legion.

Big Circuit Books Hodkinson Picture

An important booking announcement has been made by the W. W. Hodkinson Corporation to the effect that the Fox Circuit has booked the melodrama, "Bulldog Drummond," adapted from the stage success by "Sapper" and featuring Carlyle Blackwell and Evelyn Greeley, into seventeen theatres in Greater New York and vicinity.

This contract, which, according to the distributors, is one of the largest and most important of its kind, covers twelve theatres in New York City and Brooklyn, among them being some of the largest and best of the Fox Circuit, including the Academy of Music, Audubon, Jap Garden, Nemo, Washington and others.

Furthermore, it is stated that this contract covers theatres controlled by Fox in New Jersey and Connecticut. Among the most important of these are the New Britain Theatre, New Britain, Conn.; American, Paterson, N. J.; Terminal and American, Newark, N. J., and Liberty Theatre, Elizabeth, N. J.

It is further announced that Bim's Schuyler, 103d Street, West End and Standard have also contracted for this Hodkinson release.

Saw No Wickedness in Hollywood

Back in New York after a six weeks' tour of the United States, Lord Louis Mountbatten, son of the former Prince Henry of Battenberg and cousin of the Prince of Wales, declared that he looked everywhere for signs of wickedness while at Hollywood, but failed to see it. Accompanying Lord Mountbatten on the journey, which was made in a private car, was Lady Mountbatten, England's wealthiest girl. Speaking of his experiences in Hollywood, Lord Mountbatten said:

"We stayed at the home of Mr. and Mrs. Douglas Fairbanks, Charles Chaplain was our distinguished host, as Mr. and Mrs. Fairbanks were in the East. There is a private theatre in the Fairbanks home, and we saw films which have not yet been produced. We liked Charlie Chaplin's new picture, 'The Pilgrim,' and enjoyed Jackie Coogan in 'Oliver Twist.'"

Meantime "Oliver Twist" has been generally released by First National. "The Pilgrim" will shortly be released also by First National.

"Broken Chains" Is Booked at Capitol

Goldwyn's production of the prize winning scenario in the Chicago Daily News $30,000 scenario contest, "Broken Chains," by Winifred Kimball, is booked for showing at the Capitol Theatre next week.

This story was selected for first prize by the judges out of 32,000 manuscripts submitted. Goldwyn engaged Allen Holubar to direct the production and gave him a cast including Coleen Moore, Malcolm McGregor, Ernest Torrence, Claire Windsor, Gerald Pring, Beryl Mercer and other well known players.

"Broken Chains" is the story of the redemption of an Eastern youth, who is a physical and moral coward, through his pity for a brutally treated young wife whom he stumbles upon in a little Western cabin, chained and padlocked so she cannot leave the house.

The production is an elaborate one and contains many beautiful shots among the California redwoods.

Fox Releases for Early December

Fox Film Corporation announces its release program for the week of December 3 to consist of a William Russell feature, a Sunshine Comedy, a Mutt and Jeff Animated Cartoon and two issues of Fox News.

"The Great Night" is the title of the only Russell vehicle which will be distributed during December. It was directed by Howard M. Mitchell. Eva Novak plays opposite Russell.

The Sunshine Comedy is "The Fresh Heir." The Mutt and Jeff release is titled, "The Chewing Gum Industry." Fox News will have its bi-weekly publication.

Universal Company to Start Year 1923 With Pictures Adapted From Popular Novels

Lewis, Chester, Davis, McCutcheon Among Authors Whose Works Are Used

An imposing array of pictures adapted from well known plays, popular novels and other published stories is listed by Universal in its forecast for the opening months of 1923. The pictures form the schedule of Universal Attractions, to be released one each week beginning on January 1st. In the list is included pictures written by such well-known authors as Sinclair Lewis, George Randolph Chester, Richard Harding Davis, George Barr McCutcheon, and the internationally heralded Norwegian author, Johan Bojer, as well as pictures by other writers of national prominence.

The first Universal release of the New Year will be "The Flaming Hour," a story by Mrs. George Randolph Chester, in which Frank Mayo is starred, and of which Edward Sedgwick is the director. Following this will come a special cast production, "The Ghost Patrol," adapted from Sinclair Lewis' celebrated story of that name. Ralph Graves, Bessie Love, George Nichols are in the cast, which was directed by Nat Ross, maker of several hilarious Hoot Gibson comedy dramas.

The mid-January release, "Kindled Courage," directed by William Worthington from a story by Leet Renick Brown, with Edward (Hoot) Gibson as the star, there will be released a Herbert Rawlinson picture adapted from "The Scarlet Car," one of the celebrated "Scarlet Car" stories of Richard Harding Davis. Stuart Paton directed it.

The last January release will be a special production adapted from "The Power of a Life," a world famed novel by Johan Bojer. This story ranks as one of the strongest ever penned in any tongue. It was crowned by the French Academy. Universal has filmed it with a top-notch cast including Mabel Julienne Scott, Earl Metcalf, June Elvidge and Maude George and David Torrence. George Archainbaud directed it.

Among the February releases will be "The First Degree," a Frank Mayo picture adapted from "The Summons," a story by George Patullo, directed by Edward Sedgwick, "The Love Letter," a Gladys Walton attraction directed King Baggot from a story by Bradley King, and "The Gentleman From America," a side-splitting Hoot Gibson picture written by Raymond L. Schrock, Scenario Editor at Universal City, and directed by Edward Sedgwick.

It is probable that the last February release will be "The Prisoner," an adaptation of George McCutcheon's novel "Castle Craneycrow," with Herbert Rawlingson as star.

In addition to the aforementioned pictures which now are in production, Schrock recently has acquired an unusual selection of new story rights, which are being put into production as fast as they can be translated for the screen.

These forth-coming productions are "The Chicken that Came Home to Roost," a short story from the November Cosmopolitan, written by Frederic Arnold Kummer, which will be used as a Gladys Walton starring vehicle; "Nobody's Bride," a magazine story by Evelyn Campbell, which Albert G. Kenyon is preparing for Herbert Rawlinson's use; "Mirage Land," an original by Roy Myers which George C. Hull is adapting as a vehicle for Edward (Hoot) Gibson; "The Ninth Man" by George Randolph Chester, another future Rawlinson story; "The Winning Hand" by John Russell, published first in the Red Book Magazine and then in a volume captioned "Where the Pavement Ends," which will be an all star production; "His Good Name," a Collier's magazine story by William Slavens McNutt which Frank Beresford and Schrock are preparing as an all star special to be directed by Harry Pollard; and "The Six-Fifty," a successful New York play by Kate McLaurin which Doris Schroeder is preparing as an all star production.

The character of these stories indicates the general trend toward better starring vehicles and bigger all star stories, in line with Universal's announced policy to top the international market in 1923.

Second F. B. O. Sales Meeting in Chicago

Following the sales meeting in New York held last Sunday in the F. B. O. home office which was attended by all Eastern branch managers, a second meeting will be held in Chicago on Sunday, December 9, in which the Mid-West and Southern exchangemen will meet Mr. Harry Berman, general manager of distribution and Nat G. Rothstein, advertising and publicity director.

These meetings are being held primarily in the interest of the new Emory Johnson production "The Third Alarm," which is opening at the Astor Theatre in New York on January 8. Mr. Rothstein will address the branch managers and acquaint them in detail with the advertising and exploitation campaign planned on this special production. Mr. Berman will preside at the meeting and discuss the sales possibilities of the picture.

The New York meeting brought together the enthusiastic branch managers and exploitation representatives of F. B. O. from all the Eastern cities. They responded whole-heartedly to Mr. Rothstein's statement that "The Third Alarm" was a box office production, perfect from every angle—with entertaining and exploitation possibilities unexcelled by any picture of the year.

The New York meeting was held at the Astor Hotel and was attended by Charles Rosensweig, of New York; R. S. Bendell, of Albany; U. T. Koch, of Atlanta; E. W. Kramer, of Buffalo; S. E. Fitzgibbon, of Boston; C. E. Penrod, of Cleveland; J. M. Flynn, of Philadelphia; A. H. Schnitzer, of Pittsburgh; E. Gettleson, of Washington; William Conn, of the new Charlotte office; and the following exploitation representations: Herbert Weill; Gilbert Josephson, Harold Wendt, Charles Geigerich; Frank Leonard; A. J. Cherry, Wallace L. Rockwell and James C. Cherry, special representative.

The Mid-West managers will meet at the Blackstone Hotel. Fourteen branch managers and nine exploitation representatives will attend. They are: J. J. Sampson, of Chicago; E. T. Gomersall, of Cincinnati; L. E. Harrington, of Dallas; A. M. Elliot, of Detroit; E. M. Booth, of Indianapolis; F. W. Young, of Kansas City; M. J. Weisfeldt; H. N. Holmes, of Omaha; Milton Simon, of St. Louis; Wm. Benjamin, of Des Moines; and Sherman Fitch, of Sioux Falls. "Curley" Clavert, special representative will also attend. The exploitation men will be Kramer, Smith, Weill, Hull, Weil, Hickey, Barnes, Greenberg and Heath.

"Straight from the Shoulder" Van tells how the pictures draw. See Page 663. Why not send him your opinions?

Back with Exterior Scenes for Picture

With an interesting collection of new photographs of Thomas Hardy in his home in Max Gate, Dorset, and all of the exterior scenes for the screen version of his novel, "Tess of the D'Urbervilles" Frank Urson, assistant director for Marshall Neilan, and David Kesson, camera man, have just returned to New York from England.

Urson and Kesson said the feature of their English visit was their talk with Hardy at his home.

Urson and Kesson added that their chief difficulty in England was the bad weather. Kesson said that he kept a record and that during their five-week sojourn there were only 42 hours of sunshine.

"But we have some beautiful shots," he concluded. "One long shot of the town of Beaminster is one of the most beautiful I ever have seen."

Barrymore Said to Stage Great Fight

What Cosmopolitan describes as the most realistic hand-to-hand battle ever staged before the camera is that fought by Lionel Barrymore and Iven Linow in "The Enemies of Women," the super special feature which Cosmopolitan Productions is now picturizing from Vicente Blasco Ibanez's latest and, as many consider, his greatest story.

This screen battle, which was "shot" at the International Studios, Jackson Avenue, the Bronx, this week, is said to even surpass in tense thrills, earnestness and action Barrymore's fight with Louis Wolheim in Cosmopolitan's "The Face in the Fog," a fight which was hailed by the critics and public as the most exciting battle ever screened.

Linow is a champion Russian wrestler. He is a giant in size, measuring six feet three in height and weighs 225 pounds. Despite this fact, Lindow admits that Barrymore, recognized as one of the most proficient boxers in motion pictures, gave him the hardest tussle of his screen career. Alma Rubens is featured with Barrymore.

Do you read the Regional News and Gossip department? Turn to Page 631. Don't miss it!

Logan Returns

Jacqueline Logan, who has completed her work as Nettie Vollar in George Melford's latest Paramount picture, "Java Head," has left New York for the coast, where she will have the principal feminine role in "Mr. Billings Spends His Dime," a forthcoming Paramount picture with Walter Hiers as the star.

Increased Sales

As a result of the widespread attention accorded the Cosmopolitan picture, "When Knighthood Was in Flower," starring Marion Davies, sales of the book by Charles Major have gone up by leaps and bounds in every city where the picture has been shown. Book sellers and libraries have a hard time keeping enough copies of the famous romance on hand.

Records Broken

Two box-office records of two Chicago theatres, operated by E. E. Benesch, were shattered by two recent Metro releases, "The Five Dollar Baby," starring Viola Dana, and the Louis Burston production, "The Forget-Me-Not." "The Five Dollar Baby" surpassed attendance records maintained for seven years at the Bell Theatre; and "Forget-Me-Not" showed the best day's receipts during one year of operation at the Liberty Theatre.

Ben Carre Starts on New Film

Ben Carre, Pyramid's art director, returned to New York several days ago and immediately began work on a new Pyramid production entitled, "Wife in Name Only," to be directed by George Terwilliger at this company's Long Island studio.

"Knighthood" Breaks Record

"When Knighthood Was in Flower," starring Marion Davies, broke all records for attendance for three performances at the Criterion Theatre, New York, Thanksgiving Day, when it also started the twelfth week of its sensational Broadway run. Not a single seat was vacant during the three showings and extra chairs were placed in the rear of the theatre to meet the insistent demands of patrons.

In creating a new record for attendance and receipts in the twelfth week of a run, "Knighthood" has again struck a new note in motion picture circles. The capacity audiences which viewed the production on Thanksgiving Day evinced all the enthusiasm at its beauty of settings and lavishness of production that has led critics and leaders of art and literature to characterize it as a masterpiece in photodramatic art.

Weak Wednesdays

Exhibitors have complained that Wednesday never saw turnaway business in their towns, or even fair crowds.

Wednesday needn't be a poor show day. "Selling the Picture to the Public" is packed every week with ideas that other exhibitors have tried and found to be a tonic for business. Many ideas and stunts are being published in this practical department that you can use to build up your poorest day; ideas that cost as low as $2 to put over.

There won't be any weak Wednesdays for the man who avails himself of the practical helps found every week in "Selling the Picture to the Public."

Visits America to Investigate Market

L. Schwartz, concessionnaire for Pathe Exchange, Inc., in the Dutch East Indies, and owner of several theatres in Java, has just arrived from the Far East, expecting to stay a couple of months in America to investigate the market.

"The American productions are most liked in the Dutch East Indies." France comes next, followed by Italy and Germany. The last German productions imported at very low prices do not seem to satisfy the taste of our public.

The picture houses are mostly owned or controlled by four film importers, and a few individuals, viz: the Universal Film Co., the Australasian Film Co., the Middle East Film Co., the Pathe Exchange, Inc., and recently a new branch of the Paramount (Sydne's office). These firms have their head office in Soerabaya or Batavia; they import about 80 per cent. of the American production suitable for the requirements of the country, and are generally desirous of obtaining the sole right for any big film outside of their own production.

"Censorship is handicapping business to a great extent."

Navy and Vitagraph Co-operate on Film

The United States Navy Department has promised Vitagraph its full co-operation in the filming of the sea scenes for the forthcoming feature, "Masters of Men," adapted from the story by Morgan Robertson. The arrangements were made recently through Assistant Secretary of the Navy Theodore Roosevelt.

As one of the important sequences in "Masters of Men" is the Battle of Santiago Harbor near the close of the Spanish-American War, the coming U. S. naval maneuvers are very opportune. Vitagraph will send the cast and directors and mechanical staff to the Panama Canal to make these pictures.

"Masters of Men" is the second of the new series of special productions by twenty-four of the foremost authors planned by Vitagraph for the coming year. The first, "The Ninety and Nine," adapted from Ramsay Morris' famous melodrama of the stage, will be released during January.

American Tactics Amaze the British

Associated First National is said to be creating quite a stir among British exhibitors and the British picture public through its exploitation and advertising campaigns. Bruce Johnson, First National foreign manager, who has been in England for several weeks, has transplanted First National American methods into the British market without the least hesitation and this policy is winning out.

The big First National product now is being released almost concurrently with the releasing date in America. One of the first pictures put out, "Smilin' Through" is now doing big business wherever it is being shown.

"Oliver Twist," "Lorna Doone," "The Bond Boy," "The Eternal Flame," "The Masquerader" and other big First National pictures will soon be before the British public.

"Kentucky Derby" Has Premiere

"The Kentucky Derby," Universal's Jewel screen adaptation of Charles T. Dazey's celebrated stage melodrama, had its New York premiere during the past week at the B. S. Moss' Broadway Theatre. The premiere was slated for the Capitol Theatre, but the earliest date for that theatre available was in January, and Universal refused to hold the picture after its release date, December 4.

The crowds which filled the Broadway Theatre the past week formed a composite mixture. There were those who wanted to see a good race, now that the racing season has moved southward from New York. Others remembered the thrills of Dazey's old melodrama and knew they would get the same thrills, and more, perhaps, in the screen version. Others crowded to the theatre because they knew from the advance campaign on the picture they would find an appealing story of romance and adventure.

Goldwyn Buys Novel

Goldwyn has purchased the motion picture rights to an early story by Joseph Hergesheimer, author of "The Three Black Pennys," "Java Head," "The Bright Shawl" and other outstanding novels. The story which Goldwyn is to picturize is "Wild Oranges." The screen rights to Edgar Wallace's new mystery novel, "Captains of Souls," have also been purchased by Goldwyn.

F. B. O. Signs Baxter to Contract

Warner Baxter, who appeared opposite Ethel Clayton in her first Film Booking Offices of America release, has been placed under contract with F. B. O. to appear as leading man in future R-C productions.

Films Exteriors of Fred Niblo Film

All of the exterior scenes for the Fred Niblo photoplay version of "The Famous Mrs. Fair," have already been photographed, according to information received at the New York offices of Metro Pictures Corporation, which will release this motion picture.

PatheMakesDeal

Pathe reports the closing of a record booking deal with Southern Enterprises, whereby "Dr. Jack" will be played over that entire circuit at rental prices said to be the highest ever paid by that extensive organization for any picture. The contract covers first-run and repeat showings in many towns.

Big Campaign for "Lorna Doone"

A big campaign in connection with Maurice Tourneur's "Lorna Doone," a First National release, is being put on throughout the country by Milton Bradley Company, publishers, of Springfield, Mass. The Bradley firm is putting out a de luxe edition of Blackmore's "Lorna Doone," and is making bookstore displays wherever the First National picture is being shown.

Engage Clark Robinson to Design Sets

Clark Robinson is engaged in designing the sets for "Backbone," now being made in New York by Distinctive Pictures Corporation.

Mr. Robinson was responsible for the settings of "Disraeli," starring George Arliss, the first picture to be made by Distinctive. The absolute fidelity to detail and period which marked the settings for this production, was one of the big factors in the great success of this picture.

The Canadian and English press, always a little loath to give praise to American products, especially in the case of those with an English locale, were particularly enthusiastic in their praise of the veracity, beauty and restraint of the settings of "Disraeli."

Selects Leads for Coming Film

Maurice Tourneur announces that Anna Q. Nilsson and Milton Sills will enact the leading roles in his forthcoming picturization of "The Isle of Dead Ships" for First National release.

Dorothy Gish in New Feature

Dorothy Gish will support Richard Barthelmess, in a picturization of Joseph Hergesheimer's story, "The Bright Shawl," which will be a First National release. This is Miss Gish's second appearance with Mr. Barthelmess, as they have just finished "Fury," soon to be released by First National.

Circus Used for Film Sets

The entire Ringling Brothers and Barnum and Bailey Circus was used in filming "Shirley of the Circus," the latest Shirley Mason production under the Fox banner. Many of the important scenes were "shot" under the real big top," it is announced, during the recent visit of the big circus to the Pacific Coast cities.

Fox Film Started

Fox Film Corporation announces that production on "Man's Size," the William McLeod Raine story, has been started at the Hollywood studios with William Russell in the starring role. The scenario was prepared by Joseph F. Poland and Howard M. Mitchell will direct.

Sheehan to Tour South America

Clayton P. Sheehan, who for the past several years has been district manager for Fox Film Corporation with headquarters at Buffalo, has sailed for South America on the S. S. American Legion on an important mission for the organization.

Mr. Sheehan, whose extensive tour of the Latin American countries will be over a period of several months, is scheduled to visit Fox branches and agencies at the following points: Rio de Janeiro, Brazil, Buenos Ayres, Argentine and the capitals and various important cities in Chile, Peru, Bolivia and Ecuador.

Many important matters are in the hands of the Fox representative, and his mission is the result of the vast and rapid growth of the corporation in every exchange in the United States and Canada.

Begins Filming of "Woman of Bronze"

Filming has been started in Hollywood of "The Woman of Bronze," the stage play which will be picturized with Clara Kimball Young as the star. The photoplay is being produced by Harry Garson for release by Metro.

King Vidor, who recently directed Laurette Taylor in a Metro screen version of "Peg o' My Heart," has been engaged to serve in a similar capacity for Miss Young. In the supporting cast are John Bowers, Katherine McGuire, Lloyd Whitlock, Edwin Stevens and Edward Kimball.

"The Woman of Bronze" will be photographed by William McConnell. Joseph Wright is the art director. The story was translated by Paul Kester from the French novel by Henry Kistemacher and was adapted for the screen by Hope Loring and Louis Lighton.

Picture Is Proving to Be Big Success

Edward A. MacManus's production of "The Woman Who Fooled Herself," the Associated Exhibitors' feature in which May Allison and her husband, Robert Ellis, are featured, is proving a big hit with exhibitors, according to advices received at Associated's home offices.

Places where the picture has scored heavily are Chicago, at Barbee's Loop Theatre; in P. W. Scarborough's Lyric Theatre, Cincinnati; at Ben Apple's American in Troy, N. Y., and the Strand, Dayton, Ohio.

A few of the many other contracts which have been signed with Associated Exhibitors call for a week's showing in Jack Farran's Victoria Theatre, Rochester, N. Y., and three days in J. Elliott's Hippodrome, Youngstown, Ohio. In New York the photoplay has made the rounds of the Marcus Loew time, scoring a success everywhere, the statement from Associated says.

The story, by Charles A. Logue, who with Robert Ellis, also directed the production, is said to be a fast moving romance. In it May Allison has her first heavy dramatic role.

Books Series of Bible Films

With the idea of definitely combatting those elements hostile to motion pictures, and raising program standards as well, Finkelstein & Ruben have booked "The Voice of the Land" series of Bible pictures which are distributed by American Releasing, for Minneapolis, St. Paul and Duluth. The initial picture of the series was shown November 25.

Pyramid Picture at Cameo Theatre

Friday, December 1, was gala night at the Cameo Theatre where Pyramid's "What Fools Men Are" was the attraction, supplemented on this occasion by the Hotel Ambassador orchestra of ten.

Sigrid Holmquist Chosen for Patricia Role

Sigrid Holmquist, instead of Claire Windsor, as previously announced, has been chosen for the role of Patricia in support of Pola Negri in "Bella Donna," George Fitzmaurice's current production for Paramount.

Miss Holmquist, who is one of the best known European screen stars, having appeared in Swedish Biograph productions, which have been widely distributed in foreign countries, is not new to Paramount audiences. She played the leading feminine role in Cosmopolitan's "Just Around the Corner," by Fannie Hurst.

Arranging Handling of Lloyd Film

J. C. Ragland, secretary of Associated Exhibitors, is in the South consulting with branch representatives of Associated and conferring with leading exhibitors regarding the handling of "Dr. Jack," Harold Lloyd's latest, big comedy feature.

Playgoers Closes Contract

Playgoers' Pictures closed a contract this week with Reginald Ward, under which it will distribute "A Pauper Millionaire," a comedy drama which he controls. The production was directed by Frank H. Crane.

"A Pauper Millionaire" is from the well-known story by Austin Fryers.

Preparing for an Extended Run

The Portola Theatre, San Francisco, Cal., which is on record as the first to book "Dr. Jack," is preparing for its extended run of Harold Lloyd's new five-reel comedy in an elaborate way—so Pathe has been notified. The "Dr. Jack" opening at the Portola will be about the middle of December. In the meantime the house is closed for alterations which will cost at least $75,000.

Metro Film Given Big Publicity

More than 4,000 lithographed sheets were posted in Dallas, Texas, in connection with the presentation at the Palace Theatre there of the Rex Ingram production for Metro, "The Prisoner of Zenda." This unusual advertising campaign was augmented by a proportionate amount of newspaper publicity, and it is the opinion of Dallas showmen, Metro says, that few productions have ever received such complete city-wide heralding.

Will Play Lead

Willard Mack, author of "Your Friend and Mine," which S-L (Sawyer-Lubin) Pictures is to produce for Metro, will enact a leading role in this production. This sketch was produced in vaudeville under the title of "The Rat."

In the Independent Field

By ROGER FERRI

Newsy Bits

Bobby North of Apollo Exchange, Inc., of New York, this week closed for the metropolitan rights to "Malcolm Strauss' Salome." He will exploit the picture elaborately. George H. Wiley, Inc., is distributing this feature in the independent market.

Eastern Manager Irving Lesser of Principal Pictures Corporation announces the acquisition by that company of a new special, entitled "Mind Over Motor." Further details concerning this picture will be available next week inasmuch as announcement of its acquisition was not made known until late this week.

The Lester Cuneo western pictures were sold this week to the Cuban Film Company of Havana for Cuba, according to a statement made by Irving Lesser.

Abbey Pictures, Inc., will produce a series of six pictures annually. Lola Lee is completing the continuity on the first picture on which production will be started next week in New York.

Oscar C. Bucheister, the art title writer, announced this week that he has moved his quarters to 130 West 46th street, New York. The quarters have been equipped with a new Bell & Howell camera and a complete outfit for making printed titles.

Independent film men are finding considerable satisfaction in the success being achieved by Eddie Bonns, now in charge of Goldwyn's exploitation department. Eddie was formerly with Warner Brothers. Since joining Goldwyn he has negotiated a series of stunts that have taken New York by storm, the best and hardest-boiled newspapers in the metropolis falling for his valuable stunts.

Irving Lesser, Eastern manager of Principal Pictures Corporation, returned to New York on Monday from Boston where on Sunday evening he attended the premier showing of "Oliver Twist," starring Jackie Coogan, at the Tremont Temple, where it will run for five weeks. "Oliver Twist" succeeds D. W. Griffith's "One Exciting Night" at Tremont Temple, where that picture closed Saturday night.

While in Boston Mr. Lesser negotiated a deal with Franklin Film Exchange there, that company acquiring the New England rights to the two Principal Pictures, "The World's a Stage," starring Dorothy Phillips and based on a story by Elinor Glyn, and "Chicago Sal," the Irving Cummings production, with Alice Lake and Milton Sills.

"After Six Days" will go into one of the legit Broadway theatres in New York after the first of the year, according to a report made by Bert Ennis, publicity director of Weiss Brothers' Artclass Pictures Corporation, which owns the picture. Louis Weiss this week disposed of the California, Arizona and Nevada rights to the picture to Jake J. Cone of Los Angeles.

Carl Harthill, who for some time has been with the National Cosmopolitan Exchange in Chicago, has gone into business for himself. The exchange is known as Harthill Pictures, Inc. The first release is the Russell production, "Saved By Radio."

It is definitely known now that the next Equity production based on a story written by Daniel Carson Goodman will be entitled "Something for Nothing."

Specialty Film Company of Dallas, Tex., has moved to 1914 Main street.

The Week in Review

THE best evidence in the world that the independent has arrived is demonstrated in the willingness of the conceded "hard-boiled" first run exhibitors to play independent pictures. A careful compilation of first run engagements in key cities during the month of November shows that virtually every important theatre in the country during that four-week period showed an independent production. This is, indeed, a fact of which independents as a whole should be proud.

THREE letters were received from various distributors this week enclosing publicity and a note to the effect that "the buyers have been promised by me that they will get the usual trade paper publicity." What these gentlemen infer by the words, "usual trade paper publicity," is more than we can fully make out. Sufficient, however, none of these gentlemen was authorized to make any promise whatsoever. This department will positively not be concerned with promises made by any one other than executives of MOVING PICTURE WORLD.

GEORGE FECKE of Boston last week announced his acquisition of "Yankee Doodle, Jr.,, for national independent distribution. Well, we hope Mr. Fecke will succeed in his efforts to properly merchandise this production. The manner in which this picture has been handled was shameful. It is a difficult task that Mr. Fecke has assumed, for much harm has been done and many buyers, who sought the picture months ago, became disgusted with the tactics utilized and abruptly terminated their negotiations.

A CERTAIN film man who is in the habit of handling one or two mediocre pictures annually met the writer in the lobby of Hotel Astor the other evening and protested against what he characterized "the rotten way his publicity was mutilated." We were indeed sorry for the gentleman. However, it would have been an insult to the intelligence of our readers to publish the "publicity" he submitted. We informed him, too, that what other trade papers did with his copy did not interest us. We strive to serve our readers and give them news and information in concise and readable style. If his "pieces"—as he put it—were not published it was because they lacked news value and were without any information in which the trade was interested.

WHEN we said months ago that we would do whatever we could to eliminate the "junk dealer" we meant what we said. And the gentleman above is a member of that notorious army. His "publicity" concerned "junk film" and we, for one, refuse to be a party to any movement that will encourage the operation of these get-rich-quick promoters.

UNLESS the unexpected happens the A. B. C. versus syndicate booking situation that has developed in New York will work to the best interests of anybody but exhibitors who are principally concerned in the venture. The A. B. C. bookers this week tied up some of the biggest product schduled for January and February release, but humor is reflected from the fact that the competitive bidding has brought about better prices for independent pictures in the metropolitan circles. Also, it is making the independents absolutely independent of the syndicate booking offices, which had been in the habit of fixing their own rental figures.

YES, as Al Lichtman said in an address he delivered Monday in Los Angeles, the "independent has arrived." Careful study of data published on the following pages will furnish proof in substantiation of this claim.

ERNEST SHIPMAN has grown to be quite a power in Canada. He started producing there about seven months ago and this week he announced the perfection of a distributing organization. Congratulations and greater success, Mr. Shipman.

WARNER BROTHERS again emphasized their enterprise this week when they had a special messenger, Dave Warner, make a flying trip to New York from Los Angeles with a print of "The Beautiful and Damned," which will be shown for the first time at the New York Strand Theatre next week. Mr. Warner arrived on the Twentieth Century Thursday morning and returned to California that same afternoon. Harry Warner, we understand, will return to the Coast within the next ten days to close several important deals he started under way when last in Los Angeles last month.

Trade Notes

William Fairbanks' westerns are going over strong in this territory while the Richard Talmadge's are mopping up, particularly in the small town and neighborhood houses where this new star has worked up an unusual clientele of boosters.

The Hallroom Boys comedies are in big demand in this territory.

Carl J. Sonin, manager of Warner Brothers' Detroit Exchange, visited New York this week.

Dr. W. E. Shallenberger, president of Arrow Film Corporation, and his assistant, J. Charles Davis, 2nd, returned to New York last week.

Leon D. Netter, special Al Lichtman sales representative, is making a tour of New York cities in the interests of his firm.

Joe Brandt, president of C. B. C. Film Sales Corporation, in a statement he gave out this week, said that Sherman S. Krellburg was in no way connected with his firm and that George P. Bromley and not Krellburg had been added to C. B. C.

George H. Callaghan's office this week disposed of Malcolm Strauss "Salome" to George H. Wiley, Inc., for distribution in the independent market.

The Inter-Ocean Film Corporation has acquired from Jesse A. Levinson the United British Kingdom rights to the current release, "The Playtime of an Emperor."

W. Ray Johnston, vice-president of Arrow Film Corporation, reported this week the sale of "Night Life in Hollywood" to Frank Fay, of Southwestern Film Corporation, of Dallas, Tex.

Thomas Curran, special Arrow representative, who is on an extended trip, wired this week from Dallas, Tex., that business in that territory is on the jump. He is this week in Denver. He is studying conditions for Arrow as well as co-operating with exchanges handling Arrow pictures.

The title of the next Richard Talmadge special, according to a message from Phil Goldstone, has been changed from "The Fire Eater" to "The Smoke Eater."

Bobby North is authority for the statement that a novel will be written around Will Nigh's latest picture, "Notoriety."

Franklyn Backer, president of East Coast Productions, Inc., is planning a series of children showings of the first Frankie Lee comedy, "Robin Hood, Jr.," made by Clarence D. Bricker.

John N. Weber, manager of Equity Pictures Corporation, this week joined Sam Zierler's Commonwealth Film Corporation. Gustave F. Myers, general assistant to Mr. Weber, going to F. B. O., replacing Howard Estabrook in the Sales Promotion Department. David A. O'Malley, lately affiliated with P. A. Powers, will succeed Mr. Myers. Louis Baum, general manager of Equity, announced these changes this week.

Albert Dezel, of Master Advertisers is now looking after the advertising and exploitation campaign for Frank Zambreno's Progress Pictures Exchange in Chicago. Zambreno has acquired Arrow's two latest features "Streets of New York" and "Night Life in Hollywood."

C.C. Burr Activities Attracting Attention of Entire Industry; 3rd Hines Film Ready

What promises to be one of the most formidably leading producing and distributing concerns in the business is now being perfected with C. C. Burr at the helm of the enterprise, which already is the talk of the industry. Since the release of the first Johnny Hines production, 'Burn 'Em Up Barnes," C. C. Burr, president of Affiliated Distributors, Inc., Mastdon Films, Inc., and Master Films, Inc., has organized a string of independently operated exchanges through which he is releasing his product. With the advent of the new year, this organization will be considerably augmented. While no official announcement was available this week, this department is in a position to state that Mr. Burr's pretentious 1923 plans call for the production and distribution of at least 15 specials. Some of these are already in the making.

For some time the attention of the industry in general has been focussed on the meteoric progress of independents, but despite this general jump forward the fact remains that C. C. Burr with his enterprises has managed to keep his organization in the foreground in a season that can be justly characterized as a season of remarkable accomplishments. That Mr. Burr's organization will be one of the most important factors in the industry is a foregone conclusion, for by the first of the year he will have perfected a producing and distributing organization that will compare second to none in the business. He has engaged the services of R. W. Baremore, a well-known trade paper editor and an experienced exploitation and publicity expert, to take charge of the new exploitation department, with Lester Scott taking charge of the sales department.

In addition to distributing feature productions, Mr. Burr's corporation owns its own studios out in Glendale, Long Island, where it is producing several productions, namely, a third Johnny Hines production, "Luck," and another, under the supervision of Edgar Lewis, entitled "Fires of Youth." Burr is also producing a series of "Torchy" comedies starring Raymond McKee, but these are being released through Hodkinson Corporation. The current releases are the Johnny Hines feature, "Sure Fire Flint," which has proved sure-fire at its first runs, having set no less than 32 new records out of something like 50 first run showings. The other current release is "Secrets of Paris," a Whitman Bennett special, with a splendid array of stars. Another special that Burr and Affiliated Distributors are now releasing via independent exchanges are "The Last Hour," an Edward Sloman picture with Milton Sills, Carmel Myers, Pat O'Malley, Walter Long, Alec Francis, Jack Mower, and others.

Another week of concentrated production by Edgar Lewis on "Fires of Youth" was completed this week with the cast working all hours to keep up with the production program. James Kirkwood is bending every effort to give as great a performance in this feature as he did opposite Priscilla Dean in "Under Two Flags" and in his latest release, "The Ebb Tide," which is playing this week at B. S. Moss' Broadway Theatre in New York. Others in the all-star cast engaged by Director Lewis for "Fires of Youth" are Doris Kenyon, who did such splendid work in "Sure Fire Flint" and who is now appearing at a Broadway theatre in "Up the Ladder"; Robert Edeson, Edmund Breese, Mary Carr, whose wonderful mother characterizations have been the subject of much conversation and favorable comment, and little Russell Griffen, whom Burr recently signed for a long term. The first two weeks of production on this feature were spent in Up-State New York, the company returning to Glendale, L. I., only this week.

After seven weeks of hectic production, C. C. Burr announced this week that the third Johnny Hines special, "Luck," with Hines, Violet Mersereau, Robert Edeson, Edmund Breese, Warner Richmond, Charles Murray, Flora Finch and Polly Moran, had been completed and has gone into the cutting room for final assemblage and titling. This task, it is estimated, will probably consume another two weeks, with the result that "Luck" will be ready for general release about Dec. 15 or shortly thereafter.

"Luck" was written by Frank R. Adams and adapted for the screen by Doty Hobart.

Business Booming Everywhere, Report of Principal Scouts

Representatives of Principal Pictures Corporation in various key centres, in reports received this week in New York by Eastern Manager Irving Lesser, point out that motion picture theatre patronage, despite the advent of the holidays, is increasing steadily. The Middle-western cities are recovering rapidly with many of them at present considerably more business than a year ago and within a short distance behind records attained during the recent world war.

These representatives or scouts were sent out to ascertain conditions and the attitude of exhibitors concerning independent productions. The reports of these scouts indicate a heavy demand for pictures with "names" and the feeling that exhibitors are not concerning themselves with what companies make these pictures so long as they fill their requirements.

That "name" pictures backed by stories written by well-known authors whose identity carries box office value are in demand is made apparent by the unusual interest being manifested by exhibitors in the first two releases of Principal Pictures, "The World's a Stage," which is the very latest story written by Elinor Glyn, and the Irving Cummings production, "Chicago Sal." Through the courtesy of Associated First National Exhibitors Circuit, Principal Pictures was able to star Dorothy Phillips in the Glyn story. Others in the cast are Bruce McRae, who is now starring on Broadway in "The Awful Truth," and Kenneth Harlan. In "Chicago Sal" Miss Alice Lake appears in a role that is entirely different from those she has been regularly enacting. However, those who have seen the picture characterize her work as the best of her career. Milton Sills is her leading man.

"Independent's Day Here"—Al Lichtman

LOS ANGELES— (Special) — The independent production has arrived.

Exhibitors now recognize the worth of pictures made outside the wing of the so-called "big league" producers and are holding time open for them.

Despite statements to the contrary, the market will never close for good pictures.

This summarizes what Al Lichtman and B. P. Schulberg said at a dinner tendered by them to the visiting First National executives at Marcel's Cafe on Monday evening, December 4. Preferred Pictures, Inc., producers for the Lichtman Corporation also make the Katherine MacDonald pictures which are released through First National.

About 200 guests were present, among them many notables in the local film world, including Marshall Neilan, Irving Thalberg and Abraham Lehr.

The Al Lichtman Corporation was launched in June. Lichtman mentioned this fact when he spoke about his complete faith in the future of the independent field. He said, in part:

"I have kept careful pulse on the independent field and I think I know in what direction it is traveling. I tell you without any attempt to disguise the facts that the independent production has arrived to stay. Exhibitors everywhere recognize the worth of good pictures, no matter what the source. They are fast approaching the realization that worthwhile pictures are to be supported no matter what their source. In every section of the country exhibitors are holding time open for pictures to come.

"Since I have entered this business I have heard about the closing of the market and the freezing out of the small fry. No such thing will ever happen. It can't happen because good pictures backed by the proper sales effort will go over and go over with a decided wallop."

When Schulberg spoke he delved into the sentiment among independent producers on the Coast and said that he felt he accurately gauged their thought when he said they were much encouraged over the manner in which independently made pictures were catching hold.

"The measure of success that this company may have attained in the short time it has been in business is shared by others. It is by no means confined to ourselves. That in itself is a healthy indication. The fact that important theatres are playing pictures originating in studios aside from those of the powerful producers is exceedingly encouraging. It is bound to result in the production of better pictures. I know that, so far as Preferred is concerned, we are going ahead with the fullest sort of confidence in the future. Our production units are working at capacity. They will be kept that way."

New Gotham 'Change Opens

With the official opening of the Renown Pictures, Inc., on Thursday, December 7, a new exchange organization took its place in the New York territory serving New York City and State and Northern New Jersey. J. Bellman is manager.

A carefully selected list of meritorious productions are scheduled for release by the new organization. Its initial offering will be a Principal Pictures Corporation special, Dorothy Phillips in "The World's a Stage." This production will be followed by Edward Dillon's "Women Men Marry" in which E. K. Lincoln, Florence Dixon, Hedda Hopper and Julia Swayne Gordon play the leading roles.

"A Woman in Chains," with E. K. Lincoln, Martha Mansfield and Mrs. Rodolph Valentino will also be available.

Lichtman-Schulberg's 1922-23 Plans; West Coast Independent Studio News

LOS ANGELES (Special)—Al Lichtman and B. P. Schulberg are holding daily conferences at the Mayer-Schulberg studio over future Preferred product. Lichtman arrived last week and has been in conference with Mr. Schulberg ever since his arrival here. One of the matters under discussion concerns the production of "The Broken Wing," the stage play by Paul Dickey and Charles W. Goddard, which Schulberg purchased last week. This picture will be an early Spring release of Al Lichtman Exchanges.

Shortly after his arrival here Mr. Lichtman viewed "The Hero" and "Are You a Failure?" The former was directed by Louis Gasnier and the latter by Tom Forman. These will be the fourth and fifth Lichtman releases. Following these showings Lichtman wired the exchanges as follows:

"Just experienced the extreme pleasure of reviewing our next two productions, 'The Hero' and 'Are You a Failure?' and without mental reservations of any kind I am proud to state that these two pictures are superior to any you have had from us to date and will both prove outstanding box-office successes fit for every class of theatre anywhere. You may without any hesitancy spread this information to all exhibitors in your territory, as the pictures themselves will say more than I can convey to you in mere words.

"I am also happy to inform you that our next two productions, 'Poor Men's Wives' and 'The Girl Who Came Back,' now in course of production, are being prepared deliberately with the attempt to turn out even greater pictures and with exactly the peculiar appeal contained in 'Rich Men's Wives,' only bigger. From the rushes on 'Poor Men's Wives' seen to date I believe this result will be accomplished."

"Fatty" Karr, who is to be starred in a series of two-reel comedies to be marketed by Franklyn E. Backer, president of East Coast Productions, started work last week on a second comedy, entitled "Long Skirts."

Phil Goldstone has reengaged William H. Howard, who directed "Deserted at the Altar," to direct a big super special, production of which will start about the first of the year, featured with an up-to-date unusual theme and an all star cast. Announcement of title, which is from a popular book, will be made shortly.

The first of the new series of Richard Talmadge productions, "The Speed King," will be a December release. It is said to be the most spectacular picture that Richard Talmadge has been seen in, and all who have viewed it believe that it is going to make a big hit.

Ben Wilson, one of the most important directors on the West Coast, who is engaged in creating pictures for Arrow release, suffered a twenty thousand dollar loss and a severe setback when the cutting room of the Berwilla studios, where Mr. Wilson produces, was destroyed by fire.

Eddie Lyons, who is also producing his Mirthquake Comedies—released by Arrow—in the Berwilla studios, lost a new comedy which he had just completed with Bobby Dunn. Both Mr. Wilson and Mr. Lyons are speeding up production, in order to make up for the loss which was imposed upon them. It is said that the material losses were covered by insurance, therefore the only thing they have to contend with its the time element.

Morris R. Schlank, president of the Anchor Film Distributors, Inc., announces that the A. & R. Film Exchange of Dallas, Texas, presided over by Jack K. Adams, has purchased the entire line of features released through Anchor.

Frederick G. Becker, producing director of the two-reel features starring little Arthur Trimble, now being released through the Anchor Film Distributors, Inc., is very ill with pneumonia at his Hollywood home. Mr. Becker suffered shock and exposure when he rescued Master Arthur from a watery grave when the boy was thrown into a lake near Los Angeles. The boy star recovered at once but Mr. Becker caught a severe cold, which slowly developed into pneumonia.

The latest production starring Hobart Bosworth, entitled "The Law of the Sea," has been acquired by the Anchor Film Distributors, Inc., according to Morris R. Schlank, head of Anchor. "The Law of the Sea," which was produced by the Motion Picture Utility Corporation, was directed by William H. Clifford and is a five-part story with the principal scenes laid at sea. Clarence Badger, well known director and formerly of the Goldwyn staff, wrote the continuity from an original story by Ethel Gillett.

Harry Beaumont has been engaged by the Warner Brothers to direct the screen version of Sinclair Lewis' novel, "Main Street," according to an announcement. According to reports from the Warner coast studios Monte Blue, Harry Meyers and Louise Fazenda have been signed to play prominent parts in the production.

"Main Street" is declared to be the greatest novel ever written or rural America. It serves to reveal the bitclash of new, free ideas against the entrenched complacence of small town tradition. The novel was picturized by Julien Josephson.

Los Angeles—Karl Struss, one of the expert cameramen under contract to B. P. Schulberg of Preferred Pictures, Inc., received word this week from Stattle that he had again won the annual prize for pictorial photography at the Frederick and Nelson exhibit there. Struss was former cameraman for Cecil De Mille. Since joining the Preferred he has been attached to the Gasnier company, for which he filmed "Rich Men's Wives," "Thorns and Orange Blossoms" and "The Hero."

Los Angeles—Tom Forman has started work on "The Girl Who Came Back" for Preferred Pictures, Inc. The film is an adaptation of the stage play by Charles E. Blaney and Samuel Ruskin Golding, and calls for certain episodes dealing with New York life. These will be filmed in the East, but the bulk of the production will be made at the Mayer-Schulberg studio here. "The Girl Who Came Back" will be Forman's release through the Al Lichtman Corp. to follow "Are You a Failure?"

Los Angeles—Betty Francisco has been signed by Gasnier to appear in his new production, "Poor Men's Wives." This rounds out the cast for the picture, which includes Barbara La Marr, Richard Tucker, Zasu Pitts, David Butler and Miss Francisco.

Los Angeles—When Preferred places "The Broken Wing" production the aeroplane crash to earth which is the climax of the story, will be put on in an elaborate manner. Charles W. Goddard, the co-author with Paul Dickey, is the author of two popular Pearl White serials, "The Perils of Pauline" and "The Exploits of Elaine."

George H. Wiley Acquires Malcolm Strauss' "Salome"

George H. Wiley, Inc., has acquired Malcolm Strauss' "Salome," a magnificent screen version of the immortal story, with a distinguished cast of players, for distribution in the independent market, according to an announcement just issued from Mr. Wiley's office.

Heading the list of featured players are Diana Allen as Salome, Vincent Coleman as the Prince of Egypt, and Christine Winthrop as the wicked Queen Herodias. Among those supporting this well known trio are Ben Probst, Tom Cameron, Al Stuart and Allan Hardy.

Arrow Has a Mystery Feature

Arrow's first contribution to the current quota of mystery plays will be "A Woman's Faith," which is now ready for screen inspection, having been completely re-titled and re-edited by J. S. Harrington and Richard Weil of the Arrow organization.

"A Woman's Faith" is said to be a combination mystery and society drama, with its scenes laid in India and in London. It centres about the discovery, by a noted physician, of an almost miraculous serum which is capable of effecting incredible cures.

Shipman Forms New Canadian Release Firm

MONTREAL— (Special) —Negotiations were concluded this week, whereby a new distributing unit throughout the Dominion of Canada was formed for the purpose of giving exclusive exploitation to the Canadian-made productions of Ernest Shipman. The new organization will be known as the Ernest Shipman Film Service.

The productions will be released at the rate of one a month, the first five scheduled for distribution being "The Man from Glengarry," "Glengarry School Days," "The Rapids," "Blue Water" and "Latin Love."

The franchise for this product in the province of Ontario and Western Canada has been acquired by William Cranston, who established the United Artists in Canada; while the franchise for Quebec, the Maritime provinces and Newfoundland has been awarded to D. A. Burpee, formerly with Price, Waterhouse Company, and Maurice West, formerly with the Fox Film Corporation and the Mark Brook enterprises. The latter have opened offices on the ninth floor of the Albee Building, Montreal.

The new all-Canadian campaign will be inaugurated Sunday, December 10th, with a showing of "The Man from Glengarry" at the Capitol Theatre, Montreal. Both Ernest Shipman, the producer, and Ralph Connor, the author of this stirring story of the rivermen's fued, are expected to be in attendance at the opening.

Seeleye Film Is a Winner

BOSTON (Special)—Charles Seeleye, formerly manager of Arrow's New York Exchange, was in New York Saturday negotiating for the sale of the New England rights to his picture, "The Affairs of Lady Hamilton," which played to a splendid financial week at the Strand Theatre, in Providence, R. I., last week. The picture is said to have grossed $3,900 during the first four days at 35 cents night top prices. Extra performances had to be given.

News that George A. Fecke, of Motion Picture Distributing Company, had taken over the national distribution of "Yankee Doodle, Jr.," caused no surprise in local film circles, for there was a rumor circulated to that effect for several weeks.

The Elmer Clifton special, "Down To the Sea in Ships," opened the second week engagement at Selwyn Theatre here Sunday. This is the first big time picture to play this house, and for opposition has "On Exciting Night" and "When Knighthood Was in Flower." However, it played to capacity all week.

Negotiations are under way for a premier showing of the Burton King production "Shylock of Wall Street," at the Bijou Theatre, Pawtucket, R. I., late this month, with the star, Zena Keefe, who formerly was a stock leading woman in that city, appearing in person.

Betty Blythe, in "How Women Love," was the headline attraction at B. F. Keith Boston Theatre here this week. The picture was cleverly and heavily advertised for miles about

Warner's Buy Foreign Rights

Warner Brothers have purchased the foreign rights to "The Tie That Binds," according to Gus Schlesinger, general manager of the foreign department.

The story is said to deal with one of the most vital problems of today with an appeal as broad as humanity itself.

The cast, containing a number of popular screen players, includes Barbara Bedford, Walter Miller, Raymond Hatton, William P. Carleton, Robert Edeson, Julia Swayne Gordon, Marion Swayne and Effie Shannon.

Pioneer Film Exchange and The Crescent Film Corporation of Omaha have consolidated with Al Kahn, who also operates the Crescent Exchange in Kansas City as the head.

Unique Exploitation On "Rags to Riches"

LOS ANGELES (Special).—Two exploitation campaigns in different sections of the country were put over in connection with the Warner Brothers picture, "Rags to Riches," a Harry Rapf production featuring Wesley Barry. Loew's State Theatre, inaugurated a number of street ballyhoos and a Salvation Army "Rags to Riches" drive. In Buffalo, New York, the Mark-Strand theatre utilized the many novelties available with the feature, in addition to conducting several contests in the local dailies.

For a street ballyhoo Loew's State used a trick buggy with a swayback horse, placing banners on the sides and back. It was driven by a man in rags with another person arrayed in full dress at his side. The buggy was paraded down the main streets three days before the showing of the picture, and during the first two days of its run.

Thousands of kids wearing false faces of Barry and carrying banners paraded the streets, Salvation Army trucks carried banners on both sides, and booths were opened at prominent corners for the public to deposit old clothes. Over 500 window cards were placed in downtown stores. Six foot cut-out letters outlined with chalk and filled in with shellac were painted on twelve main boulevards leading into the city of Los Angeles.

Burr Closes Many Deals On "Luck" and "Last Hour"

Evidence of the rapidity with which C. C. Burr is disposing of territory on his various features was illustrated this week when it was announced that Johnny Hines' latest feature, "Luck," was sold to Sam Zierler, of Commonwealth Pictures for New York State and Northern New Jersey, to Skirboll Brothers Gold Seal Productions of Cleveland, to Columbia Film Service of Pittsburgh for Western Pennsylvania territory, and to Metro Film Exchange of Philadelphia for Eastern Pennsylvania and Southern New Jersey.

"Blind Justice," now definitely titled "The Last Hour," was also purchased by Metro Film Exchange for its territory, as was "Fires of Youth" and "Secrets of Paris," both C. C. Burr products. "Secrets of Paris," which just completed a record-breaking week at Fay's Theatre in Providence, has been sold to Skirboll Brothers Gold Seal Productions of Cleveland, Major Film Company of Boston for the entire New England States, Supreme Film Company of Los Angeles for distribution on the Coast, and all foreign rights with the exception of Alaska and Newfoundland to William Vogel, New York City.

Warner Buys New Pictures to Star Wesley Barry

Wesley Barry, the Warner Brothers' star, arrived in New York last week after completing a ten weeks' vaudeville tour in a juvenile skit. The tour was cancelled in order to give the youngster an opportunity to enjoy the holidays prior to returning to the Warner coast studios to begin the first of three features for next season.

Two plays that made George M. Cohan famous, and one of Charles Dickens' masterpieces have been secured for Barry. The Cohan plays are "Litt le Johnny Jones" and "George Washington, Jr.," the Dickens masterpiece being "David Copperfield."

Will Re-Issue "Border Legion"

Following the success of T. Hayes Hunter's "Desert Gold," the recently reissued Zane Grey story, Hopp Hadley announced this week the reissue of another Zane Grey story which is also a T. Hayes Hunter production. "The Border Legion," starring Hobart Bosworth and Blanche Bates, will now be given a chance to try to duplicate its former triumphs.

Between Ourselves

THANKS
For cards.
We were thankful
For hundreds of things:
Fact every independent had
Everything to be thankful for.
And now that the turkey has been
Consumed we'll talk plain turkey about
A lot of things we saw and heard last week.
While chatting with our friend, Harry Crull, who
Now manages the E. F. Albee interests in Little Rhody,
We were informed via a long distance call that Dr. W. E. Shellenberger
Of Arrow Film Corporation had taken over Burton King's newest picture,
"Shylock of Wall Street," which we will say is some grab for the Doc who
Had just got back from an important trip about the country. But then Doctor
Is one of those gentlemen who never waits—he goes after things in a big way
And the best thing about that policy is that Shellenberger gets what he goes after.

Hot cookies! Look at those Warner "boys." There's no grass growing under their feet.

Their next special, "Beautiful and Damned," opens at the New York Strand on Sunday. Great cast!

And some advance lobby display. Attractive frames and novelties that keep Strand lobby jammed continuously.

See where George Fecke of Boston, is branching out. Nothing surprising about that, for George's a hustler 100 per cent.

"Yankee Doodle, Jr.," needed a real daddy. Good picture, but it was amateurishly handled. George should make money with it.

Charley Seeleye is another film man who has Providence to thank for the premiere showing of his picture, "Affairs of Lady Hamilton," at the Strand there was a knockout, financially.

Al Lichtman's on the coast and when he gets back, we, for one, are looking forward to some big news. "The Broken Wing" should make a good picture. And making good pictures seems to be a B. P. Schulberg hobby.

By the way, B. P. Schulberg, is a daddy again. Yep, "Sonya Gladys and Seymour Wilson Schulberg announce the birth of their brother, Stuart Harding, Friday, November seventeen, nineteen hundred and twenty-two."

Irving Lesser, eastern manager of Principal Pictures Corporation, is angling for the screen rights of a number of successful plays now playing Broadway theatres. Looks like Principal Pictures is going to do real things.

Their first two pictures, "The World's a Stage" and "Chicago Sal," tentatively titled that, are wows, too. But in the language of Savoy-and-Brennan "you don't know the half of it, dearie." You must come over and see these Lesser boys hustle—you must.

And just pipe Charley Burr. There's a hustler if ever there was one. He's lined up a program of pictures, now in production, that promise to outdo anything he has offered in the past. Hear Dell Henderson is about to sign up with C. C. to make another picture.

Joe Brandt's another live-one, who with Jack and Harry Cohn, is accomplishing and carrying out every promise he made. That's the big thing. The wise-ones were skeptical about "More To Be Pitied," but, gosh, what a flop they did, for the picture's a clean-up everywhere.

Bobby North, Bill Nigh and Larry Weber are an unbeatable combination. Bobby knows show business backwards. Nigh's an Al showman-director-producer, and Larry's the last word in anything pertaining to amusement. No wonder "Notoriety" is going like hot cakes.

No use kidding yourself; the public knows what it wants. And it doesn't want junk, either. That's being proven every day. For the junk is to be relegated to the scrap heap. And that won't break anybody's heart. But 'sfunny, business isn't as good in spots as it was in the hot weather.

'S a fact.

WELL STAGED—SUSPENSE—A FIRST-CLASS MYSTERY—ESPECIALLY ATTRACTIVE FOR THE WOMEN—EXCELLENT CAST—FINELY PLAYED—GOOD DIRECTION in

"ONLY A SHOP GIRL"

are only a few of the good things George Blaisdell says about it.

Warner Brothers' Broadway Break-in Proof of Independent Film Demand

First run engagements of independent pictures have come so fast and furiously during the past six weeks that the attention of the entire industry is focused on this branch of the business. The Warners have concluded an important deal with the Mark Strand interests whereby their five specials will be given first run showings at the Strand Theatre in New York. The first Warner picture to go into that house will be "The Beautiful and Damned," with Kenneth Harlan and Marie Prevost. This run starts on Sunday and will be followed with the Wesley Barry special, "Heroes of the Street." It is possible that Wesley Barry will make personal appearances during this engagement.

But the phenomenal showing of independent productions is confined to no one section nor one concern either. The Warner Brothers, inspired by the remarkable success of the past months, have announced a schedule of 18 productions in addition to the seven announced last Spring. Al Lichtman Corporation is equally enthusiastic about the future. This enthusiasm was inspired through the splendid support given the Al Lichtman initial releases, "Rich Men's Wives" and "Shadows." C. C. Burr of Affiliated Distributors, Inc., has joined the producing-distributing faction in the independent field and, because of the encouraging support his efforts have received, he, too, has augmented his plans and today is at the helm of an organization that is progressing in leap and bound fashion.

Arrow Film Corporation is also preparing for an unusual new year of added activity. Dr. W. E. Shallenberger returned last wek from a trip throughout the country and negotiated important tieups with important exchanges. Details of these deals will be published in a later issue of MOVING PICTURE WORLD. He also has acquired in addition to the regular Arrow output, two Burton King productions, "Streets of New York" and "Shylock of Wall Street." In production are "The Little Red Schoolhouse" and "Lost in a Big City." There are several pictures now being made. Equity Pictures Corporation, according to General Manager Lou Baum, is lining up an extensive list of features, the next one of which will be a Daniel Carson Goodman special entitled "Something for Nothing." Principal Pictures Corporation, according to announcements appearing elsewhere and made by Eastern Manager Irving Lesser, will release something like 24 productions of high class order. Other companies are also planning an increase in productions.

"Streets of New York," the Burton King special which Arrow is releasing, received its metropolitan premiere the first three days of this week at Loew's spacious State Theatre business being reported as capacity at every show.

PROVIDENCE, R. I.—"The Affairs of Lady Hamilton," Charles Seeleye costume production dealing with Lord Nelson and Lady Hamilton, proved a huge box-office winner Thanksgiving week at the Strand Theatre, where it grossed the remarkable amount of about $7,000 on a week considered generally weak in this city. Manager Reid and Seeleye co-operated on the exploitation campaign, which was productive of unusual tieups.

CHICAGO (Special)—The Lubliner & Trinz circuit here has booked the initial Al Lichtman special for its entire circuit. "Rich Men's Wives" played the Senate Theatre to one of the biggest weeks that house has had in some time.

CHICAGO (Special)—"Rich Men's Wives" was the attraction at Barbee's Loop Theatre and, despite the bitter opposition, four opposition houses, playing Rodolph Valentino pictures, did a tremendous business on Sunday, Monday and Tuesday, at which latter time this despatch was wired to New York.

BALTIMORE, MD. (Special)—Warner Brothers' "Rags to Riches" did a turnaway business at its local premiere showing at the New Theatre here this week. The picture opened on Monday afternoon to a turnaway attendance with business holding up Tuesday and Wednesday, and indications that it would equal the house's mark if not better it.

TOLEDO, O. (Special)—The Irving Cummings production, "The Man's From Hell River," starring Irving Cummings with Eva Novak and Wallace Beery, surprised local showmen, for this picture promises to be one of the most consistent money-making productions shown at a downtown picture house, judging from the gross takings for the first few days.

PITTSBURGH (Special)—H. C. Simeral, Inc., of Pittsburgh, Pa., who purchased recently from Arrow Film Corporation many of their biggest and best pictures, are meeting with much encouragement from the exhibitors in the Pittsburgh territory, who show themselves as being thoroughly sold on Arrow product. The Minerva Theatre, a Fifth Avenue house in Pittsburgh, has booked "The Streets of New York" for an early showing, while "Night Life in Hollywood" got away to a big start at the Globe Theatre in McKeesport on Monday, November 27th.

WASHINGTON (Special)—"Shadows," a Tom Forman production for the Al Lichtman Corporation, opened at Moore's Rialto on Sunday a played to 2,076 paid admissions mo than "Rich Men's Wives" at the sa theatre. Moore, in a wire to Al Lich man, said:

"'Rich Men's Wives' pleased o patrons immensely, but 'Shadow opened yesterday (December 3) the Rialto playing to two thousa seventy-six paid admissions ov "Rich Men's Wives.' Congratulatio and many thanks."

NEW YORK—Contracts for fir runs on "Shadows" continue to p un at the Lichtman Corporatio offices. New contracts from the Li erty, Long Beach, Cal., and the T and L Theatre at Pasadena ha been received. The Isis at Topek Kansas, and the Liberty, Wheelin W. Va., have also contracted for t picture. Reade's Hippodrome, Cle land, and the Broadway-Strand, D troit, open with the picture on Su day. In each city it will play f one week.

Anderson May Do Comeback

KANSAS CITY (Special) — Fred Church recently was here discussing the future production plans of G. M. (Broncho Buster) Anderson, who, it is understood here, is planning to do a comeback in the form of a series of western pictures in which he will be starred. Church conferred with Al Kahn, of the Crescent Exchange, while in this city last week.

Business during the past week in this territory held up particularly well, with indications that it will shoot upward again after the holidays which always put a crimp in local theatre attendance.

Truly B. Wildman, of the Enterprise Exchange, announced this week that the exchange will move into new quarters directly opposite those of Paramount Exchange.

Al Kahn, who is handling the Warner Brothers product in this territory, finds a heavy demand for "Beautiful and Damned," a print of which has not yet been received by him. This picture is seemingly the most popular of the entire Warner output, insofar as exhibitors are concerned.

George Beban is in this territory making personal appearance in conjunction with first-run showings of his "The Sign of the Rose."

"The Love Nest" to Producers Security

Arrangements were completed this week that places Wray Physiog's heart interest drama "The Love Nest," with Producers Security Corporation for distribution. The feature players are Richard Travers and Jean Scott.

Joe Brandt Tips to What Public Want

An interesting statement comes this week from Joe Brandt, President of the C. B. C. Film Sales Corporation, to the effect that if motion picture producers will feel the pulse of the reading public, they will have a definite gauge whereby they can judge the probabilities of success or failure for a motion picture.

It is his belief that any producer or distributor would do well to follow closely the periodicals and newspapers of the country which carry short stories, novels, or serials, and to watch the trend their contents takes from time to time, because just so surely as this trend varies in any degree, so the trend not only of motion pictures but even of the current stage plays will be reflected and variegated.

It is to the result of such study that the production of the C. B. C. features "More to be Pitied" and "Only A Shopgirl" were due. It has always been Mr. Brandt's own policy in making his various trips throughout the country and from Coast to Coast to make a study of the attitude of the public toward various publications and to note the newstand sales of the fiction magazines, keeping in mind the feature story of the publication. And he has found that whenever a new story of a particularly dramatic type has been featured, there has been a brisk demand for that particular publication as against others that feature stories of a banal character or one that does not from its title or quick reading indicate virile situations with red-blooded characters.

Berman to Give Special Warner Picture Showing

PHILADELPHIA (Special)—All arrangements have been completed for an invitation world premier showing of Warner Brothers' latest Wesley Barry feature, "Heroes of the Stree at the Knickerbocker Theatre Sunday evening, Dec. 10. Lou Be man, owner of Independent Film C poration, which is handling the d tribution of Warner productions this territory, will be in charge the special showing at which Wesl Barry, Harry Warner of New Yo members of the Police Departme mayor and other Philadelphia offic will be present.

Business in this territory has r into the usual before Christm status, with indications that t period, however, will show a bett return, based on the figures compil last season.

Many of the Philadelphia ind pendent exchangemen went to Ne York Saturday to attend the annu ball and supper of the Theat Owners Chamber of Commerce Hotel Astor.

The Al Lichtman Exchange he on the basis of business done its first release, gives promise setting a record for gross bookin and net business done on the sin product of one company, for boo ings on "Shadows" and "Thorns a Orange Blossoms" are pouring in.

Metro Exchange is now handli three of Charles C. Burr's big pr ductions, namely, "Secrets of Pari "Luck," the next Johnny Hines fe ture, and "Blind Justice," with all-star cast.

Southerners Start Aggressive Campaign

ATLANTA, GA. (Special)—Sout ern States Film Company, with o fices here and in New Orleans, Me phis and Dallas, is announcing unusual lineup of feature films f the current month. These inclu Warner Brothers' "The Beautiful a Damned" and "Heroes of the Stree and C. B. C. Film Sales Corporatio "More To Be Pitied Than Scorne and "Only a Shop Girl."

With the Charlotte office of Ente prise Distributing Corporation s open, that concern is concentrati on the Lon Chaney special, "Fle and Blood," which is making an u usual showing in the southeaste territory, according to reports fr exhibitors.

A canvass of exhibitors in this te ritory shows that western pictur are in big demand in this sectio with light society ranking second popularity.

Principal Pictures Corp. Closes Deal Involving Approximately $340,000

Irving Lesser, Eastern manager of Principal Pictures Corporation, his week announced the receipt of a lengthy telegram from Sol esser, on the Coast, concerning the acquisition by that company of creen and stage rights to Harold Bell Wright's novels. The deal, ccording to the Coast despatch received by Mr. Lesser, fixes the mount involved in this deal at approximately $340,000. Nine volumes re involved in the transaction, and these are estimated to have been ead by more than 14,000,000 people, for that many copies have been ublished and distributed in all parts of the world.

The books that will go down in history via the silver sheet oute include the following popular works: "The Eyes of the World," "The Re-Creation of rian Kent," "The Uncrowned ing," "The Winning of Barbara Vorth," "The Calling of Dan Matthews," "The Shepherd of the Hills," "The Printer of Udell's," When a Man's a Man" and "Their esterdays."

Principal Pictures Corporation, hrough its officers, Sol Lesser as resident, Michael Rosenberg as ice-president, A. L. Core as secretary, Irving Lesser as Eastern anager, and Adolph Bemish as reasurer, plan to start production n the first story at once. "The e-Creation of Brian Kent" has een selected as the first picture, nd casting already is well under ay. Frank Lloyd, director of he latest Jackie Coogan picture, Oliver Twist," has been signed to ssist in the continuity.

Sol Lesser, in a later statement eceived in New York this week y Irving Lesser, said that rincipal Pictures Corporation inends spending approximately 250,000 on each production.

Principal Will Remake Two H. B. Wright Stories

Announcement was made in ew York this week by Irving esser, Eastern manager of Prinpal Pictures Corporation, that at firm, because of the populary of the subjects, will re-make vo famous Harold Bell Wright ories that years ago, when dapted to the screen attracted ide attention. These are "The yes of the World" and "The epherd of the Hills." These, te Mary Pickford's "Tess of the orm Country," and Jackie Coogn's "Oliver Twist," will be remed with each and every modn improvement that only the years that have elapsed in this industry can give.

Meanwhile, Eastern Manager Irving Lesser is concentrating on the distribution of the company's two initial productions, the Elinor Glyn special, "The World's a Stage," with Dorothy Phillips featured, and Bruce McRae and Kenneth Harlan, and the Irving Cummings feature, "Chicago Sal," co-starring Alice Lake and Milton Sills.

Shallenberger and Al Kahn Have Big Deal Under Way

OMAHA, NEB. — (Special). — Al Kahn of the Crescent Film Exchange has augmented his staff. Dr. W. E. Shallenberger, president of Arrow Film Corporation, while on his tour of the country, was in this city and was here for four days, conferring daily with Mr. Kahn. It is reliably learned that Messrs. Shallenberger and Kahn effected an agreement whereby Mr. Kahn will in the future handle most of the big Arrow features in this territory. No official announcement was given out, however, from either party after the conferences.

That the Shallenberger visit to this city was an important one insofar as Crescent Exchange is concerned is accepted as being a fact among film men in this city. Dr. Shallenberger while here visited no other exchange. In fact, after the four days' of conferences Kahn went to New York while "Bud" Barkey, manager of the local Crescent Exchange, went down to Denver.

That there is a strong probability that Arrow may be associated with Al Kahn and his associates in the operation of exchanges in this city, Kansas City and in Denver is more than probable.

Fontenelle Film Company of this city is authority for the announcement that it has purchased twelve new pictures for distribution in Nebraska. The first subject is "Easy Street" and represents the first of the Charles Chaplin classics this exchange has acquired for distribution in this territory.

Fontenelle Film Company also has acquired the new David Butler series. The first two issues are "The Milky Way" and "According to Hoyle." This exchange is specializing on short subjects, on which it is doing an enormous business.

Business in this territory is picking up considerably with reports from exchangemen and exhibitors equally enthusiastic concerning the future. Until the latter part of October motion picture patronage had been very slim. Particularly true was this in the rural sections of the territory. Business in Omaha and Des Moines has been steadily improving.

Exhibitors in Nebraska and Iowa are about to witness the greatest campaign ever executed on a special motion picture. Outdoing all his previous exploitation achievements, Harold Horne, head of Horne's Exploitation Service, has just completed a bewildering campaign on D. W. Griffith's "Hearts of the World," which will be soon released by Liberty Films, Inc., of this city. Candy manufacturers, nationally known oil companies, cigar manufacturers, biscuit makers, dry goods concerns and many others have been lined up.

Independents Are Progressing in Canadian Houses

MONTREAL, ONT.—(Special).—Independent productions have grown in exhibitor demand in the Dominion, judging from reports that have been pouring into the independent distributing offices in this city, Toronto, Winnipeg and Vancouver. There are two independent producers now making Canadian pictures. However, the most popular of these is none other than Ernest Shipman of New York, who has the patronage and financial backing of some of the shrewdest business men and capitalists in the Dominion He already has completed two pictures and from the schedule announced recently it is evident that he will make a series of six with David Hartford assuming the directorial reins.

Arrow Film Corporation's independent productions in the Dominion will be released by Stephenson Attractions, Ltd., of Toronto, which, by the way, is making rapid progress.

"Night Life in Hollywood," Arrow newest picture, opened at the Grand Opera House in Toronto, Ont., on Monday night to a turn away business. The box office statement on Tuesday night indicated a record-breaker for this picture at its premier showing in Canada.

Another motion picture producing company is well under way with roots in Montreal. This company is being promoted by Harry Kaufman, formerly assistant manager of Regal Films Corporation. It will be known as the Anti-Narcotic Film Company, Limited, and is being formed to combat the drug and white slave traffic in Canada. Co-operating with Mr. Kaufman is said to be Judge Emily Murphy and S. Morgan Powell, dramatic editor of the Montreal Star, the latter writing the scenario for the first picture which will be photographed in Quebec.

"The Rapids" is the latest Ernest Shipman production announced as completed. Mary Astor and Harry Morey are co-featured in this production.

Busy Independent Producing Season; Eastern Studio News

The current season is the busiest production year in the history of independent production, judging from observations made during the past week at various New York and vicinity studios. Not one studio in New York City, New Jersey and Long Island is idle, and most of them are busily engaged turning out independent productions. Something like twenty-four productions are now being made in the metropolitan district for independent distribution with as many more being planned to be made early next year.

John Adolphi has started production on the next picture, "The Little Red Schoolhouse," starring Martha Mansfield and E. K. Lincoln. Edmund Breese also appears in the cast.

Kenneth Webb, who directed "Secrets of Paris" for Whitman Bennett and Charles C. Burr, will shortly start for Miami, Florida, where he will start production on a new independent picture.

Nell Shipman and her director, Bert Van Tuyl, are in New York.

Edward Earle, the popular leading man, has signed a long term contract with Burton King, in whose future pictures he will appear. Arrow will release the King productions.

"Jacqueline," the latest Dell Henderson-directed James Oliver Curwood special which Arrow will release, is in its third week of cutting. More than one hundred and fifty thousand feet of film were taken, and this quantity is being cut down to six reels.

Will Nigh starts production on his second picture for Bobby North-L. Lawrence Weber release this week at Tilford studio.

C. C. Burr, with two productions now being made at his spacious Glendale, L. I. studios, is planning for several other big pictures that will be made under his supervision and distributed by him in the independent market.

Plans for the annual frolic of the Green Room Club are now being made. It is expected that the annual frolic will be held some time in January.

The Motion Picture Directors' Association also is planning for its annual supper and dance, which as in the past years will in all probability be held late next month or early in February at Hotel Astor in New York. This is the organization that last year introduced officially Will Hays to the motion picture industry.

Directors, producers, stars and photographers are urged to keep in touch with this department in view of the many inquiries being received daily from independents concerning the whereabouts of independent directors, stars and photographers.

NOT A SINGLE 100-FOOT STRETCH IN THE ENTIRE PICTURE
THAT DOES NOT CONTAIN A THRILLING EPISODE IN
THE ADVENTURES OF LOVABLE PEOPLE, in

ONLY A SHOP GIRL

says Roger Ferri—and Roger knows a box-office picture when he sees it.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Unintentional Generosity in Passes Brings an Unexpectedly Large Result

ONE of the most remarkable incidents that we recall in a long experience has resulted in the stupid break of a man in the exploitation departments of one of the larger companies.

As part of the plan book scheme for a certain play they desired to push hard, he developed a stunt for a hook-up page attractor, with prizes to all who fulfilled the conditions of the contest. He later explained that he thought the contest so difficult that few would be able to claim free admission.

Flooded the Town

A large number of houses adapted the scheme without due scrutiny, either through pressure of work, or because they took it for granted that any scheme offered by the home office had been tested. The results were startling in two ways.

To take a couple of concrete examples, one theatre in a city of considerable size put on the hook-up, and gave the matter no more thought until the day after the page appeared.

Almost as soon as the office opened, the co-operating merchants, through whom the prizes were to be distributed, began to call for more passes. A fresh supply was sent out, but still the demand was for more.

Officials tore their hair and cursed with deep and heartfelt earnestness, but they decided that the only thing to do was to stand on their error and make good their promises. Before the day was over several thousand passes had been distributed. The number of free admission was almost equal to one-third the average business of the house.

Where the Smile Came

They settled down to lose about half the house income on a feature costing them more than the average. It looked as though the joy had gone out of life, and they would have small cause for gratitude when Thanksgiving day came around.

But by the middle of the week it became apparent that their fears were ill-founded. They were literally snowed under with "paper," but they were getting cash, too. As the days passed, and the supply of passes was exhausted, more and more money came in.

The Saturday count-up showed that the business was above the average. The house had enjoyed one of the most profitable weeks in its career.

Small Towns, Too

Another house, to select one record of many, put on the picture for a run of only two days, though it has frequently played one attraction for three days when the picture could be booked in for the Thursday-Friday-Saturday term.

Experience had shown that it did not pay to run a single attraction the first half of the week, and but two days were given this feature.

The house is of small capacity, and while the distribution was well under a thousand admissions, it was perhaps even greater, in proportion, than the much larger number in the city theatre.

The free seats were about what the house expected to draw on the average business, and the manager figured that he would draw the difference between the average business and the little extra money he anticipated on the more important offering.

Works Again

He, too, was mistaken. The net receipts on two days the early and less well patronized portion of the week were larger than the three-day, week-end runs of the two pictures which so far have held the record not for the season, but for the history of the house.

These records are taken from the reports of the exhibitors and are not sent in by the exploitation department in question. The results have been duplicated in other sections of the country and no one seems able to offer a lucid explanation.

It is to be presumed that the excessive distribution awoke a widespread interest It is known that about seven out of ten passes will bring in additional paid admissions, but here the paid admissions were greatly in excess of that average. Probably the verbal advertising given a better than usual picture was what brought in the cash, but the magnitude of the distribution also contributed to the unexpected result. It is certainly the most amazing development in the history of picture theatre exploitation.

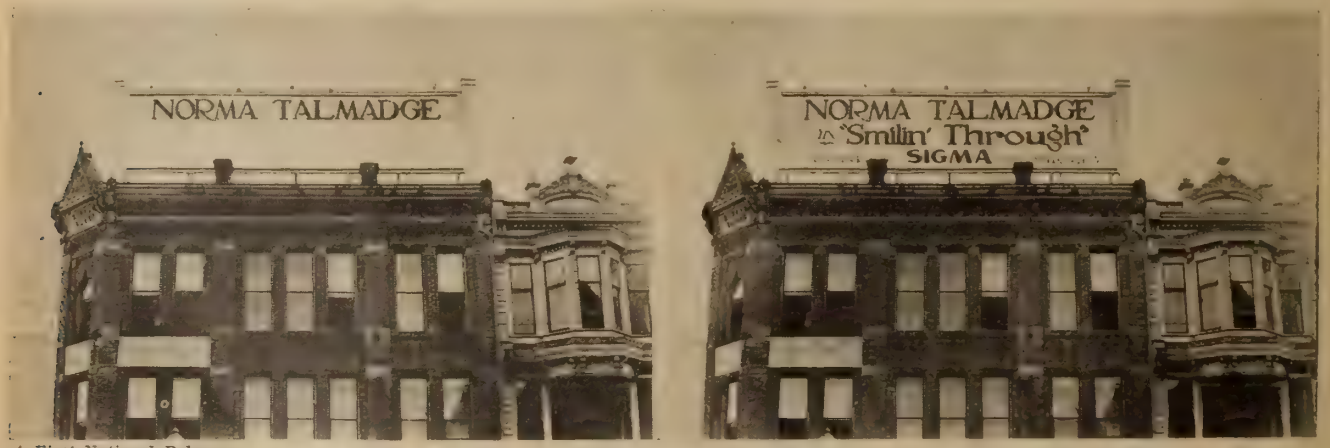
Max Is Thorough

Max Doolittle, the Paramounteer, believes in being thorough in all he does. Having decided to get pneumonia, he had a regular doctor's delight, where they pulled him back from the gates of death by his coat tails. And just as he was getting along on the road to recovery, he took an encore. He developed an intestinal trouble which called for the intervention of a couple of the Mayo specialists from the Rochester institution, and they had quite a time to persuade him to stick around on this side of the Great Divide for a while longer.

Mrs. Doolittle writes that he is now coming along slowly, but doing as well as his double handicap permits, and that she has hopes that in the course of a couple of months he will be his own hustling self again. The letter was not intended for publication, but Mrs. Doolittle speaks most appreciatively of the kindness of the Paramount heads from Kent down to the district manager.

Tied to Drama

When Guy Bates Post was on the road with "The Masquerader," he stood them up at the Grand Theatre, Topeka. When the First National film production came to the Cozy, the Grand management recalled the sage success to its patrons and added that the screen version would presently be seen at the other house. This is a good stunt where you are friendly with the drama theatre.



A First National Release

USING A BILLBOARD AS A TEASER WORKED FOR THE SIGMA THEATRE, LIMA, OHIO

Manager Ritzler controls a sign in the business district, and when he booked in "Smilin' Through" he painted only the name of the star and let that ride for a week, while patrons wondered just what was to come, and hoped for a personal appearance. Then he added the details of the engagement and played to a great deal more than his usual business.

Gained Two Days on Special Week

Ordinarily the Majestic Theatre, Dresden, Ont., has been opened but four nights a week, but they were sold on the idea of a full week with an all-First National program and special stunts. It went over.

Monday was "Ladies Night," when each woman was presented with a flower and a card from Norma Talmadge. Tuesday was "Club Night," with special numbers presented by members of various societies.

Wednesday was "Jazz Night," with kazoos, balloons and community singing, and two vaudeville acts made Thursday "Vaudeville Night."

Pop Contest Too

A popularity contest, launched earlier in the week, was ended on Friday, the winning man and girl being presented to the audience by the Mayor, and Saturday was nominated "Out-of-Town Night," and a successful effort was made to round up the rural patronage.

It not only drew extra business for the extra nights, but it brought the entire town out at least once, since the stunts were framed so that at least one would appeal to practically everyone.

Pigs Is Publicity

Ellis Parker Butler wrote that "Pigs is pigs," but Jack Staub, Universalist, argues that they are publicity.

He invaded Paterson, N. J., recently, in the interest of "Human Hearts," playing at Fox's American.

There was a big school football game on, and he persuaded the managers that a little diversion in the intermission would help along, so they let him stage a greased-pig chase over the gridiron, and he also threw out one hundred balloons with passes attached. Pre-announcement of these features helped the attendance at the game, and it put the picture over as well, since the field was sniped for the attraction.

Get This, Bill

John E. Kennebeck, the Omaha Paramounteer, put over "The Ghost Breaker" for the Strand Theatre, by offering $25 to anyone who would sleep all night in a graveyard.

It's been a good stunt ever since "Bill" Yearsley of First National originated the idea for "The Greatest Question" some years ago. It still works, for Kennebeck got a good front page story out of the Bee.

Capsules Revived

One of the earliest exploitation stunts was revived by H. T. Browning, of the Grand Theatre, Middletown, Conn., when he issued capsuled circulars on "East is West."

In case you do not know the stunt, you print your selling talk on very thin paper, roll it compactly, preferably so that a catch word shows through, and put it into a gelatine capsule of fairly large size. In Mr. Brown's case the attractor was the word "Dope," which was appropriate to a Chinese play and at the same time conveyed the suggestion of information.

It is something of a job to fold the circulars, but it makes a striking appeal.

What Meighan Saw

Fortune telling naturally connects with "The Man Who Saw Tomorrow," so C. W. Irvin, of the Imperial Theatre, Columbia, S. C., borrowed a small tent of striped cloth from a fortune telling booth.

The centre piece was a small table on the front of which was a banner reading, "Your future foretold by 'The Man Who Saw Tomorrow.'" On the table was an upturned arc light globe with a tiny Hawaiian dancer inside. When the lights flashed on, the dancer was clearly revealed.

Back of this was a one sheet of Meighan so placed that his glance seemed to be directed to the globe, and when they saw the dancer no one wondered at the intentness of his gaze. It was simple and inexpensive, and it told a story.

His Burning Sands Were All Red Hot

Major I. C. Holloway, of the Rialto Theatre, Columbus, Ga., got a double business on "Burning Sands" through exploitation.

He got a table about three feet square, with a glass top and a shadow box below. On the table he built a tent of black and white striped material about the same size as the table top. The open flaps showed the sanded interior.

In the shadow box he placed red lamps and these, shining through the thin layer of sand, gave a real meaning to the title.

This was used a week in advance for the foyer and then moved to the outer lobby, where it was supplemented with the title cut from board. This was the only unusual work he did on the title, but it gave him twice the usual business.

A Daily Change

Effecting a hook-up with a store, the Valentine Theatre, Toledo, got a fine window in which the single wax model was dressed in a new evening gown each day of the week run.

The model stood in front of a dark paneling against which the costume was effectively displayed. A small framed card gave the title, "The Eternal Flame," the house and the playing dates. A framed photograph of the star was also used in an oval in the background, set in back of the two-plane structure.

Two Miniatures

Two miniatures were used by Barry Burke, of the Palace Theatre, Fort Worth, Texas, for "The Storm." One showed the log cabin, banked with snow, and the other side of the box office displayed a forest fire almost warm enough to melt the snow on the cabin. Burke also dressed a window in a sporting goods store to hook-up the outdoor idea.

A First National Release

PRIZES FOR WINKERS PUT OVER "EAST IS WEST" AT THE REGENT THEATRE, PATERSON

The management of The Regent tied the local paper to a winking contest, using the one-sheet wink of the star as a starter, and adapting a stunt from the United Candy Stores, which recently gave boxes of candy for the most pleasant smiles. The centre picture shows the poster, the surrounding frame the results obtained. You can use a still camera just as well.

A Paine Release

YOU HAVE HEARD OF AIRSHIPS, HERE'S A REAL ONE

The Republic Theatre, Great Falls, S. C., made this craft for Harold Lloyd, in a "Sailor Made Man" and made it so light that they could hang it from the lobby arch, out of the way of the crowds. A cutout of the star captains the craft.

Boasts Again

A sailboat on a truck was used to advertise "The Sin Flood" at the Broadway-Strand Theatre, Detroit. The truck was bannered "The Sin Flood is coming," and the house and date, and the sail bore the legend: "The flood will sweep over you." A man in the boat excitedly hoisted and lowered the sail, giving more action to the otherwise dead display. It might be well, where the truck moves slowly, to confine all advertising to the sail, to make them watch for the message. It is more apt to be impressed on the mind.

Played Local Angle

A local herald, dealing with the possibilities of a rise in the river, was also gotten out. This will prove a good stunt wherever there is a sufficient body of water, and the reminiscence contest idea can be adapted to memories of past floods.

A New Tag Idea

We have had the door knob and the auto card. Now comes Russell Moon with a variation.

For the Palace Theatre, South Norwalk, Conn., he had 3,000 baggage tags printed up and then hung them to fence palings, the spikes in telegraph poles and anywhere else he could get them up, putting five to ten in the same place, so they could be lifted and carried away.

Most of the text was in type so small that the outstanding lines were "Boy Hung," "The Face in the Fog" and the house name and date.

The text read: "Boy hung around his father's neck and begged for a ticket to see 'The Face in the Fog' etc." It's elemental, but it sold many tickets, so it's good.

Numbers Again

The "21" gag, which had quite a run a few months ago, was dug up by the Kentucky Theatre, Lexington, and pinned to "The Artful Dodger" to help put over First National's "Oliver Twist." In the form used there were five rows of six figures deep, one each of ones, threes, fives, sevens and nines. The stunt, as usual, was to add up any six numbers to total 21.

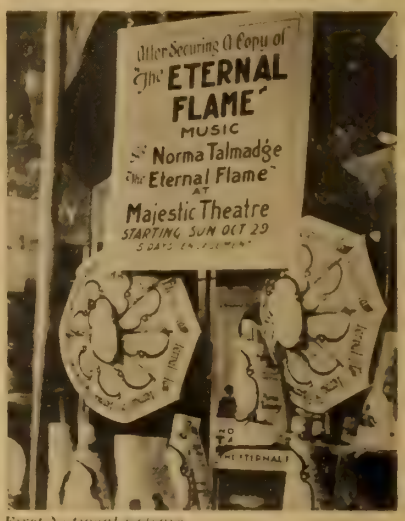
Here Is Its Answer

There are numerous ways of combining four of the figures to add twenty and the one is arrived at through a fraction as seven, three, nine and one make twenty and three-thirds will give the desired 21.

If you never tried the stunt and it is new in your town, you can get a lot of talk by putting it on cards and passing around.

A Display Idea for Music Window Sales

New ideas for the display of plugger songs are rare. Most of them are simply stacks of the song displayed on racks or cards. The Majestic Theatre, Jackson, Mich., sends in something new from the ten cent store.



A First National Release

The Window Idea

Eight or ten of the sheets of music are clipped at the bottom and then set together (with more clips) in the form of a rosette. The centre is formed of a cutout from the title page. The idea is particularly useful where the supply is limited and a big flash must be made with a few copies.

Must Be Good

Kenneth O. Renaud of the Paramounteers dropped into Evanston, Wyo., and found I. H. Harris, of the Strand Theatre, wondering how he could combat the election excitement. The town is too small for a newspaper, and Harris thought he could use something stronger than a throwaway.

Renaud found an escape artist who would do a suspended straight-jacket escape for $3, and Renaud put him to work, megaphoning a ballyhoo while the man worked. Renaud had carefully explained to the kinker that the longer it took the better it would be, so it required eleven minutes.

Renaud says the merchants locked their stores and followed their possible customers to see the show. And the whole town was talking about the straight jacket—and "Burning Sands."

A Paramount Release

THE FOYER DESIGN AND THE LOBBY ON "BURNING SANDS," FROM OKLAHOMA CITY

S. S. Wallace, Jr., started the foyer picture (on the left) two weeks before the showing, and the opening day used three cutouts in the lobby. Backed by an extensive billboard and newspaper campaign, and through references to "The Sheik," he built business up forty per cent. with little extra outlay.

Filled a Window With a 24-Sheet

Dan Roche, the Chicago premier Paramounteer, thinks he has made a record by being the first man to land a Chicago store on a full sized 24-sheet for a window display.

He was trying to put over "The Old Homestead" at McVickers, and it struck him that if they painted in one word, the 24-sheet would be available for radio and telegraph offices, so he sold the idea to a well-located radio company. As the cut shows, the lettering is done in the exact style of the lithograph and was so well done that it seemed to be all a part of the store scheme and the slogan "Wire the Old Homestead" motivated a fine display of apparatus and parts.

This is a hook-up that can be worked almost anywhere, for radio is practically universal, but it will serve best in the larger places.

A Paramount Release

AN ENTIRE TWENTY-FOUR SHEET BACKED THIS WINDOW

It's part of the exploitation of Dan Roche for the Chicago run of "The Old Homestead," and he says it is the first time he recalls such a use of so large a poster. The word "wire" is painted in to match the regular lettering.

Simple

Somehow the old Chinese "cash" seems to have dropped out of sight of late, though a quarter century ago almost everyone had one of the brass coins and everyone knew what they were.

But the Grand Theatre, Pittsburgh, playing "East Is West," used a reproduction of the coin in cut form and offered prizes for the correct identification, and it got over.

Nocturnal Float Sold in Topeka

According to the First National exploitation, the first night ballyhoo to be used in Topeka was a float on "The Eternal Flame," which was used for six nights.

Imitation candles, tipped with small bulbs, were used at the four corners and red flares were burned in a fireproof basket before the shrine of the star.

There was a convention of 7,000 teachers in town, and the Cozy Theatre wanted some of that business, so went after it.

Worked the Legion From a New Angle

Generally when a manager wants to use the American Legion he either gives them a commission on ticket sales or parades them to a special showing.

George A. Sine worked it in a new style for "Skin Deep" when that came to the Mary Anderson Theatre, Louisville.

He knew that the Jefferson Post was after new members. He turned the house over to them for a recruiting drive one evening when business is not as good as on Saturday and Sunday.

They packed the house, at regular prices, held a little rally and added some fifty names to the roster. Then the new members were taken out into the lobby and photographed, and the print rushed to the newspapers, where it was classed as local news and not theatrical advertising, so it made the front pages.

It's very simple. All it needed was a little hard thinking and some imagination.

Worked a Window

Putting a supposed East Indian in a cigar store window was the ballyhoo for "The Young Rajah" at New London, Conn., when it played the Crown Theatre.

The impersonator sat in the window, surrounded by signs, and fooled with a pack of cards until he drew a crowd, when he made a display of a series of twenty stills, which were held against the window one by one until the series was run through, when the crowd drifted away and a new one gathered.

Peddled Bills

Now and then he would step out on the sidewalk and distribute heralds so folded as to show only the line "Your prophecy foretold," which is better advertising than it is good English.

The stunt was the joint effort of Walter Murchy and Paramounteer Russell B. Moon.

The marquise was decorated with a cutout head from the 24-sheet, and smaller cutouts were placed either side of the entrance. Red and green bunting was also used in the display; evidently a holdover from "The Sheik."

A First National Release

THIS IS NOT A PARADE FLOAT, BUT JUST A PERAMBULATOR

It was used for a week by the Cozy Theatre, Topeka, with bulb-tipped candles at the four corners and red flares in the centre. It is said to be the first night ballyhoo used in the town. A convention explains the extra effort.

Store and Theatre Combined on Window

Something new comes up from Charleston, West Va., where Phil Gersdorf, the Goldwynner, collaborated with John E. Fernkoess, of the Capitol Theatre, and J. B. Tewskbury, his publicity man.

They hooked the phonograph store to the old time songs for "Remembrance," but they bettered that. They got a vacant store on a prominent corner. One window called attention to the old songs and to the play. The other was masked in and a magnavox was run through to reproduce the old songs listed in the other window.

Wanted More Jazz

The Post Office employees across the street were then moved to complain that they lost their jazz sorting letters to the plaintive strains of Silver Threads and When You and I Were Young, Maggie. That made a corking good press story, which gained a laugh and centered attention upon the play and the songs.

Two other phonograph dealers, a florist and a shoe store were tied up to windows and an insurance man took a quarter page display on the insurance angle.

A Paramount Release

J. B. ROBERTSON SOLD "THE OLD HOMESTEAD" BY SAMPLE

His miniature setting was a big attraction at the Palace Theatre, Fort Smith, Ark., and was very well done. A miniature of the regular 24-sheet is shown to the left of the arch. Handkerchiefs were given with appropriate text as to laughs and tears

A Simple Window Sold the Books

A single window card, with a still from the play, turned a store display into an advertisement at Newport News, Va.

The Rialto Theatre had "Remembrance" and made a hook-up with the bookseller, who gave a display of the Rupert Hughes books along with the more recent best sellers. He figured that he could sell Babbitt on the Goldwyn play, too. And he did.

A Goldwyn Release

The Book Store Card

It not only sold the books, but it sold the play to book lovers who naturally knew the author and were interested in his work. The cost was small and the return considerable.

Novelty Float a Hit With Football Crowd

Doing the usual differently brought the usual good results in Atlanta, when De Sales Harrison sold a football crowd on "To Have and to Hold." Notre Dame was playing Georgia Tech; one of the important games of the season, and Harrison, himself an old Tech man, arranged with the college to put out a float.

During the intermission a four-horse float drew onto the field a book seventeen feet by eight, lettered with the title and a little selling talk. The horses were blanketed "Welcome Notre Dame." The Tech band served as escort.

The sides of the book were made of paper, and when the float came abreast the grand stand a small boy broke through the cover and presented the sponsors of the local team with bouquets and the compliments of the Howard Theater. At the same time some 7,000 heralds were distributed through the stands by students, who were paid in passes.

Making it something more than a float made it a great deal more of an advertisement.

A hook-up page was made with the title, merchants offering things "to have and to hold," and it served to alibi a ticket distribution to get verbal advertising.

Exploiting every picture is the same as exploiting none of them, just as a full page ad every day is not much better than a two sixes. Exploit the big ones and make them seem big.

Helping Julius

Julius K. Johnson, of the Rialto Theatre, Omaha, used a bannered trolley for "Lorna Doone," with a locomotive bell for a noise maker, and the publicity department of First National remarks that getting the bell from the railroad required every argument short of grand larceny before the officials would consent.

Next time Julius wants a bell, he can probably borrow one from a hardware jobber with no trouble. They stock them for the farmers.

Johnson also hooked the Lorna Doone biscuit to the food show and got some thirty windows, and the coming of the picture was played up by cards in the libraries.

A First National Release

YOUR LOBBY MAY NOT BE AS ELABORATE, BUT YOU CAN GET AN IDEA FROM THIS DISPLAY

This was the decorating done by the Liberty Theatre, Pittsburgh, on "East Is West." It is all done with material within the reach of the average exhibitor, though he does not have to make so pretentious a decoration. He can select from the suggestions the stunt he can work best, the large fan, the parasol or the lanterns, and build up with streamers and vines.

Shook Up Cocktail in Lobby Display

Realizing that he should make a nice piece of money out of "Manslaughter," J. P. Harrison, of the Hippodrome Theatre, Waco, felt it would be worth while to spend a little money on his display.

He had large cutouts of Meighan and Leatrice Joy on either side of the opening, and in the centre was another cutout of Miss Joy, quietly dressed in green and red velvet. Her right hand held a wineglass and the arm was kept in motion by a motor with eccentric wheel. The glass was one of the once-popular trick glasses, blown double and with the liquid sealed between the two skins, so there was no danger of spilling a drop. It helped to bring a 20 per cent. increase in the receipts and please that many more patrons.

A Paramount Release

SHE SHOOK A COCKTAIL, NOT THE SHIMMY, IN "MANSLAUGHTER"

J. P. Harrison, of the Hippodrome, Waco, made a special cutout of Leatrice Joy in "Manslaughter," with an animated arm which shook a wineglass containing some liquid presumed to be more or less alcoholic, to match the play.

A Scare Card

Down in the southwest they take the Ku Klux Klan more seriously than they do further north, because they are better organized. This gave C. A. Runyon, of the Runyon Theatre, Barnsdale, Okla., a chance for a fine stunt.

He overprinted red cards with three yellow Ks, and made each the initial of one of the "keeps" in the text, which reads: "It matters not how the election went. Keep your mouth shut. Keep your eyes open. Keep watching for 'I Am the Law.'"

As it was the first shot on the Curwood picture, and as they were distributed in sealed envelopes, slipped under doorways, it not only stirred up the town but was made the basis of a dispatch to the county seat daily paper, and came back to the town through that.

The card will not reproduce, but the three initials are about one inch high on a card 2¼ by 4½ inches and the yellow form is printed first with the black above it.

Hooked the Police

M. F. Estes, of the Beacham Theatre, Orlando, Fla., used the theme of "Manslaughter" to sell the police the idea of a free advertisement. Every motorcycle cop in town carried a banner asking "What Is Manslaughter?" and the Beacham used enough street stuff to hook up the answer.

Mr. Estes also borrowed a police uniform which he put on a dummy as part of the accident tableau in the lobby, and says that people not only took notice, but they brought their friends to see, and business went up a full hundred per cent on a three-day run.

On the face of this it would seem to be good exploitation, but we think that it is risky to get a gruesome display in the lobby of a theatre where the associated idea is entertainment. This tableau, which has been used extensively all over the country, is best retained in the Chamber of Horrors in the waxwork show.

It may attract many persons, but it will turn away others and give them an impression that will react against coming displays.

Don't throw away your patrons by exploiting a poor picture, and do not bore them by not booming the good ones. Do your best work on the best show.

A Universal Release

BUILT UP A SMITHY TO SELL OUT ON "HUMAN HEARTS"

The boys in front are using the hearts in hoops described some weeks ago. The smithy is in the rear with red fire in the forge. It is nine feet square by seven high. Planned by M. F. Estes, of the Beacham Theatre, Orlando, Fla.

Steam Heated Sands for Paramount Play

J. M. Edgar Hart has been at it again. He used a desert miniature for "Burning Sands," and the sands were really hot.

To achieve this effect he sank a tank into a bed of sand which formed his desert, the sand base being four by seven feet. The tank had an opening two by three feet, covered with fine mesh copper gauze with a thin layer of sand on top.

An electric heater in the tank not only heated the water, causing vapor to rise through the sand, but it heated the sand itself and gave the shimmering effect of heat waves, which he enhanced with careful lighting. Of course it did not make the play any better, but it certainly bettered business, and then they liked the play and told others.

And the stunt set him back only six dollars.

All for Six Dollars

Getting an essay contest and a window, along with a lobby display for the net sum of $6 was what R. P. Whitfield did for the Majestic Theatre, Austin, Texas.

He could not tie the local paper to a contest on "The Cradle," so the house offered prizes for the best essays on "Why does the Power within the cradle rule the world?"

A department store took the long end, giving the first prize, selling the others for the six dollars and making a display of the entire outfit in one of its windows. It also loaned Mr. Whitfield enough toys and nursery furniture for a lobby display.

Took It Seriously

Bill Johnson, Lem Stewart's Texas proxy, sends along the prize wining essays, and they are not at all poor, showing that the public took the stunt seriously.

The contest closed the day before the picture opened, to get the climax of interest at the proper time. Essay subjects which require the contestant to see the picture never have the same general interest and do not, as a rule, pull as much money. Whitfield planned to bring them down to the opening day all warmed up.

Cater to Clarence

Each section is taking up the Clarence club idea, but we think that Denver made something of a miscue in the formation of a Clarence club there.

Homer Ellison and Rick Ricketson foregathered on a letterhead which is headed "The Crusade of Crucified Clarences" and started off with the statement that it is "Devoted to the defence of good men unfortunately named Clarence, etc." and terminates with "Membership limited to He-men struggling against great odds under the handicap of Clarence."

This seems to us to be the wrong idea. The clubs should defend the name rather than admit the onus attaching the moniker. There are a lot of men who are rather proud of their name, for family or other reasons, and this will not appeal to the very men it is supposed to reach. Defend the name. Do not add to the attack.

Has Local Angle

Few towns are without local pride. Some towns are almost offensively confident, but they all have faith in the community to some degree and Maj. I. C. Holloway capitalized this in Columbus, Ga.

He had "The Man Who Saw Tomorrow" at the Rialto and he tied a newspaper to a contest on "The Columbus of Tomorrow." The word limit was 300, a trifle too low, and contestants were warned that their stories must be based upon fact and not imagination.

Airplane landings on the roofs of office buildings and the rest of the H. G. Wells' stuff was not wanted. Instead the paper urged a study of the location and resources of the town and a story based on the possibilities of these resources developed.

You can get the average chamber of commerce back of this with very little effort. If there is no chamber, try Rotary or Kiwanis.

Ready to Light

Perhaps it is a bit far fetched, but if you wanted to start burning sands down in Fort Smith, Ark., all you had to do was use one of J. B. Robertson's match scratchers.

He used 11 by 14 cards with a three-column plan book cut, printed in red, the Palace signature and playing dates in black, and with two panels of sandpaper, one either side of the cut.

These were given display wherever men scratch matches, such as at cigar stands, barber shops, lunch rooms and hotels, and they got a lot of comment, which gave emphasis to the title.

His lobby display was part of the poster reading, "The answer to 'The Sheik,'" below a miniature scene in a shadow box, and the title and stars bannered above. Red lighting was used in the shadow box, and it made a very pretty display.

A Fox Release

EIGHT DIFFERENT STUNTS USED BY THE ROYAL THEATRE, PERTH, ON "QUEEN OF SHEBA"

As recently told in this department, the Royal Theatre opened with this production, and gave a ballyhoo such as Australia has seldom seen. These eight stunts speak for themselves, but they by no means comprise all of the work done on this picture by the management, for the visual appeal of stunts was backed up by a number of other big ideas.

A Novelty Postcard Has Decided Kick

Evidently getting his hint from the telephone cards used on "Remembrance," Evert R. Cummings, of the Fort Armstrong Theatre, Rock Island, Ill., got out a novelty postcard for the same attraction. The card is the regular Gov-

TIE THIS STRING AROUND YOUR FINGER
So You Will Remember To Be At The
FORT ARMSTRONG THEATRE
NEXT SUNDAY-MONDAY-TUESDAY OR WEDNESDAY
To See——
Rupert Hughes'
Remembrance
It Will Make You Remember Many Forgotten Things
A Human Picture-Play that You Will Love
ADDED A MAMMOTH STAGE PRESENTATION

THE POSTCARD

ernment card, printed in red and green. It does not differ much from others save that at the top runs the line, "Tie this string around your finger so you will remember to be at the Fort Armstrong Theatre" to see the Rupert Hughes picture. "This string" is about four and a half inches of purple string pasted to the card. It shows in the reproduction as a black line, but it is real cord and not a piece of rule. It is our understanding that anything pasted to a postcard makes it liable to the letter rate, but Mr. Cummings managed to get away with it. If you copy the design you would do well to consult with your local postmaster as to his ideas on the subject, or you may find an entire batch of cards turned back on you for more postage. If you can get away with it, it makes a fine novelty. If you cannot, it at least gives the idea for a good card for hand distribution. If you cannot use postcards, perhaps you can send private mailing cards, or knot a string through a punched hole. The latter would not make as neat a job, however, and the novelty of this idea makes it worth while arguing about to put it through. The string seems to be soaked in paste before being affixed, and we imagine that it is not as much of a job to paste them as it may sound, though certainly it must be a messy one.

—P. T. A.—

Roth and Partington Revive An Old Form

We are glad to note that Roth and Partington, managing directors of the leading San Francisco theatres, have returned to an old form for their Saturday and Sunday displays This is the cross page drop, with the three houses displayed and with a couple of columns of straight talk about the attractions to hold them apart. We said when this form was first developed that we believed it to be a valuable device, and we are glad to see that they are returning to the idea, which was dropped when the Granada was opened, possibly in the idea that the Granada needed to be handled apart from the others to put it over. This is a drop of 140 lines across the page—a ten-inch display, but it is worth the additional money it costs to get over the chat. Those two spare columns work even harder than the display ads, and this is in no disparagement of these displays, for Bubar is back in his old good form in all three of these. For a time Bubar seemed to be out of form, but he is on the job again, and at his best no one can beat him. Even at that there are patches of hand lettering where type could have been inserted to better effect, though possibly Bubar is not to blame for this. At any rate his proportioning is nicely done and he does not override the space with his drawings. It's a pity we cannot reproduce some of his lobby work, for this is where he goes over the top, but sheets are too large to be shipped safely, and you will have to go to the Golden Gate to get the effect of these. They are almost worth the trip.

—P. T. A.—

This Sectional Cut Will Get Attention

Nelson B. Bell knows that sometimes part of a cut will be more of an attractor than the full size and he shaved a portrait cut of Norma Talmadge to get attention for "The Eternal Flame" and got more of a display than would have been the case had he used the entire cut. Because there is only part of

The House of Preeminent Pictures
CRANDALL'S
METROPOLITAN
AT TENTH
TOMORROW
First National Will Present the World's Favorite Star, More Beautiful, More Compelling, More Magnificent Than Ever Before
NORMA TALMADGE
Supported by Conway Tearle Irving Cummings, Rosemary Theby, Kate Lester, Otis Harlan Wedgewood Nowell and a Mighty Ensemble in
THE ETERNAL FLAME
A Mammoth Picturization of Honore de Balzac's "La Duchesse de Langeais," More Powerful, More Perfect in Acting and More Sumptuously Mounted Than Any Picture You Have Ever Been
8 SUPERB REELS

A First National Release

A SECTIONAL ATTRACTOR

the face shown, it stands out more prominently than had the entire cut been used. It is different, and the reader looks into the matter where he might pass the same cut were it shown in its entirety. It is merely another application of the "different" idea, but it gets more for less money than had another column of space been used to put in the full face. It is interesting to note that Bell fills his text space pretty full and yet throws up the star and title with almost as good a value as though he had used white. This is because he uses a light italic for his reading matter, which does not fight down the black lines. Even the regular roman might kill them off, but the light, unshaded italic is less obtrusive and permits a lot of talk to be offered without trespassing upon the display lines. Had straight roman been used, it would have been necessary to use fewer lines, to hold them away from the black type, but these italic lines are set to within a pica of the black without hurtful effect. And it might be noted that there is more white space above the lines than below. This is because the idea is to get you into the heavier lines. You can use one-third less white space below the line than you do above and still get away with it. It is on appreciation of nice points such as this that good advertising is built. Bell is taking a very modest space; only 80 lines by two, yet he shows as well on the page as some larger three column displays from other houses. Knowing how saves his employer money.

—P. T. A.—

Made Pretty Display by Notching Cuts

Quite apart from the general neatness in the design of this advertisement from the Ameri-

D. W. GRIFFITH'S
"Orphans of the Storm"
Adapted from "The Two Orphans"
The Best of a Thousand Hosts
A LOVE STORY THAT WEAVES TOGETHER THE TURBULENT UPHEAVALS OF A GREAT NATION
—WITH—
Lillian and Dorothy Gish
AFTERNOON AND NIGHT—GENERAL ADMISSION 50c
TODAY—WEDNESDAY—THURSDAY
AMERICA

A United Artists Release

A WORKMANLIKE JOB

ca Theatre, Casper, Wyoming, is the fact that the design to the right is in reality two cuts. The entire display is made from stock cuts and

Paramount Releases

THE OLD STYLE ROTH AND PARTINGTON HALF PAGES

the original was a mate to the Gish picture on the left and the shield was by itself. The local printer did the cutting and made so neat a job that you cannot detect the joint. Every line seems to have been overlapped by the reverse cut. A toolmaker or die sinker could not have made a better fit. It is a simple matter to notch a right angle, but if you think this is easy, try it. This is a five tens and a better than usual display, though nothing unusual for the America. A better display could not have been turned out by an art department, and this layout is offered for the inspection of managers who figure that they have to employ a high-priced artist to get results. A clever press agent who can handle cuts intelligently is often better than an artist—and usually he will not want to do hand lettering. G. R. Stewart, the manager, does his own layout work, and this matches up well with his usual performance, though it is no better than a lot of others he used to send in. We are using past tense because Mr. Stewart has been rather remiss of late. He is still using the name stunt to make sure that everyone reads his announcements, and that little panel to the right of the shield reads "Admit O. H. Meyers and One to 'Orphans of the Storm.'" A new name is used for each display.

—P. T. A.—

Made News Headline Tell of a Feature

When Herschel Stuart took charge of the Missouri Theatre, St. Louis, he found Ed. Olmstead ready to give him all the advertising support he needed and together they are turning out some work that is making the river

A Paramount Release

A STRIKING SPACE

town sit up and take notice—also tickets. About the time "On the High Seas" was booked, the local papers were filled with stories of an ocean disaster and the Post-Dispatch took a streamer for the headline. The front page was made the frame for a display for "On the High Seas," linked in with "These headlines tell the story of the most amazing scenes ever photographed." At small cost they had a frame that was better than the most elaborately drawn display, and one which hooked directly to a current news event. They did not do quite as well with the display for "To Have and to Hold," for the design is too heavy for the title to fight through and it is effective only in the degree in which the design gets the attention of the reader to the point where he will puzzle out the title. He is apt to be impressed with the design and read to the point of information, but it is taking almost too much of a chance. The important lines are almost entirely obscured, but the remainder is nicely put in type where it will show to advantage. The bottom design gives an open book effect with the legend that millions have read the book and millions will applaud the picture. But the book shows blank pages. It would have been better had the slogan been divided and half

A Paramount Release

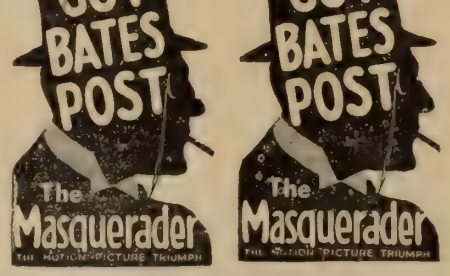
TOO MUCH BACKGROUND

placed on each page of the open book. Then the book could have been made a little larger and there would have been more point to the drawing. And the lines would have been pulled out of the obscurity of the black. We are not going to like Mr. Olmstead until he comes to realize the greater display value of the black letter as opposed to the reverse. He seems to be a bit old fashioned in his ideas, and we hope that he is open to reason, for his work is promising from many angles.

—P. T. A.—

Used Trademark Cut for Scatter Work

The black silhouette used as a sort of trade mark cut for "The Masquerader," was employed by the Strand Theatre, Schenectady, for a series of scatter ads, using the single column size. These two happened to get into the dramatic page side by side, but there were a number of others in that page in different position, so that half a dozen of them stared



A First National Release

THE STRAND SCATTERS

up at the reader from the various columns. They made very effective showing in the page and got more for the money than had a single larger cut been used. Small scatters of the average sort would have been fairly ineffective in a single fifty, unless used to back up some larger display, but this has such a strong display value that it cannot become lost on the page; indeed, they are better in these small sized cuts than in the larger dimensions, where the black mass becomes almost too much, until the three column limit is passed when the black again becomes effective. In two or three column sizes only the lettering saves the cut from being too strong, and where lettering is not put in it is best to work in some white lines to relieve the mass of black. But taken by and large this cut is one of the best advertising aids the First National has turned out lately, because it will work on almost any form of advertising and produce results. It is not out of place on the three sheets, makes a good one sheet and in the same design can be reduced to a two-inch cut without losing effect.

P. T. A.—

Nifty Negligee for Lloyd's Grandma

This page for "Grandma's Boy" was designed by George A. Miller, advertising man of the American Theatre, Newark, but we

A Pathe Release

A NEWARK HOOK-UP

presume that the advertisers had a hand in the preparation of the copy. A local baker advertised Grandma's bread, and a real estate concern opined that he would probably want to settle down in Newark and would buy his home from them; a food products concern decided that he would make immediate demand for their goods, but the store which advertised that he would probably want some "nifty negligee" for grandma probably got the old lady confused with Gloria Swanson. It helped swell the page, and probably Newark readers did not wonder what Grandma would do with the sort of stuff that classes under that heading. Somehow we cannot imagine that dear old lady in pink undies. But it made a good page and it differs from the usual in that space is taken for a lot of text. It was worked in a neighborhood paper and not in one of the larger dailies. This is a field little worked, and yet the rates are lower and the circulation is held to one section, which gives the city exhibitor an opportunity to put over a hook-up where he could not persuade the nearby merchants to advertise in a paper of general circulation. The locality paper, like the neighborhood house, has its own place in the scheme of things, and hook-up pages in these would often work if only the exhibitor had the nerve to get after the advisers.

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

Sincere exhibitors are sending these tips to help you book your show. Their reports are printed without fear or favor. If a picture is good, bad or ordinary, you will find it out here. Turn about is fair play; let these exhibitors guide your bookings, and in turn let's hear from you.

American Releasing

MY OLD KENTUCKY HOME. A very good picture and everyone pleased. Did a fine business. Grab this picture and you should make money. Rental is reasonable. Advertising: slide, newspaper, window cards, heralds, had a colored band. Patronage: mixed. Attendance: good. J. Solomon, Bijou Theatre, Clarksburg, West Virginia.

Associated Exhibitors

ROAD TO LONDON. Pleased ninety per cent. Advertising: posters and slide. Patronage: small town. Attendance: good. W. T. Edom, Dixie Theatre, Rosboro, Arkansas.

F. B. O.

BARRICADE. I liked this just fine. It did not draw—but I should have given it more advertising. Patronage: small town. Attendance: poor. R. S. Moore, Gem Theatre, Snyder, Oklahoma.

BOY CRAZY. Nothing to it for me. Might have made a fair two-reel comedy of it, but as a five-reel feature it is impossible. Advertising: regular. Patronage: average: Attendance: good. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

WOMAN'S VENGEANCE. Good picture and business. Star: Fritzie Ridgway. Patronage: general. William Noble, Broadway Theatre, Oklahoma City, Oklahoma.

First National

THE KID. Booked this picture a second run and did a very good business. Attendance: good. G. K. Nenes, Liberty Theatre, Miami, Arizona.

HER MAD BARGAIN. A splendid picture. Best Anita Stewart picture that I have seen for a long time. Pleased ninety per cent., many congratulating me about it. Advertising: usual photos and posters. Patronage: small town. Attendance: good. Dr. J. E. Guibord, National Theatre, Grand Mere, Quebec, Canada.

LOTUS EATER. A very pleasing picture which enjoyed pleased good business. No kicks registered on this one. Star: John Barrymore. Patronage: general. William Noble, New Folly Theatre, Oklahoma City, Oklahoma.

LOVE'S REDEMPTION. A wonderful moral lesson in this and it should please all alike. Buy it if the price is not too high. Advertising: ones, threes, mailing list. Patronage: small town. Attendance: good. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

MAN-WOMAN-MARRIAGE. A great spectacle picture. R. P. Cecil, Dixie Theatre, Wynona, Oklahoma.

MIDNIGHT BELL. This Ray went good and pleased. Ray made too many pictures and is nearly dead here. Patronage: family. Attendance: good. R. J. Relf, Star Theatre, Decorah, Iowa.

MY LADY FRIENDS. Was a little afraid of this one but it went over all right. Not as good as "Twin Beds" but it will do for a program picture. Advertising: posters, slide, press. Patronage: small town. Attendance: fair. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

ONE CLEAR CALL. Quite good. Advertising: program, posters, newspaper. Patronage: small town. Attendance: fair. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

ONE CLEAR CALL. A picture that was very well liked by those who saw it and one with very little box office appeal. I went after this pretty hard but they didn't seem to want to come. Consider this in buying this picture. Advertising: mailing list and program. Patronage: health seekers and tourists. Attendance: poor. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

PLAYTHINGS OF DESTINY. The best picture Anita Stewart ever made. It also has "Little Dick," the wonder child of "Woman in His House." You can promise a lot and more than make good. Advertising: good. Patronage: mixed. Attendance: fair. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

RED HOT ROMANCE. This picture pleased about fifty-fifty. A fair picture; nothing more and nothing less. Some will like it and some won't, but I did. William Noble, Orpheum Theatre, Oklahoma City, Oklahoma.

SCRAP IRON. This is one of Charles Ray's best in my opinion. Do not be afraid to boost, but don't advance price on it. Advertising: newspaper, posters. Patronage: mixed. Attendance: good. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

SMILIN' THROUGH. A good Norma Talmadge picture but the only thing special about it for me was the price. Rialto Theatre, Nelson, Nebraska.

SONG OF LIFE. An extra good seven reel picture; one that will reach the hearts of humanity. Ran two nights. A picture like this one draws good second night. Advertising: as usual. Patronage: mixed. Attendance: good. Walter Odom, Dixie Theatre, Durant, Mississippi.

TWO MINUTES TO GO. Good Ray picture. Charles Ray goes over here. Played it on date of a foot ball game here and gave the high school team tickets. Good picture for the young folks. Advertising: lobby display, newspaper, heralds. Patronage: general. Attendance: good. Smith & Correll, Portland Theatre, Casselton, North Dakota.

Fox

CHASING THE MOON. This is something different. Good comedy drama: will please. Can't see where they get the title. Advertising: ones, six, photos. Patronage: mixed. Attendance: fair (big rain). Wm. Thacher, Royal Theatre, Salina, Kansas.

FAST MAIL. Melodrama all the way through. If you are looking for a fast picture of this type, use it. Advertising: three ones, one three, six sheet and slides. Patronage: mixed. Attendance: good. Jack Kaplan, Royal Theatre, South Fallsburg, New York.

FOR BIG STAKES. Have run all of Tom Mix's pictures, but believe this is the best to date. They nearly raised the roof. Patronage: small town. Attendance: good. W. E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

HONOR FIRST. John Gilbert, a new star, in a pleasing picture. His work is very good. A story of Paris during the war, but not many fight scenes. Advertising: regular. Patronage: general. Attendance: fair. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

JUST TONY. The best picture ever made: in fact, I've never seen a bad Fox picture. Book it. You can't lose. Advertising: six, one, photos, slides. Patronage: small town. Attendance: broke all records. F. C. Butt, Ideal Theatre, Blue Ridge, Georgia.

LAMPLIGHTER. A wonderful little five-reel picture. True and compelling as "Mother Love." A great lesson. Book this; a little old, but print good. Advertising: regular, photos, one and three. Attendance: fair. J. I. McCarty, Majestic Theatre, Charleston, Tennessee.

MONEY TO BURN and BUCKING THE LINE. The first double-feature program the burg has ever witnessed, it being the Lyric's Second Anniversary under the present management. Russell, in the first feature, was not up to standard, but passed. "Bucking the Line" made a hit and gave Maurice Flynn a good start in the community. It was similar to a serial for thrills. The first a Class C, the latter a Class B, at our theatre. Advertising: plastered the territory for miles around. Patronage: country. Attendance: excellent. R. K. Russell, Lyric Theatre, Cushing, Iowa.

PERJURY. Not as bad as some have remarked it was. Did well for us and seemed to please the majority. Farnum's superior ability at portraying trying roles is again prominent. Advertising: one six, three ones, three, slide, cards, paper. Patronage: country. Attendance: good. R. K. Russell, Lyric Theatre, Cushing, Iowa.

RIDING WITH DEATH. Not as good as the average Buck Jones production, but should draw. Advertising: ones, three, slide. Patronage: mixed. Attendance: fair. Chas. F. Johnson, Plaza Theatre, Punta Gorda, Florida.

SHACKLES OF GOLD. The only good picture for me that Farnum has made this

year in his regular series. If they had kept him in that blue shirt a little longer they would have called it a Special, like "Over the Hill." Advertising: regular. Patronage: small town. Attendance: poor. Majestic Theatre, Greenfield, Tennessee.

STRANGE IDOLS. A good picture and will please most any audience. Advertising: ones, threes, sixes. Patronage: neighborhood. Attendance: fair. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

TRAILIN'. Tom Mix surely holds the interest of all my patrons in pictures like this. "Trailin'" is absolutely one of his best. Book it; you will like it too. Advertising: usual. Patronage: mixed. Attendance: pretty fair. Frank Fera, Victory Theatre, Rossiter, Pennsylvania.

Goldwyn

COME ON OVER. A sure fire audience picture. Had more comments about it being good than any picture in a long time. Patronage: small town. Attendance: good. A. L. Hepp, Idylhour Theatre, Greeley, Nebraska.

GODLESS MEN. A very good picture that comes close to being exceptional. Worth while playing in any house. Advertising: usual. Patronage: neighborhood. Attendance: fair. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

MR. BARNES OF NEW YORK. A very good program picture in which Tom Moore takes an entirely different part. Patronage: the best. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

REMEMBRANCE. An excellent and most remarkable picture, full of human pathos and sentiment and showing, to a remarkable degree, the frailties of human life from a father's standpoint and the ingratitude of some families. A great picture, excellent in photography and execution and one that every person should see, both old and young. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

SNOWBLIND. A very good production. Fine scenery of the North. Advertising: regular. Patronage: small town. Attendance: fair. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

WATCH YOUR STEP. Not the best, but a good picture. Advertising: regular. Patronage: small town. Attendance: fair. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

WHEN ROMANCE RIDES. Zane Grey story which would have done better under it's real name—"Wildfire." This picture has no class to it but the story is simple, acted by people who look and act the parts, has audience appeal and pleased all who saw it. But it is a cheap production. It gets the people, so why worry? Ben L. Morris, Temple Theatre, Bellaire, Ohio.

Hodkinson

JANE EYRE. For me, rotten from start to finish. My people walked out on it. Keep away from it. Advertising: ones, three, six, 11x14, heralds. Patronage: family. Attendance: fair. T. J. Hickes, Liberty Theatre, Saxton, Pennsylvania.

KEEPING UP WITH LIZZIE. Seemed to please. Star not very well known here. Pretty good, taken as a whole. Advertising: ordinary. Patronage: small town. Attendance: fair. L. A. Hoover, Star Theatre, Aster, New Mexico.

Metro

FIVE DOLLAR BABY. Excellent for me. You can't go wrong on this one. Advertising: twenty-four, six, three, ones. Patronage: resort. Attendance: good. J. H. Holeman, Auditorium Theatre,, Dawson Springs, Kentucky.

FOURTEENTH LOVER. Not much story; but the photography was excellent. It was a pleasure to look at this. Patronage: all classes. Attendance: good. J. Kenrick, Strand Theatre, Ithaca, New York.

MATCH BREAKER. A fair program offering. They do not tear my doors down in order to see Dana, as the film Hounds would lead you to believe. Patronage: small town. Attendance: fair. W. E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

PEACOCK ALLEY. Believe this is an overrated picture. Drew, for me, ordinary business; seemed to please those who saw it. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

PRISONER OF ZENDA. Stupendous, wonderful. One of the best this year. Keep it up, Metro, and you will be on top. Direction good; great cast. Advertise this big. Advertising: sixes, threes, ones, window cards, heralds, twenty-four sheets, newspaper, postal cards. Patronage: all classes. Attendance: good. Adolph Schutz, Liberty Theatre, Silver City, New Mexico.

THEY LIKE 'EM ROUGH. Best picture Viola has made since "Glass Houses." Once very popular here, but poor pictures have killed her drawing power. Advertising: usual. Patronage: small town. Attendance: fair. A. L. Middleton, Grand Theatre, De-Queen, Arkansas.

YOUTH TO YOUTH. Excellent; star, cast and direction of the highest order. Will please all classes. Advertising: usual. Patronage: mixed. Attendance: good. W. C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

Paramount

ABOVE ALL LAW. Another foreign made picture with elaborate mountings. A story of India in which many characters wander about with little or nothing to do. Action seems unreal and forced. Does not suit my house. Ben L. Morris, Olympic Theatre, Bellaire, Ohio.

ABOVE ALL LAW. Had we to do it over again, we should pay and not play. It is a foreign production: the acting is wonderful and the sets can not be described, but the true artistry of this picture is over their heads; that is all I can find wrong with the picture. Part of our small houses thought of it as I did but we had too many walk out to please a show manager. This picture, I judge, should go well in larger towns and the cities, but it is not a country town proposition. Arthur B. Hancock, Columbia Theatre, Columbia City, Indiana.

ACROSS THE CONTINENT. Reid and Roberts at their best in this. Wonderful entertainment; not a giant but fine from every angle. Patrons' praise unanimous. Advertising: lobby, lithos and news space, usual. Patronage: small town. Attendance: full houses. E. L. Wharton, Orpheum Theatre, Glasgow, Montana.

AT THE END OF THE WORLD. Good. Not much of a story, but interesting. Story laid in Shanghai, and that kind always seems to please. Advertising: regular. Patronage: general. Attendance: poor. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

BACHELOR DADDY. Comments on this picture have been so favorable that I thought it a knockout. I was disappointed and think it has been over praised. The public luckily disagreed with me and turned out in force to see it. Advertising: ones six, photos, throwaways. Patronage: neighborhood. Attendance: good. W. C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

BEAUTY'S WORTH. Pleased everyone. The best picture Marion Davies has been seen in, in a long time. Advertising: regular. Patronage: mixed. Attendance: fair. Fred S. Widenor, Opera House, Belvidere, New Jersey.

BEYOND THE ROCKS. I told them about this picture; what the "crickets" said, what the public had stated—and invited them to give their own opinion on this picture with Rodolph Valentino and Gloria Swanson. My patrons were divided in their opinion; the "flappers" said Great! because of Valentino, no doubt; personally, it's a "gorgeous lime" that will do business if properly exploited—but play fair with your audience! It's the authoress and the cast that will pull at the box office. Advertising: mailing list, heralds and programs. Patronage: health seekers and tourists. Attendance: good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

BLOOD AND SAND. They just did not come in for this one. We were all prepared to handle a crowd but we did not even come near doing capacity business. Picture not bad but rental out of reason for me. Valentino dies at finish. Chas. H. Ryan, Garfield Theatre, Madison Street, Chicago, Illinois.

BOOMERANG BILL. Judging from what happened on the second night, this picture made no hit with our audience. Advertising: average. Attendance: below average. Patronage: mixed. Big Ben Theatre, Ilion, New York.

BRIDE'S PLAY. Productions created by Cosmopolitan are excellent; although with a foreign atmosphere, this picture greatly pleased. Miss Davies is popular with our people. Advertising: threes, ones. Patronage: neighborhood. Attendance: fair. E. W. Kundert, Empress Theatre, Beresford, South Dakota.

DON'T TELL EVERYTHING. In every sense of the word a 100 per cent. attraction. Pleased all and people left the house talking and laughing. There are three good stars in this one and this alone should draw them in if you will let them know about it. Advertising: posters, heralds, photos. Patronage: neighborhood. Attendance: good. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

Between Ourselves

A Get-Together Place Where We Can Talk Things Over

We've been having an average of three pages to three pages and a half filled with Straight From the Shoulder tips each week.

Now we can have MORE ROOM for tips—if you folks will help to keep it packed with good stuff.

This is one department of Moving Picture World that has been called by one exhibitor, "My OWN Department."

He's right. You all own it. It's your tips that make it good; it's your suggestions that give it chances to improve its columns.

Come on, now — everybody! Send in all the reports you can spare time for, and keep the good work going and GROWING.

VAN.

RENT FREE. Just about as weak as they can make them. Had a nice business as Reid always draws good, but will hurt on next one. My patrons knocked this one. Advertising: lobby and six. Patronage: all classes. Attendance: good. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

SENTIMENTAL TOMMY. Eight reels that, in my opinion, would disgust almost any audience, no matter what class. No one stayed over for the beginning of the next show. Such stuff will kill your business if you have many like it to run. Advertising: papers, photos, slide. Patronage: all classes. Attendance: fair. J. I. Wright, Rex Theatre, Bevier, Missouri.

SIREN CALL. Plenty of action in this one, and pleased immensely. Advertising: usual, extra ballyhoo. Patronage: mixed. Attendance: good. W. C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

THREE WORD BRAND. Good Western. Went over good with the men. Usually draws men; never gets the ladies in. Advertising: newspaper, ones, threes. Patronage: mostly men. Attendance: good. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

WIFE TRAP. Oh Boy! Look out for this one. For me, positively the poorest picture. Mia May might go over in foreign countries, but why Paramount would release this is beyond all comprehension. My advice, don't run it if you get it gratis. Advertising: regular. Attendance: rotten, and glad of it. A. Schutz, Liberty Theatre, Silver City, New Mexico.

WOMAN GOD CHANGED. Starring Seena Owen and E. K. Lincoln; this is one of the finest and most satisfying features we have shown in a long time. We had many favorable comments on this and they asked for more like it. Advertising: threes, ones, photos. Patronage: neighborhood. Attendance: excellent. E. W. Kundert, Empress Theatre, Beresford, South Dakota.

WOMAN WHO WALKED ALONE. A very well produced and worked picture. Dorothy Dalton makes good in this one. Support is also excellent. Patronage: general. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

WORLD'S CHAMPION. Not as good as some of Reid's, still I did good business owing to the star. Very few kicked. Advertising: ones, threes, newspaper. Patronage: small town. Attendance: good. H. S. Miller, Liberty Theatre, Montezuma, Georgia.

YOUNG DIANA. Marion Davies in a Winter and Summer fashion show; may please the women, the men said "Blah." Advertising: mailing list and heralds. Patronage: health seekers and tourists. Attendance: fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Playgoers

MAN SHE BROUGHT BACK. Here is a good one; just as good as, or better than Curwood's "Man from Hell's River," and costs less than one-third of the latter. Advertising: regular. Ernest M. Cowles, Orpheum Theatre, Pelican Rapids, Minnesota.

RUSE OF THE RATTLER. Good Western picture. Pleased the entire audience. Film in A1. condition. Advertising: slide and posters. Patronage: small town. Attendance: good. W. T. Edom, Dixie Theatre, Rosboro, Arkansas.

Selznick

GREATEST LOVE. A great production; should take anywhere. Would have made money if weather permitted, as I bought this right. Advertising: regular. Patronage: small town. Attendance: poor, account rain. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

REPORTED MISSING. Score a knockout for Owen Moore but don't forget to give the "coon" the credit due him, for he sure deserves all he gets. If it hadn't been for him the rest would sure have looked punk. The scenario on this was very good and should be what every company should do, design articles to put them over right. Advertising: extra. Patronage: country. Attendance: good. R. K. Russell, Lyric Theatre, Cushing, Iowa.

REPORTED MISSING. Good program picture, nothing extra for me; had some people walk out on the silly stuff. The plot didn't seem to grip at all. Advertising: ten ones, window cards, trailer, slides, newspaper. Patronage: all classes. Attendance: fair. Chas. Martin, Family Theatre, Mt. Morris, New York.

UNDER OATH. Very good program picture. Nothing too great about it, nothing too bad about it. A pleasing light offering. Advertising: ones and slide. Patronage: general. Attendance: fair Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

WONDERFUL CHANCE. Did excellent business throughout the week in spite of the weather. Stars: Rodolph Valentino & Eugene O'Brien. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

United Artists

HIS MAJESTY, THE AMERICAN. Quite old, but good. For me, though, these pictures are too high. Advertising: posters, hand bills. Patronage: small town. Attendance: fair. E. A. Oestern, Lyric Theatre, New Albin, Iowa.

LITTLE LORD FAUNTLEROY. A very fine picture but did not get over very will in this town. Here they fall for the Western stuff. We played the picture on percentage and just broke even. Advertising: extra heavy. Patronage: small town. Attendance: poor. L. E. Silverman, Columbia Theatre, Skamokawa, Washington.

Universal

BLACK BAG. Here is a dandy program picture and one that you can tell them it is worth their time to see and then not disappoint them. And best of all, Universal sells so that you can make a profit. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

DON'T GET PERSONAL. Another good one from Universal. Pleased the flappers immensely, and the old folks just had to like it. Keep it up, Mr. Laemmle. Advertising: usual. Patronage: small town. Attendance: fair. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

THE FOX. Very good Western and pleased Western fans. Film in absolutely poor condition. Advertising: ones, threes, six, heralds, mailing list. Patronage: small town. Attendance: good. J. F. Fruett, Liberty Theatre, Roanoke, Alabama.

GIRL WHO RAN WILD. A very good Walton picture. Star draws very well for me. Advertising: one, three, 11x14, dodgers. Patronage: family. Attendance: good. T. J. Hicks, Liberty Theatre, Saxton, Pennsylvania.

HEADIN' WEST. A Western picture with Hoot Gibson that is sure a hummer. Lots of action with a good story and a fine cast throughout. Gibson is a real star and a drawing card here. Advertising: two sixes, two threes, five ones, newspaper, slide. Patronage: small town. Attendance: good. L. E. Silverman, Columbia Theatre, Skamokawa, Washington.

HUMAN HEARTS. A truly great picture and one of the best heretofore shown at the Criterion. Patrons seeing this picture are sure to recommend highly, and well worth while the time spent in seeing it. Star; House Peters. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

HUMAN HEARTS. A good program picture; for me, nothing extra. Advertising: above the average. Patronage: mixed. Attendance: fair. Wm. H. Mayhew, Broadway Theatre, Cisco, Texas.

MAN WHO MARRIED OWN WIFE. Better than a good many Specials for a small town exhibitor. Has some real thrilling sea stuff at first. Advertising: regular program and lobby. Patronage: small town. Attendance: fair. Majestic Theatre, Greenfield, Tennessee.

Vitagraph

FLOWER OF THE NORTH. Here's a James Oliver Curwood that went over big. Pleased them all and did a nice business for one day's run. Vitagraph sold me this so that I could make a profit. Print in good condition. A. Mitchell, Dixie Theatre, Russellsville, Kentucky.

SEA RIDER. Pleased about 80 per cent. —film somewhat old and dirty and photography not up to Vitagraph's present standard; but was a fair program picture. Vita. could not furnish me paper on this, hence a poor house. Advertising: four star posters, slide. Patronage: small town. Attendance: poor. C. C. Johnson, A-Muse-U Theatre, Melville, Louisiana.

WHEN DANGER SMILES. William Duncan never fails to please. They like his acting and stories. This one pleased a fairly nice crowd. Advertising: posters and slide. Patronage: neighborhood. Attendance: fair. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

Comedies

COLD FEET (Educational). Very good comedy. A two-reel satire on Mounted Police stuff that is a scream from start to finish. Makes 'em enjoy thirty minutes of life. Advertising: slide and 11x14s. E. L. Wharton, Orpheum Theatre, Glasgow, Montana.

FULL O' PEP (Pollard-Pathe). A real "Snub" Pollard comedy based on monkey gland operations. Raised lots of laughter. Advertising: ones. Patronage: small town. Attendance: good. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

Chasing Censorship

There's more ways than one of giving Censorship the razz. R. S. Moore of the Gem, Snyder, Oklahoma, hints a way that producers might well take to heart when he comments on JUST AROUND THE CORNER (Paramount):

"Absolutely A1. More like this one and the local censors will have to get a new hobby."

Good pictures are the surest poison for the censor bug. Report on the pictures that will help to put some sense into censors.

NONSENSE (Educational). It lived up to its name, yet a good Mermaid comedy and well received. H. G. Frisbee, Community Theatre, Meredith, New York.

SAILOR MADE MAN (Assoc. Exhib.) The best comedy we have ever run. Two nights. Pleased 100 per cent.; splendid business both nights. You should play it by all means. Raise your admission and boost it. Advertising: novelties, posters, heralds, etc. Patronage: neighborhood. Attendance: good. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

Serials

IN DAYS OF BUFFALO BILL (Universal). Exceptional serial. A sure money maker. Played to the largest crowd I have ever had on serial. Advertising: threes, ones, photos, hats and heralds. Patronage: general. Attendance: very good. T. J. Hicks, Liberty Theatre, Saxton, Pennsylvania.

WHITE EAGLE (Pathe). Holds up well. Plenty of action throughout. Advertising: cards, ones and threes. Patronage: best. Attendance: fair. G. W. M. Tocky, Dixie Theatre, Wynona, Oklahoma.

Short Subjects

SELIG-RORK 2 REEL DRAMAS (Educational). Played these four subjects. All of them good fillers. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

MORE PAGES MEAN MORE REPORTS

MORE REPORTS MEAN BETTER BOOKINGS

SEND MORE REPORTS AND KEEP STRAIGHT FROM THE SHOULDER GROWING.

State Rights

DAYS OF BUFFALO BILL (101 Ranch). Fairly good. Pleases all. Business very good. Print a little bad in places. Ran two days—first day good, second day off. If you run it, put a good two-reel comedy with it. Don't advance price. We played it 50-50. Posters and photos in bad shape, but you can make up a good lobby with some Indian stuff. William Thacher, Royal Theatre, Salina, Kansas.

PEGGY (Friedman). For us, a "special lemon" which we had to play in order to clean up our deposit. Wished we had let it go. For us it's terrible—it's hot—don't touch it. Advertising: good. Patronage: village and country. Attendance: poor. Lindrud & Guettinger, Cochrane Theatre, Cochrane, Wisconsin.

RICH MEN'S WIVES (Lichtman). Wonderful production and beautiful picture in all respects. One that we are proud to highly recommend. Finely colored art titles lend color to perfect story. Good business at twenty-forty. Advertising: lithos and lobby. Patronage: neighborhood. Attendance: very good. E. L. Wharton, Orpheum Theatre, Glasgow, Montana.

SHADOWS OF CONSCIENCE (Pioneer). Played this on a Saturday eve. It got by—and that's all. No box office appeal. Advertising: usual. Patronage: health seekers and tourists. Attendance: good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

SURE FIRE FLINT (C. C. Burr). Here's action, comedy and romance; well cast and directed, and a winner. Advertising: usual. Patronage: mixed. Attendance: good. W. C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

TAKING CHANCES (Goldstone). Played this subject featuring Dick Talmadge, at the Empire, but did not see it myself. Ever since we moved to the Lafayette the boys have been after me to repeat it but did not see why, but thought I would take a chance (like Richard Talmadge did!) and swipe at it. Now that I have played it (here) I see why they made me repeat it; many of the people like him as well as Doug Fairbanks. He is a real stunt artist. Fair paper on this subject. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

WEST vs. EAST. (Standard). A dandy Western. You can run this as a Western or Society—it's different than other Westerns. Has Western, Society and Comedy. Above the average. Advertising: ones, sixes, photos. Patronage: middle class. Attendance: fair. Prices: 89-20c. William Thacher, Royal Theatre, Salina, Kansas.

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.)

When Knighthood Was in Flower

(Marion Davies—Paramount-Cosmopolitan—11,018 feet)

M. P. W.—Marion Davies scores big success in Cosmopolitan's magnificent production, based on popular novel.

T. R.—To say that "When Knighthood Was in Flower" is Marion Davies best is only to start the story of this remarkable film. It has a great many other qualities that will make for its box-office success.

N.—A worthy example of photoplay excellence is "When Knighthood Was in Flower," an achievement which marks an important milestone in motion picture annals.

F. D.—In the list of the year's best pictures.

E. H.—Will be compared with the finest things that have been done for the screen—and it has nothing to fear in the comparison.

The Love Gambler

(John Gilbert—Fox—4,682 feet)

M. P. W.—John Gilbert's attractive personality the popular feature of this Fox Western.

N.—The spectator who has become a follower of Gilbert will certainly be disappointed.

T. R.—It will satisfy patronage where the star has a following.

F. D.—Weak story; suffers from inefficient direction.

E. H.—The story is not especially original, and shifts from one thing to another without much logic.

The Broadway Madonna

(Featured Cast—F. B. O.—5,602 feet)

M. P. W.—A highly sophisticated drama, rich in audience appeal.

N.—There have got to be some average pictures.

E. H.—Holds but slight interest due principally to commonplace treatment of material offered.

T. R.—Slips into the slot which once upon a time was labeled "fair program offering."

F. D.—Not particularly attractive both in production and material.

Broad Daylight

(Featured Cast—Universal—4,691 feet)

M. P. W.—There are splendid moments of suspense, and situations that keep one intensely interested.

T. R.—A bully crook drama, with clever sidelights of comedy to relieve the serious stuff.

E. H.—An altogether pleasing and interesting story, with an unusual twist to the plot.

N.—The picture carries a fair quality of suspense and good incident here and there and manages to offer fair entertainment.

F. D.—Fairly familiar theme, but makes satisfactory entertainment.

West of Chicago

(Charles Jones—Fox 4,694 feet)

M. P. W.—Plenty of swift action.

N.—Does offer new thrills and it offers them in a way that the average picture audience seems bound to approve.

F. D.—Pretty good story in Jones' latest Western.

T. R.—A speedy story, with plenty of good action to satisfy and keep the audience interested.

Honor First

(John Gilbert—Fox—5 reels)

M. P. W.—"Honor First" has an appealing story, is well directed, artistically mounted, finely photographed and unusually well acted. . . . Exhibitors may safely promise a picture that holds the interest throughout the entire five reels.

T. R.—Viewed from every angle, this attraction presents box office possibilities of a kind that should tempt all exhibitors.

E. H.—Thoroughly satisfying feature.

N.—This is a mixture of old ones. . . . And the subject matter in "Honor First" is not startling either in its newness or its presentation.

Her Majesty

(Mollie King—Associated Exhibitors—4,331 feet)

M. P. W.—Mollie King pleases in dual role.

E. H.—High in all essentials, cast, story, settings, costuming, suspense and general appeal.

N.—This is a harmless bit of filmplay which serves to bring back to the screen Mollie King, one of our old shadow stage favorites.

T. R.—There is little to be said in favor of this picture, which offers an unconvincing plot, based on a time-worn dual identity theme.

The Country Flapper

(Dorothy Gish—Producers Security Corp.—5 reels)

M. P. W.—Good, clean and wholesome entertainment of the comedy brand.

N.—May be called fairly amusing.

F. D.—Some good amusement despite pretty weak material.

E. H.—The name of the popular Griffith star, surrounded by an exceptional cast, together with a good box-office title, should make "The Country Flapper" an exceptional offering to state right buyers.

CURRENT AND ADVANCE FILM RELEASES

Together with Index to Reviews and Consensus of Trade Paper Criticisms.

AMERICAN RELEASING

		Review	Consensus	Footage
an of the Big Snows	Curwood Prod.	Sept. 2	Nov. 4	4,549
he Hidden Woman	Nanuet Prod.	Sept. 16		5,000
Men's Law and God's	Finis Fox Prod.	Aug. 12		5,000
The Three Buckaroos	Balshofer Prod.	Aug. 12		5,000
The Mohican's Daughter	S. E. V. Taylor Prod.	Sept. 30		5,000
le and My Gal	Welsh-Pearson Prod.	Aug. 26		5,433
The Amazing Lovers	Jans Prod.			6,000
The Proof of Innocence	Louise DuPre	Oct. 21		4,800
The Trail of the Axe	Dustin Farnum	Oct. 7		5,000
Man and Woman	Jans Prod.			5,000
The Challenge	Dolores Cassinelli	Dec. 9		5,000
Fools of Fortune	Russell Simpson	Aug. 19		5,609
Timothy's Quest	Dirigi Prod.	Sept. 23		6,000
The Woman He Loved	Frothingham	Sept. 16	Sept. 30	6,000
Queen of the Moulin Rouge	Pyramid Prod.	Aug. 19		6,704
The Sign of the Rose	George Beban	Aug. 5	Aug 26	6,200
When the Desert Calls	Pyramid	Nov. 25		6,000
The Challenge	Dolores Cassinelli			5,000
The Pillagers				6,000
Bluebird Jr.	Mary Anderson	Oct. 14		5,000
The Other Side	Hugh Dierker			6,000
The Deerslayer	Sacramento Prod.			6,000
t the Cross Roads	Seena Owen			6,000
Belle of Alaska	Chester Bennett			4,666
Jungle Adventures	Martin Johnson			5,000
Cardigan				5,892
The Danger Point	Carmel Myers	Nov. 18		5,807
The Marriage Chance	All Star	Nov. 25		6 000
Beyond the Jordan	Biblical	Dec. 2		1,000
The Super Sex	Hillyer Prod.	Dec. 9		5,749
What Fools Men Are	Terwilliger Prod.	Dec. 9		6,087

ARROW

Impulse	Neva Gerber	Oct. 21		4,505
One-Eighth Apache	Roy Stewart			5,000
Why Not Now	Eddie Lyons			2,000
Follow Me	Eddie Lyons			2,000
But a Butler				2,000
Fresh Paint				2,000
Hands Up				2,000
The Star Reporter	Billie Rhodes	Aug. 26		4,622
Two-Fisted Jefferson	Jack Hoxie	Dec. 2		4564
Peaceful Peters	William Fairbanks	Nov. 4	Dec. 2	4,690
Streets of New York	Burton King	Nov. 11		7,000
The Double O	Jack Hoxie	Dec. 9		4,720

ASSOCIATED EXHIBITORS

Up in the Air About Mary	Louise Lorraine	July 8	Sept. 2	4,627
Grandma's Boy	Harold Lloyd	Aug. 12	Sept. 30	4,377
Dusk to Dawn	Florence Vidor	Sept. 9	Sept. 23	5,200
When Husbands Deceive	Leah Baird	Sept. 2	Sept. 23	5,708
Till We Meet Again	Mae Marsh	Nov. 4	Nov. 18	5,822
Woman Who Fooled Herself	May Alison	Nov. 25		2,000
Breaking Home Ties	Manheimer Prod.	Dec. 2		5,622

CERTIFIED PICTURES CORP.

Are Children to Blame?	Em Gorman	Dec. 2		5,000
Her Half Brother	R. Lee Hill	Dec. 2		5,000

EDUCATIONAL FILMS CORP.

Kinograms	Twice a Week			1,000
A Scandal in Bohemia	Sherlock Holmes			2,000
The Empty House	Sherlock Holmes	Aug. 26		2,000
The Copper Beeches	Sherlock Holmes	Aug. 19		2,000
The Yellow Face	Sherlock Holmes			2,000
Treasure Bound	Mermaid			2,000
Torchy's Feud	Johnny Hines	Sept. 16		2,000
Pardon My Glove	Christie	Sept. 23		2,000
The Speeder	Hamilton	Sept. 23		2,000
The Blanket Stiff	Bruce	Sept. 23		2,000
Let 'Er Run	Christie	Sept. 30		2,000
Tiger of San Pedro	Drama	Sept. 30		2,000
Fresh Fish	Comedy	Oct. 7		1,000
The Priory School	Drama	Oct. 14		2,000
The Skipper's Sermon	Toonerville Comedy	Oct. 14		2,000
Man vs. Beast	Louis Shuman	Oct. 21		2,000
The Solitary Cyclist	Sherlock Holmes	Oct. 28		2,000
Ocean Swells	Christie	Oct. 28		2,000
The First Flivver	Tony Sarg	Oct. 28		1,000
Blazes	Jack White	Nov. 4		2,000
Choose Your Weapons	Christie	Nov. 4		2,000
The Enchanted City	Special	Feb. 18		1,000
The Steeplechaser	Mermaid	Oct. 7		2,000
Hodge Podge	Novelty	Nov. 11		1,000
Chop Suey	Christie Comedy	Nov. 11		2,000
The Split Outfit	Wilderness Tales	Nov. 25		1,000
Trash	Cameo Comedy	Nov. 18		1,000
The Resident Patient	Sherlock Holmes	Nov. 25		
Pitter-Patter	Cameo	Nov. 18		1,000
The Chased Bride	Comedy	Nov. 25		2,000
High Power	Mermaid Comedy	Dec. 2		2 000
Railroading	Hurd Cartoon	Dec. 2		1,000
a Dutch	Christie Comedy	Dec. 9		2,000
The Beryl Coronet	Sherlock Holmes	Dec. 9		2,000

FAMOUS PLAYERS-LASKY

The Man Unconquerable	Jack Holt	July 29	Aug. 5	5,795
Borderland	Agnes Ayres	Aug. 5	Aug. 26	5,486
The Bonded Woman	Betty Compson	Aug. 12		5,000
The Young Diana	Marion Davies	Aug. 12		6,744
Blood and Sand	Rodolph Valentino	Aug. 19		7,235
Nice People	DeMille Prod.	Aug. 26		6,244
Her Gilded Cage	Gloria Swanson	Aug. 12		6,249
The Valley of Silent Men	Cosmopolitan	Sept. 9	Nov. 11	6,491
Burning Sands	Melford Prod.	Sept. 16		6909
Pink Gods	Bebe Daniels	Oct. 7	Nov. 11	7,062
Manslaughter	DeMille	Sept. 30		9,061
Missing Millions	Alice Brady	Sept. 30	Oct. 21	5,870
Above the Law				7,177
The Old Homestead	All-Star	Oct. 14	Nov. 11	7,696
The Face in the Fog	Lionel Barrymore	Oct. 21	Nov. 4	6,095
The Cowboy and the Lady	Mary M. Minter	Nov. 11		4,918
To Have and to Hold	Geo. Fitzmaurice	Nov. 4	Dec. 9	7,518
When Knighthood Was in Flower	Marion Davies	Sept. 30		11,618
On the High Seas	Dorothy Dalton	Oct. 14	Nov. 18	5,050
The Ghost Breaker	Wallace Reid	Sept. 23	Oct. 21	5,130
Clarence	Wallace Reid	Oct. 28	Nov. 25	6,146
The Impossible Mrs. Bellew	Gloria Swanson	Nov. 4	Dec. 9	7,155
The Man Who Saw Tomorrow	Thomas Meighan	Nov. 11	Dec. 2	6,993
The Young Rajah	Rodolph Valentino	Nov. 18		7,705
Anna Ascends	Alice Brady	Nov. 25		5,000
Ebb Tide	Melford Prod.	Dec. 2		7,336
Pride of Palomar	Cosmopolitan Prod.	Dec. 2		7,494
Singed Wings	Daniels-Nagel	Dec. 9		7,788

FILM BOOKING OFFICE OF AMERICA

Up and at 'Em	Doris May	Sept. 9		4580
The Kick-Back	Harry Carey	Aug. 5	Aug. 26	5000
Such Is Life at a Dutch County Fair	Travelaugh	Sept. 23		
Hound of the Baskervilles		Sept. 30	Oct. 28	4,900
Twin Husbands	De Haven	Oct. 7		2,000
Such Is Life in Amsterdam		Sept. 30		1,000
Pop Tuttle's Clever Catch	Dan Mason	Oct. 14		2,000
If I Were Queen	Ethel Clayton	Oct. 28	Dec. 9	5,955
Entertaining the Boss	Carter DeHaven	Nov. 4		2,000
Such Is Life in Busy London	Travelaugh	Nov. 4		1,000
The Broadway Madonna	Revier Prod.	Nov. 11		5,602
The Fire Fighters	Tuttle Comedy	Nov. 11		
The Snowshoe Trail	Roy Stewart	Sept. 23	Nov. 11	5,382
Good Men and True	Harry Carey	Nov. 18		5,000
The Blond Vampire	Physioc Prod.	Dec. 2		6,000
Thelma	Jane Novak	Dec. 2		6,000

FIRST NATIONAL

Alias Julius Caesar	Charles Ray	Dec. 2		6,131
Lorna Doone	Maurice Tourneur	Oc. 21	Dec. 9	6,083
Hurricane's Gal	Dorothy Phillips	Aug. 5	Sept. 2	7,944
The Masquerader	Guy Bates Post	Aug. 26		7,835
Heroes and Husbands	Katherine MacDonald	Aug. 26		5,460
Rose of the Sea	Anita Stewart	Aug. 19		6,037
East Is West	Constance Talmadge	Sept. 9	Sept. 23	7,737
The Light in the Dark	Hope Hampton	Sept. 9	Oct. 7	7,500
Skin Deep	Ince Prod.	Sept. 30	Nov. 18	6,500
Home-Made Movies	Comedy	Oct. 7		2,000
The Bond Boy	Richard Barthelmess	Oct. 21	Nov. 18	6,902
The Eternal Flame	Norma Talmadge	Sept. 23	Oct. 21	7,453
The Electric House	Buster Keaton	Oct. 28		2,231
Step Forward	Turpin-Sennett			1,737
The Woman He Married	Anita Stewart	April 22	May 13	6,563
The Blacksmith	Buster Keaton			1,746
Oliver Twist	Jackie Coogan	Nov. 11		7,600
Day Dreams	Buster Keaton			2,000
White Shoulders	Katherine MacDonald	Nov. 25		5,966
Brawn of the North	"Strngheart"	Nov. 25		7,050
The Dangerous Age	Stahl Prod.	Dec. 2		7,204
Minnie	Marshall Neilan Prod.	Dec. 9		6 696
Omar, The Tent Maker	Guy Bates Post	Dec. 9		8,090
Bow-Wow	Sennett Comedy	Dec. 9		1,856

FOX FILM CORP.

Monte Cristo	Dumas Story	April 1	Aug. 5	9,828
Nero	Violet Mersereau	June 3	June 24	11,500
Silver Wings	Mary Carr	June 3	June 17	8,273
Lights of New York	Special			
The Fast Mail	Special	July 15	July 15	4,880
Moonshine Valley	William Farnum	Sept. 2	Sept. 30	5,619
Educational	Series	Sept. 9		1000
A Little Child Shall Lead Them	Special	Sept. 16	Sept. 30	8,361
Do and Dare	Tom Mix	Oct. 7	Nov. 11	4,744
In Calvert's Valley	John Gilbert	Oct. 21	Nov. 4	4,734
Yosemite Trail		Sept. 30	Oct. 28	4,368
Youth Must Have Love	Shirley Mason	Sept. 30	Oct. 21	4,368
Dandy Dan		Oct. 7		2,000
The Pirate	Lupino Lane	Oct. 7		1,000
Kids and Skids	Lee Kids	Oct. 7		
Mixed Faces	William Russell	Oct. 14	Nov. 18	4,400
Cold Turkey	Cartoon Comedy	Oct. 14		1,000
The Tin Broncho	Sunshine Comedy	Oct. 14		2,000
The City Chap	Al. St. John	Oct. 21		2,000
Lazy Bones	Clyde Cook			2,000
Double Trouble	Lee Kids	Oct. 28		2,000
Splitting Hairs	Sunshine			2,000
Puppy Love	Sunshine			2 000
Without Compromise	William Farnum	Nov. 4	Dec. 9	5,173
Bells of San Juan	Charles Jones	Nov. 4	Nov. 25	4,587
Step Lively, Please	Sunshine Comedy	Nov. 4		2 000
Bumps and Thumps	Mutt and Jeff	Nov. 4		1,000
Town That Forgot God	Special	Nov. 11		10,461

(Continued on following page)

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		Review	Consensus	Footage
Arabia	Tom Mix	Nov. 11	Dec. 9	4,418
The Haunted House	Sunshine Comedy	Nov. 11		2 0 0
Camphor	Educational	Nov. 25		500
The Village Blacksmith	Wm. Walling	Nov. 18	Dec. 9	8,000
The Love Gambler	John Gilbert	Nov. 18		4,682
Shirley of the Circus	Shirley Mason	Nov. 25		4,608
Ranch Romeos	Comedy	Nov. 25		2,000
Boss of Camp Four	Chas. Jones	Dec. 2		4,235
Old Spain	Educational	Dec. 2		830
Pekin Ducks	Educational	Dec. 2		500
Out of Place	Al. St. John	Dec. 2		2,000
Bird Life	Educational	Dec. 2		1,000
While Justice Waits	Dustin Farnum	Dec. 9		4,762
Lazy Bones	Clyde Cook	Dec. 9		2,000

GOLDWYN

Winter Pep	Sport Film			1,000
Always the Woman	Betty Compson	July 22	Aug. 12	5,450
A Rex Beach Week-End	Sport Film			1,000
Taking the Air	Sport Film			1,000
By-Way Champions	Sport Film			1,000
Fore				1,000
Hook, Line and Sinker				1,000
Split Seconds				1,000
Playing the Game				1,000
Remembrance	All-Star	Sept. 23	Oct. 14	5,650
Sherlock Holmes	John Barrymore	May 20	June 3	8,000
The Sin Flood	Lloyd, director	Jan. 21	Oct. 22	6,500
Brothers Under the Skin	Featured Cast	Nov. 25		4,983
Hungry Hearts	Bryant Washburn	Dec. 9		6,540
A Blind Bargain				
Broken Chains				
Northwest Mounted Police	Sport Film	Nov. 2		1,000

HODKINSON

Heart's Haven	Adams-McKim	Aug. 12	Sept. 30	
Great Authors	Series			1,000
Movie Chat	Series			1,000
Slim Shoulders	Irene Castle	July 8	Aug. 19	6,050
Married People	Mabel Ballin	July 29	Sept. 2	5,200
Affinities	Colleen Moore	Aug. 26		5,700
The Headless Horseman	Will Rogers	Oct. 28	Nov. 25	6,000
The Mystery Box	Bray-Special	Nov. 25		1,000
The Sky Splitter	Bray-Special	Nov. 25		1,000
Bulldog Drummond	Carlisle Blackwell	Nov. 25		5,000

AL LICHTMAN

Rich Men's Wives	Gasnier Prod.	Sept. 2	Nov. 4	6,500
Shadows	B. Schulberg Prod.	Nov. 11		7,040
Thorns and Orange Blossoms	Gasnier Prod.	Nov. 25		6,971
The Hero	Gasnier Prod.			
Are You a Failure?	Forman Prod.			
Poor Men's Wives	Gasnier Prod.			
The Girl Who Came Back	Forman Prod.			
Mothers-in-Law	Gasnier Prod.			

METRO

The Five Dollar Baby	Viola Dana	June 10	June 24	6,000
The Prisoner of Zenda	Rex Ingram Prod.	May 6	June 3	10,467
Forget-Me-Not	Burston Prod.	July 29		
The Face Between	Bert Lytell	July 29	Aug. 5	5,000
The Hands of Nara	Clara K. Young	Aug. 19	Sept. 23	6,000
Broadway Rose	Mae Murray	Sept. 30	Oct. 21	7,227
June Madness	Viola Dana	Oct. 7		5,600
Trifling Women	Rex Ingram Prod.	Oct. 14	Nov. 25	9,000
Youth to Youth	Billie Dove	Oct. 28		6,900
A Punctured Prince	Bull Montana	Oct. 28		2 000
Enter Madam	Nov. 11	Clara K. Young	Dec. 2	6,500
Mud and Sand	Nov. 11	Laurel Comedy		2,000
Love in the Dark	Viola Dana	Nov. 26		6 000
Quincy Adams Sawyer	Star Cast	Dec. 9		7,500
Toll of the Sea	Anna May Wong	Dec. 9		4,600

PATHE

Nanook of the North	Eskimo Film	June 24	July 1	
Go Get Em, Hutch—Serial	Charles Hutchison			1000
Pathe Review	Issued Weekly			
Pathe News	Twice a Week			
Topics of the Day	Issued Weekly			250
The Timber Queen	Ruth Roland Serial			
Speed—Serial	Charles Hutchinson	Sept. 23		2,000
Soak the Sheik	Paul Parrott	Sept. 23		1,000
Face the Camera	Paul Parrott	Sept. 30		1,000
At the Old Stage Door	Lloyd Reissue			1,000
The Big Flood	Cartoon	Sept. 30		700
Pay Your Dues	Lloyd Reissue			1,000
Deputized	Leo Maloney	Sept. 30		2,000
Fire Fighters	Comedy	Oct. 7		2,000
The Hated Rivals	Cartoon	Oct. 7		
Never Touched Me				
Two of a Trade	Cartoon Comedy	Oct. 14		700
The Old Sea Dog	Snub Pollard	Oct. 14		2,000
Rough Going	Leo Maloney	Oct. 14		2,000
Smyrna on Fire	News-Special	Oct. 14		
Out on Bail	Paul Parrott	Oct. 21		1,000
The Romantic Mouse	Cartoon	Oct. 21		1,000
Shiver and Shake	Paul Parrott	Oct. 21		1,000
Broadcasting	Johnny Jones	Oct. 21		2,000
Chop Suey & Co.	Lloyd Reissue			1,000
The Rajah	Lloyd Reissue			1,000
The Bar-Cross War	Leo Maloney	Oct. 28		2,000
The Golf Bug	Paul Parrott	Oct. 28		2,000
The Ropin Fool	Will Rogers	Oct. 28		1,000
Henpecked Harry	Paul Terry	Oct. 28		1,000
Shine 'Em Up	Paul Parrott	Nov. 4		1,000
The Elephant's Trunk	Cartoon Fable	Nov. 4		1,000
Our Gang	Hal Roach	Nov. 4		2,000
Hale and Hearty	Snub Pollard	Nov. 4		1,000
The Drifter	Leo Maloney	Nov. 11		2,000
Hook, Line and Sinker	Snub Pollard	Nov. 11		2,000
Washed Ashore	Paul Parrott	Nov. 18		
The Price of Progress	Special	Nov. 18		
Harvest Hands	Comedy	Nov. 18		
The Rolling Stone	Cartoon-Fable	Nov. 18		
The Enchanted Fiddle	Cartoon-Fable	Nov. 18		
His Enemy's Friend	Leo Maloney	Nov. 25		
Young Sherlocks	"Our Gang" Comedy	Nov. 25		
The Big Scoop	Johnny Jones	Nov. 25		
The Flivver	Paul Parrott	Nov. 25		
Blaze Away	Paul Parrott	Dec. 2		
Fortune Hunters	Cartoon	Dec. 2		
Friday the Thirteenth	Cartoon	Dec. 2		
Saturday Morning	"Our Gang" Comedy	Dec. 2		
Dr. Jack	Harold Lloyd	Dec. 9		
One Jump Ahead	Leo Maloney	Dec. 9		
Man Who Laughs	Aesop—Cartoon	Dec. 9		

PLAYGOERS PICTURES

The Man She Brought Back	Chas. Miller Prod.	Oct. 7	Nov. 18	
Face to Face	Reginald Warde	Oct. 7	Nov. 11	
The Island of Doubt	Wyndham Standing	Sept. 30	Oct. 21	
Through the Storm	Ross Prod.	Sept. 9		
Her Majesty	Mollie King	Aug. 19		
The Woman Who Came Back		Aug. 12	Oct. 7	
Sunshine Harbor	Margaret Beecher			
Lonesome Corners	Edgar Jones	Nov. 11		
The Man and the Moment	Hayford Hobbs	Nov. 18		

PRINCIPAL PICTURES

The World's a Stage	Dorothy Phillips	Dec. 2		

SELZNICK

Channing of the Northwest	Eugene O'Brien	June 17	June 24	
John Smith	Eugene O'Brien	June 10	July 22	
Under Oath	E. Hammerstein	Aug. 26		
Selznick News	Two a Week			
Love Is an Awful Thing	Owen Moore	Sept. 16	Oct. 7	
One Week of Love	Elaine Hammerstein	Nov. 18	Dec. 2	

UNITED ARTISTS

The Three Musketeers	Douglas Fairbanks	Sept. 10	Sept. 24	
Little Lord Fauntleroy	Mary Pickford	Oct. 1	Oct. 8	
The Man Who Played God	Geo. Arliss	Oct. 7	Oct. 28	
Robin Hood	Douglas Fairbanks	Oct. 28	Dec. 2	
Tess of the Storm Cunotry	Mary Pickfrd	Nov. 25		
Tailor Made Man	Charles Ray	Dec. 9		

UNIVERSAL

Adventures of Robinson Crusoe	Harry Myers Serial	June 17		
Human Hearts	House Peters	July 22	Aug. 5	
The Storm	House Peters	July 1	July 8	
Perils of the Yukon	Wm. Desmond Serial	July 8		
Sure Shot Morgan	Special			
In the Days of Buffalo Bill	Art Acord-Serial	Sept. 2		
Giants of the Open	Roy Stewart	Oct. 21		
The Radio King	Serial	Sept. 30		
The Girl Who Ran Wild	Gladys Walton	Oct. 7	Oct. 28	
The Long Chance	All Star	Oct. 7	Oct. 28	
Under Two Flags	Priscilla Dean	Oct. 7	Oct. 28	
White and Yellow	Jack Mulhall	Oct. 7		
Some Family	Lee Moran	Oct. 14		
The Wrong Man	Harry Carey			
A Kickin' Fool	Comedy	Oct. 7		
Once to Every Boy	Lewis Sargent	Oct. 21		
The Fresh Kid	Johnny Fox and Edna Gregory	Oct. 21		
King of the Greeks	Jack Mulhall			
The Lone Hand	Hoot Gibson	Oct. 21		
Doing 'em Good	Neely Edwards	Oct. 28		
Wedding Pumps	Brownie	Oct. 28		
Rustlers of the Redwoods	Roy Stewart	Nov. 25	Nov. 25	
The Kentucky Derby	Jewel	Oct. 28		
Wolf Law	Frank Mayo	Oct. 28		
The Cabby	Century	Nov. 4		
A 44-Caliber Mystery	Harry Carey	Nov. 11		
Blue Blood and Red	Roy Stewart	Nov. 4		
Broad Daylight	Lois Wilson	Nov. 11		
Accidental Wealth	Neely Edwards			
Ginger Face	Century Comedy	Nov. 18		
Another Man's Shoes	Herbert Rawlinson	Nov. 11		
A Model Messenger	Lewis Sargent	Nov. 11		
Pirates of the Deep	Jack Mulhall	Nov. 18		
The Lavender Bath Lady	Gladys Walton	Nov. 18		
The Speed Boy	Lewis Sargent			
Just Dogs	Comedy	Nov. 18		
A Bully Pair	Comedy	Nov. 18		
The Jilt	Matt Moore	Nov. 25		
Ridin' Wild	Hoot Gibson	Nov. 25		
Hello Judge	Century	Nov. 25		
Committee on Credentials	Harry Carey	Dec. 2		
Their Steady Job	Neely Edwards	Dec. 2		
True Blue	"Queenie"	Dec. 2		
The Altar Stairs	Frank Mayo	Dec. 9		
Jaw of the Sea	Jack Mulhall	Dec. 9		
Rookies	"Brownie"	Dec. 9		
A Lot of Bull	Chas. Molina	Dec. 9		

VITAGRAPH

The Silent Vow	William Duncan	Apr. 15	Apr. 29	
The Ladder Jinx	Special	July 22	Sept. 2	
The Girl in His Room	Alice Calhoun	July 1	July 22	
A Pair of Kings	Larry Semon	July 8		
Golf	Larry Semon	Aug. 26		
A Girl's Desire	Alice Calhoun	Sept. 2	Oct. 7	
The Little Wildcat	Alice Calhoun	Sept. 16	Nov. 11	
The Fighting Guide	William Duncan	Sept. 16		
Fortune's Mask	Earle Williams	Oct. 14		
You Never Know	Earle Williams	Dec. 2		
The Counter Jumper	Larry Semon	Dec. 9		
Urban Popular Classics	Educational	Dec. 9		

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MISCELLANEOUS

FEDERATED EXCHANGES

	Review	Consensus	Footage
adding	Joe Rock	Nov. 25	2,000
ve Taps	Monte Banks	Dec. 2	2 000
re But Simple	Monte Banks	Dec. 2	2,000

D. W. GRIFFITH

ne Exciting Night	All Star Cast	Oct. 21	11,000

PRIZMA

nderful Water	Educational	Dec. 2	1,000

M. J. WINKLER

y Day	Cartoon	Dec. 2	1.000
e Show	Cartoon	Dec. 9	1,000

EAST COAST PRODUCTIONS

st Is Worst	Comedy	Sept. 23	
g Stakes		Sept. 30	4,700

STATE RIGHTS

IVAN ABRAMSON

he Wildness of Youth	All-Star	Aug. 26	7000

AFFILIATED DISTRIBUTORS

Am the Law	Curwood, Author	May 27 ... July 15	6800

ALLIED PRODUCERS AND DISTRIBUTORS

e Three Must-Get-Theres	Max Linder	Sept. 9	3800
Woman's Woman	Mary Alden	Oct. 14	7,900

ANCHOR FILM CORP.

he Storm Girl	Peggy O'Day	Aug. 26	5000
ie American Toreador	Bill Patton	Sept. 2	5000

ARTCLASS PICTURES

ter Six Days	Bible Pictures	Apr. 1	10000

AYWON FILM CORP.

rbed Wire		Oct. 7	5,000
e Unconquered	Maciste	Nov. 4	6 500
nother Man's Boots	Anchor Prod.	Nov. 4	5,000
ll Dog Courage	George Larkin		5,000
omerang Justice	George Larkin		5,000
rriers of Folly			5,000
e Flash			5,000
w's Nest	Jack Hoxie	Nov. 25	4,900
wn of Revenge	Richard C. Travers	Dec. 2	4,800

CHARLES J. BRABIN

iven	Chas. E. Mack	Dec. 9	5,400

CHARLES C. BURR

re-Fire Flint	Johnny Hines	Oct. 28	Nov. 25	6,000
e Secrets of Paris	Whitman Bennett	Oct. 28	Dec. 9	7,000

CLARION PHOTOPLAYS

pose of Sawing a Lady in alf			1475

T. R. COFFIN CO.

ay Pickin	Comedy	Sept. 2	2000

EPCO FILM CO.

ainst the Law		Sept. 30	Not Given

EQUITY PICTURES

e Hardest Way	Fannie Ward	July 29	5400
at's Wrong With the Women?	Goodman Prod.	Aug. 12	6000

C. B. C.

rise Comedies	Billie West		2000
p'n Kidd	Eddie Polo Serial		
re to Be Pitied Than icorned	Special	July 29	5800
llroom Boys	Twice a Month		2,000
e New Mama	Hallroom Boys	Nov. 4	2,000
e Spirit of '23	Hallroom Boys	Nov. 11	2,000
ly a Shop Girl	Special	Dec. 9	6,400

MURRAY GARSSON

Game of Craft	Nick Carter Series	Nov. 4	2,000
e Spirit of Evil	Nick Carter	Nov. 4	2,000
seen Forces	Nick Carter	Nov. 4	2,000

GENIUS FILMS

omen Men Marry	Dillon Prod.	Nov. 4	5,986

PHIL GOLDSTONE

e Cub Reporter	Richard Talmadge	Sept. 30	5000
illing Jim	Franklyn Farnum		5000

	Review	Consensus	Footage
Deserted at the Altar	Special		
Lucky Thirteen	Richard Talmadge		5000
Wildcat Jordon	Richard Talmadge	Nov. 4	5000
Gold Grabbers	Franklyn Farnum	Dec. 2	4,600

G. H. HAMILTON

In Self Defense		May 6	5000
When Knights Were Bold			5000

J. W. FILM CORPORATION

For Your Daughter's Sake	Grace Darling	Sept. 9	4963

JAWITZ PICTURES

Beware of the Law	Marjorie Payne	Nov. 11	4,600

KINETO

Bending the Twig		Sept. 30	1,000
Some Wild Babies		Sept. 30	1,000

BURTON KING

Shylock of Wall Street	Dore Davidson	Oct. 28	6,000

LEE-BRADFORD

Squirrel Comedies			2000
The Unconquered Woman	Rubye DeRemer	Sept. 9	4611

JESSE A. LEVINSON

Playthings of an Emperor	All Star Cast	Oct. 21	5,600

BERT LUBIN

Partners of the Sunset	Allene Ray	Apr. 29	4950

NORTH-WEBER

Notoriety	Well-Nigh Prod.	Oct. 14	8,600

O'CONOR PRODUCTIONS

Piece in Pieces	Billy Franey		2000
Hot and Cold	Billy Franey		2000

OUT OF THE INKWELL CO.

Flies	Cartoon Comedy	Sept. 16	1000

PERFECT PICTURES

The Power of Love	All Star Cast	Oct 21	5,000

PRODUCERS SECURITY

Squire Phin	Maclyn Arbuckle	May 13	5000
The Country Flapper	Dorothy Gish	Aug. 12	
The Man Who Paid	Wilfred Lytell		5000
Mr. Potter of Texas	Maclyn Arburkle	Aug. 5	4400
The Wolf's Fangs	Wilfred Lytell		5000
In the Night	All-Star		5000
Irving Cummings Series	Two-Reelers		2000
Just a Song at Twilight	Barthelmess		5,000
Madame Sans Gene	Special		5,000
In the Night	Special		5,000

RIALTO PRODUCTIONS

Nine Seconds From Heaven	Danish Production	July 8 ... Aug. 12	5000

RUSSELL PRODUCTIONS

Barriers of Folly	George Larkin	oNv. 25	4,800

SECOND NATIONAL

David and Jonathan	Island Romance		5,000
Broken Shadows	Irish Love Story		5,000
One Moment's Temptation	Lost Heiress		5,000

CHARLES R. SEELING

The Purple Dawn	Bessie Love	Nov. 11	5,000

W. M. SMITH

The Angel Citizen	Franklyn Farnum	Aug. 5	4200
Trail's End	Franklyn Farnum	Nov. 4	4,700

SACRED FILMS, INC.

Rescue of Lot	Bible Film	Dec. 2	1,000

SANFORD PRODUCTIONS

Tweedy Comedies			2000
West vs. East	Pete Morrison	Dec. 2	5,000

SMART FILMS, INC.

Why Worry	Comedy	Nov. 25	2,000

WILLIAM STEINER

West of the Pecos	Neal Hart	Aug. 19	4300
Table-Top-Ranch	Neal Hart	Oct. 7	4,590

UNITY

Why Do Men Marry	Edy Darclea	Sept. 23	Oct. 21	5,000

WARNER BROTHERS

Your Best Friend	Vera Gordon	Apr. 1	June 24	
Rags to Riches		Oct. 7	Oct. 28	6,000
Brass	Charles Norris			
A Dangerous Adventure	Grace Darmond			7,000
Main Street				
Little Heroes of the Street	Wesley Barrey			

WEBER AND NORTH

The Curse of Drink	Star Cast	Sept. 9	Sept. 30	5,900
Notoriety	Maurine Powers	Oct. 14	Nov. 4	8,600

WESTERN PICTURES EXPLOITATION CO.

Bing, Bang, Boom	David Butler	July 22	5000
Flesh and Blood	Lon Chaney	Aug. 19	5300
The Sage Brush Trail	Roy Stewart	Sept. 2	4470
Blazing Arrows	Lester Cuneo	Nov. 4	5,000

J. W. WILLIAMSON

Wonders of the Sea	Submarine	Nov. 4	4,500

Better Equipment

Conducted by E. T. KEYSER

Is the Specially Designed Lighting Fixture Actually Worth Its Cost?

IN its issue of December 2, the Moving Picture World gave a resumé of motion picture theatre building activities during 1922. During the period mentioned, we published itemized reports showing where over $94,000,000 had been appropriated for new picture houses.

An unduly large percentage of this expenditure was devoted to that portion of house equipment coming under the head of lighting fixtures.

We say "unduly" advisedly, because, with a few exceptions, we believe that the sums expended by many of our modern picture theatres for lighting fixtures is considerably greater than the results obtained justify.

From time to time, we have noted, in the descriptions of new theatres which we have published, emphasis laid upon the cost and the elaborate construction of the lighting fixtures installed and this, in many cases, seemed to be out of proportion to the cost of other items of furnishing and equipment.

Why the Condition Exists

The reason for this state of affairs appears to lie in the fact that many exhibitors insist upon equipping their houses with specially designed fixtures which cost considerably more than would have been necessary to procure equally artistic stock patterns.

Individuality is, up to a certain point, something well worth striving for, but there is a point, beyond which it fails to pay a dividend.

The average man does not insist, when renting, buying, or even building, a home, that the lighting fixtures with which it is equipped be of exclusive pattern especially designed for him.

And yet, the average man must spend considerable portions of each of the three hundred sixty-five days and the three hundred sixty-five nights per year beholding the lighting fixtures with which his home is equipped.

And it is to the average man—perfectly satisfied to gaze on stock fixtures in his home—that the average exhibitor caters.

It is doubtful if the average picture theatre patron, beyond the fact that the house lighting fixtures are pleasing and appropriate, pays any great attention to them. Certainly, a very small percentage, outside of those in the fixture business, are likely to appreciate any great expenditure to which the exhibitor goes in the way of providing elaborate designs in chandeliers, wall lights and the lamps in lobbies, foyers and rest rooms.

As a matter of fact, it is largely due to the insistance of the exhibitor that heavy expenditures for these items are saddled upon the house.

The fixture manufacturers, as a general thing, cannot be held responsible for it, because it is to be doubted if they derive any great profit from catering to the demand for exclusive designs.

Although the cost for such exclusive designs is many times that of stock fixtures, the time of high priced designers, the cost of special patterns and individual operations must all be met by the price of one set of fixtures which will probably never again be duplicated.

At the Show-Down

And when it comes to a final showdown, it is doubtful if the manufacturer has made any more real money on the contract than he would have obtained on a straight stock fixture deal of equal magnitude.

Conditions have so changed during the past few years that it is no longer necessary for the exhibitor to feel that, unless his fixtures are individually designed for his house, they will fail to harmonize with it or do it justice.

Stock fixtures today must be made in quantities in order to distribute the cost of designing, pattern making and other processes over as wide a field as possible. And artistic designs and high quality of workmanship are necessary to insure the popularity of designs so produced.

It is a comparatively easy matter for the exhibitor today to equip his house artistically and most satisfactorily from stock designs of lighting fixtures, which may be varied sufficiently in finish to harmonize with the interior decorations, and it is to be doubted if the average run of one's patrons would be sufficiently enthused over specially designed equipment, as compared with stock fixtures, to warrant an increased expenditure, which the former involves.

Stock Fixtures Pleasing

The artistic and pleasing effects produced by stock fixtures in many of our smaller theatres is sufficient guarantee that the same results could be obtained, by the same means, in our larger and more costly houses.

Nothing is too good for the modern picture theatre and no expenditure that tends to make it more profitably popular with its patrons is unwise, but the time has come when it is well for the exhibitor to sit down and figure as to how much of an appropriation in the way of decorations is producing actual value of the sums spent upon them.

It would appear that the modern stock fixtures are so good and so artistic and those specially designed are so expensive that the small appreciable difference in quality between them does not compensate for the anything but small difference in their cost.

Boston's New 2,000 Seat Capitol Open

"Omar the Tentmaker," starring Guy Bates Post, was given its Boston premiere on Monday night, December 4, as the opening feature at Gordon's new Capitol Theatre, on Commonwealth avenue, near Harvard avenue, the newest and most magnificent of the Olympia Theatre chain which already has so many notable links at vantage points throughout New England.

The opening was attended by an audience that filled the auditorium to its capacity of 2,000 seats, and included the mayors and city officials of most of the cities in the Greater Boston district.

A symphony orchestra of twenty pieces, and an organ, built specially for the theatre, provided the musical program of the evening, including the interpretative scores that went with the picturizations. Edward Wittstein and Hyman Fine conducted the orchestral program, and Francis J. Cronin was at the organ.

Thanksgiving Eve of Fifteen Years Ago Recalled by Hallberg

(Continued from last issue)

WITHIN about ten days after the conception of the idea of using a special transformer for the control of projector arc lamps, a complete model was finished and tested and the result was an efficient and reliable device which came up to my expectations, and of which the following is a brief description:

"An iron core was provided built up from thin sheets of high grade transformer steel approximately as illustrated in Figure 1. Several hundred of these sheets were stacked on top of each other in order to form the magnetic core for the economizer and Figure 2 gives an end view.

"In ordinary step-up or step-down transformers which are of the constant potential type the primary and secondary windings are equally divided so that part of each primary and part of each secondary will be on each one of the two iron core legs as illustrated in Figure 3. The characteristics of this kind of a transformer, therefore, are not at all suited for the control of a carbon arc because at the instant the carbons are put together the transformer will be under a practical short circuit on account of the fact that the magnetic lines of force set up in the core by the primary winding would also be included within the secondary coils or turns of wire.

Different Arrangement Necessary

"An entirely different arrangement had to be used in order to allow leakage of the magnetic lines of force so that all the magnetic lines set up by the primary winding would not have to pass through the secondary coil. In consequence thereof a new design was developed as illustrated in Figure 4 in which the primary was put on one leg and the secondary on the other leg of the transformer core, said coils being separated by several inches. The result of this arrangement would be that the lines of force set up by the primary would pass through both legs of the core as illustrated by the arrows in Figure 4 as long as the secondary winding was open or not loaded and under this condition a very small amperage would be taken from the line through the primary because of the great self-induction of the device.

"When load is put on the secondary, such for instance, as an arc between two carbon points the magnetic lines of force no longer flow entirely through both core legs but some are shunted through the air space between the two coils and only the necessary amount of magnetism passes through the second core leg of which the secondary is placed, as illustrated in a general way in Figure 5.

"If we stop for a moment and analyze what happens in Figure 5 we will find that when the carbons are separated and no current flows in the secondary then when the primary is connected to the line, practically all of the magnetic lines of force will pass back and forth through both core legs, when the carbons are put together practically all of the lines of force which start in that part of the core surrounded by the primary winding pass through the air around the primary coil and if the short circuit is maintained this condition will continue, at which time a properly designed transformer of this type will allow slightly more normal full load current in amperes to flow through the primary winding.

Counter Effect Lessened

"If the carbons should be separated, which increases the resistance of the arc circuit, then the counter effect on the secondary core is lessened and some of the lines of force instead of passing on the outside of the primary coil begin to crowd through the second leg of the core generating voltage and current in the arc circuit, which phenomena increases only when the arc has been established at the proper length with the proper number of amperes flowing at which time the transformer and the arc are in balance. If an impurity passes through the arc lowering its resistance the current does not go up materially but a less number of lines of force pass through the secondary coil, therefore, reducing the voltage for that instant and thus maintaining a practically constant current at the arc.

"This is a very desirable feature because it not only makes the device perfectly safe but on account of the entire principle of operation being electro magnetic with a very low resistance in the coils there is comparatively little heat generated and it is impossible to blow fuses and during operation the automatic feature of shunting the magnetic lines of force through or away from the secondary coil stabilizes the arc and permits the carbon points to be held quite close together so that both craters may be focused upon the aperture in one spot of practically double the intensity through no other means with A. C. at the arc.

The First Model

"On the first model made the primary coil was provided with one leading-in wire connected to the line and on the end of the coil three leads or taps were brought out so that the second line wire could be attached to a lesser number of turns for low line voltage or for high amperage at the arc, and likewise a greater number of turns could be included by moving the line wire to the last tap so as to include maximum number of turns in the primary coil for high line voltage or for low amperage at the arc.

"The first Hallberg Economizer was placed in a wooden cabinet with the primary and secondary terminals coming out through insulating porcelain bushings in the top and with ventilating openings in the bottom and on the sides. It seems strange to replace a hot rheostat which would glow red in service with a device in a wooden box but notwithstanding this fact the economizer was approved and the first one was installed in a Jersey City theatre during the Winter of 1907.

"Well do I remember the afternoon when the try-out was made. An old 25 to 30 ampere rheostat with several coils short circuited on 110 volt 60 cycle alternating current with 40 ampere fuses as regularly installed for service was first used for the test during one reel of the afternoon show. Then before the second reel, the first Hallberg Economizer was substituted and with an ampere meter in the line and another one in the lamp circuit, the line switch was closed, indicating 2 amperes. When the arc was struck the current taken from the line was about 26 amperes and the current at the arc was 45 amperes and with 5/8" cored Electra pink labeled carbons the illumination on the screen with the second reel was practically three times as brilliant as with the rheostat taking more amperage from the line during the first reel. The improvement was so marked that when the show was over I stood with the exhibitor in the doorway and many of the patrons stopped to inquire what the new improvement was which made the picture so brilliant after the first reel.

FIGURE 6
Early Model of Economizer

"After that, things moved swiftly and before long the economizer was placed in a circular metal case with perforated brass cover, Figure 6, and that type remained the standard for almost five years.

"The wider application of the economizer in places where the line voltage varied and where it was desired to change the amperage at the arc during the performance it was found inconvenient to shift the line terminal to the different transformer taps and in consequence thereof a switch with three points was provided so arranged that the second line wire could be disconnected and connected instantaneously for or to any one of the three line taps on the economizer primary.

FIGURE 7
Present Model of Economizer

"With this design and construction only two line and two lamp leads were brought out as the connections were made internally and then the control handle for the three point switch was mounted on top of the economizer case for quick adjustment and that is the type now in regular service as illustrated in Figure 7."

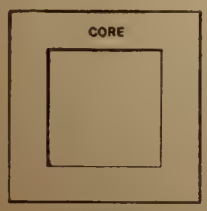

FIGURE 1

FIGURE 2

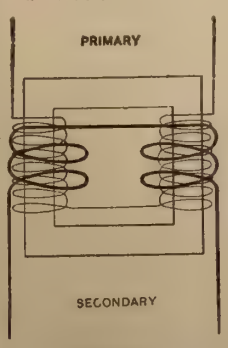

FIGURE 3

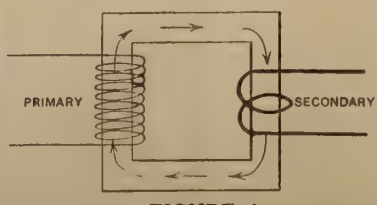

FIGURE 4

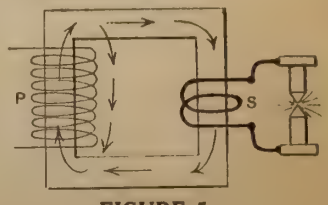

FIGURE 5

Principles of Operation of Hallberg Economizer Illustrated by Diagrams

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F. H. Elliott Enters the Accessory Field

Frederick H. Elliott, who organized the National Association of the Motion Picture Industry and served as its executive secretary for over six years, has been elected a member of the board of directors and executive committee of the Feaster Manufacturing Company and has assumed his new duties at the general offices of that company, 16 West Forty-sixth street, N. Y.

Mr. Elliott brings to the Feaster Corporation a wide experience and knowledge of the motion picture industry, gained from his years of service with the industry's national organization. This is particularly true in connection with the fire prevention work of the National Association, which Mr. Elliott directed and which resulted in the adoption of many precautionary measures and policies affecting the studios, exchanges, laboratories and motion picture theatres and with a resultant protection to the lives of thousands of employees in the various branches of the industry.

Theatres Projected

EUREKA SPRINGS, ARK.—Work is progressing rapidly on new Commodore Theatre, 85 by 35 feet, with seating capacity of 500, for Herman Alwees, to cost $15,000. House will be completed within two months.

JACKSONVILLE, FLA.—O. P. Woodcock has contract to erect one-story brick theatre and store building on Florida street, between Darwin and Hickory streets, for Conrad Mangels, to cost $14,000.

MIAMI, FLA.—Unless Leach Theatre interests can obtain long-term lease on Airdome Theatre site, plan to erect new building early next summer.

CHICAGO, ILL.—J. B. Stanford has plans by B. K. Gibson, 608 South Dearborn street, for theatre and hotel building for colored people to be erected at Indiana avenue and 36th street. Theatre will have seating capacity of 1,200.

*CHICAGO, ILL.—J. K. Thompson, 2816 South Michigan avenue, has contract for one and two-story brick and stone-trim fire-proof theatre, store and office building, 117 by 124 feet, to be erected at 1900-10 North Western avenue for General Amusement Company, 127 North Dearborn street, to cost $200,000.

PARK RIDGE, ILL.—Home Realty Company has plans by Barry, Byrne & Ryan Company, 140 South Michigan avenue, Chicago, for two-story brick, tile and stucco theatre, store and office building, 142 by 200 feet capacity of 1,000. Address William H. Malone, president.

PEORIA ILL.—Peoria Consistory has purchased site for erecting theatre and Masonic Temple, to cost $500,000.

WESTVILLE, ILL.—Mike Gerrib, of Orpheum Theatre, plans to raze old house and erect new structure early next spring.

NEVADA, IA.—Knights of Pythias has plans by Kimball, Dailie & Cowgill, Ames, Ia., for theatre, to cost $10,000.

WAKEFIELD, MASS.—Princess Theatre, Inc., has plans by Funk Wilcox, 26 Pemberton square, Boston, for brick moving picture theatre, to be erected at Main and Chestnut streets. Address Charles W. Hodgdon.

ST. PAUL, MINN.—American Theatre Company has plans by George A. Blewett, 646 Endicott Building, for theatre to be erected at Randolph street and Osceola avenue, with seating capacity of 1,000. Address A. F. Smith, secretary, 491 Bidwell street.

BUFFALO, N. Y.—John Wolanski, 1680 Elmwood avenue, has plans by J. Geigand, 346 Herman street, for one and two-story brick moving picture theatre, store and office building, 100 by 120 feet, to be erected on Grant, near Amherst street, to cost $75,000.

FLUSHING, L. I., N. Y.—Colonial Theatre Corporation (room 511), 161 Fulton street, New York, plans to erect three-story brick theatre and store building, 100 by 225 feet on Flushing avenue, to cost $100,000. Address John Booth.

*NEW YORK, N. Y.—Adolph Phillips, 113 East 87th street, has plans by H. J. Krapp, 116 East 16th street, for three and four-story brick theatre and office building 100 by 112 feet, to be erected at 238-50 West 46th street.

NEW YORK, N. Y.—A. E. Erlanger, 214 West 42nd street, has plans by Warren & Wetmore, 16 East 47th street, for two one-story brick, lime-stone and terra-cotta theatres, 122 by 100 feet, to be erected at 246 West 44th street.

CLEVELAND, O.—Lincoln Theatre Company will erect moving picture theatre, with seating capacity of 1,000 on Arthur avenue, to cost $75,000. Address C. G. Burton, president.

SHAMROCK, OKLA.—Garden Theatre, with seating capacity of 1,000, is rapidly nearing completion and is scheduled to open in short time.

LEBANON, PA.—John A. Jackson, 33 North Eighth street, has plans by Reinhard Dempwolf, Casset Building, York, for four-story brick and stucco Jackson (moving picture) Theatre and office building, 66 by 200 feet, to be erected at Eighth and Spring streets.

PHILADELPHIA, PA.—Stanley Company of America, 1218 Market street, has plans by Hoffman-Henon, Inc., Finance Building, for stone, brick, concrete and terra-cotta theatre and office building to be erected at northwest corner Broad and Locust streets, to cost $2,000,000.

*TITUSVILLE, PA.—Morosco Holding Company, 23 West 43rd street, New York, has plans by Eugene De Rosa, 110 West 40th street, New York, for one and two-story brick and architectural terra-cotta theatre and office building to be erected on West Spring street, to cost about $175,000.

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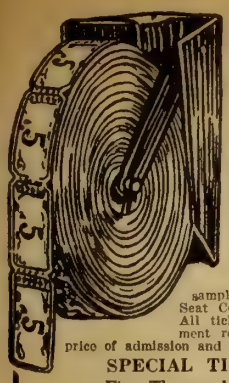

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WRITE FOR CATALOG

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The Week's Record of Albany Incorporations

The following companies incorporated and entered the motion picture field in New York State during the week ending December 2:

Angelus Pictures Corporation, $1,000, D. E. Hurwitz, V. E. Ferretti, New York City; A. A. Kelley, Montclair, N. J.; Latin-American Cinema Corporation, $50,000, F. E. Cheesman, Lawrence Sterner, Brooklyn; H. T. Mason, New York; Convent Theatre Corporation, $20,000, Jeanette Frimarck, Brooklyn; Lavinia Markham, Rose Eisenstadt, New York City; the same directors appearing in the papers incorporating the Success Theatre Corporation, $20,000; H. & E. Sales Corporation, $25,000, E. G. Munz, N. H. White, H. H. Nieman, New York City; Park Amusement Corporation, $5,000, Harry, Philip and Florence Weltfisch, New York City; Abmoe Amusement Corporation, $10,000, M. R. Weinberg, New York; Reuben Weinberg, M. S. Hanellin, Brooklyn; Troy Theatre Corporation, Buffalo, $50,000, Moe Mark, White Plains; E. B. Mark, Max Spiegel, New York City; State Theatre Corporation, Buffalo, $50,000, Moe Mark, White Plains; E. B. Mark, Max Spiegel, New York City; M. M. Amusement Corporation, $25,000, Max and Minnie Miller, Philip Stark, Brooklyn; Palmetto Film Corporation, $104,000, A. G. Barry, W. J. Harvey, New York; W. A. Cullen, Newark, N. J.; Universal Film Manufacturing Company, $500, W. S. McKay, Esop Poskanzer, M. A. Finn, New York City; Helioart Pictures, Inc., $5,000, Irving and Arthur Messing, Charles L. Gaskill, New York City.

Management Changes

WILMINGTON, CALIF.—New Empress Theatre has been leased by William Barie.

CHICAGO, ILL.—M. P. Amusement Company has leased Panorama Theatre at 715-19 Sheridan road. House has seating capacity of 800.

SOMONAUK, ILL.—Elite Theatre, a moving picture house, has been leased by George Michels.

WAUKEGAN, ILL.—Carl R. Muller has disposed of his interest in Elite Theatre to Edward Trinz, associated with Lubliner & Trinz, of Chicago.

CEDAR FALLS, IA.—Arthur M. Brown and Wayne Jewell have purchased Empress Theatre, a moving picture house.

HEBRON, NEB.—Majestic Theatre has been purchased by A. H. Record, of Lexington.

BATH, N. Y.—James Trask is new manager of Park Theatre.

CARTHAGE, N. Y.—Edward Colligan has disposed of his interest in Colligan Theatre to J. N. Schine, of Schine Theatrical Company. House has seating capacity of 1,000, and has been operated as a moving picture house.

MARIETTA, O—A. W. Windom, of Parkersburk, W. Va., has purchased Lyric Theatre. Picture policy will continue.

ARTIC, R. I.—Henry McMahon has purchased Palace Theatre.

GRANDBURY, TEXAS.—Princess Theatre has changed name to the Grand.

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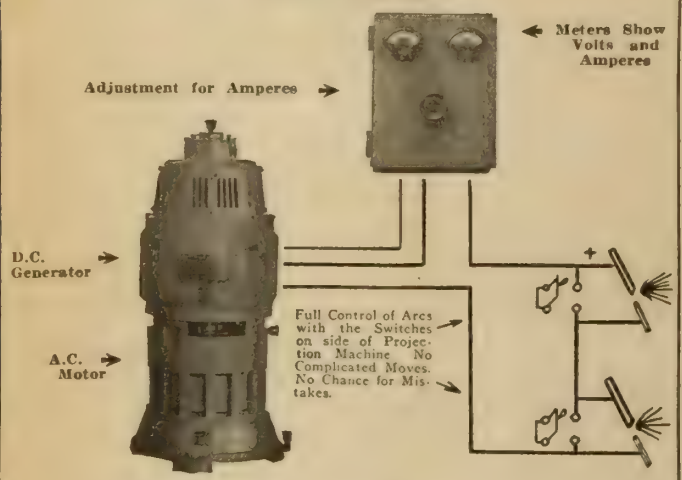
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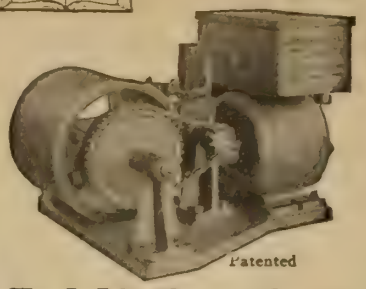

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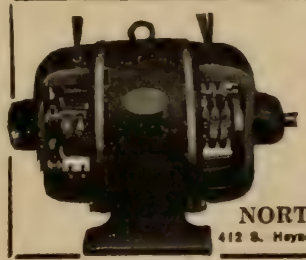

"MARTIN" ROTARY CONVERTER

FOR REAL SUN-LIT PICTURES

PERFECT REEL DISSOLVING

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NORTHWESTERN ELECTRIC CO.

412 S. Hoyne Ave., Chicago 1010 Broken Bldg., New York

LA VITA CINEMATOGRAFICA

The Leading Independent Organ of Italian Film Trade

SUBSCRIPTION FOR FOREIGN COUNTRIES **SIX DOLLARS A YEAR**

Advertisements: Tariff on Application

Editorial Offices: TURIN (Italy)—Galleria Nazionale

LUDWIG G.B. ERB,
PRESIDENT

LABORATORIES AND STUDIO

ERBOGRAPH

TRADE MARK REG. U.S. PAT. OFF.

MOTION PICTURE DEVELOPING AND PRINTING

TELEPHONE AUDUBON 3716

203 TO 211 W. 146TH ST., NEW YORK CITY

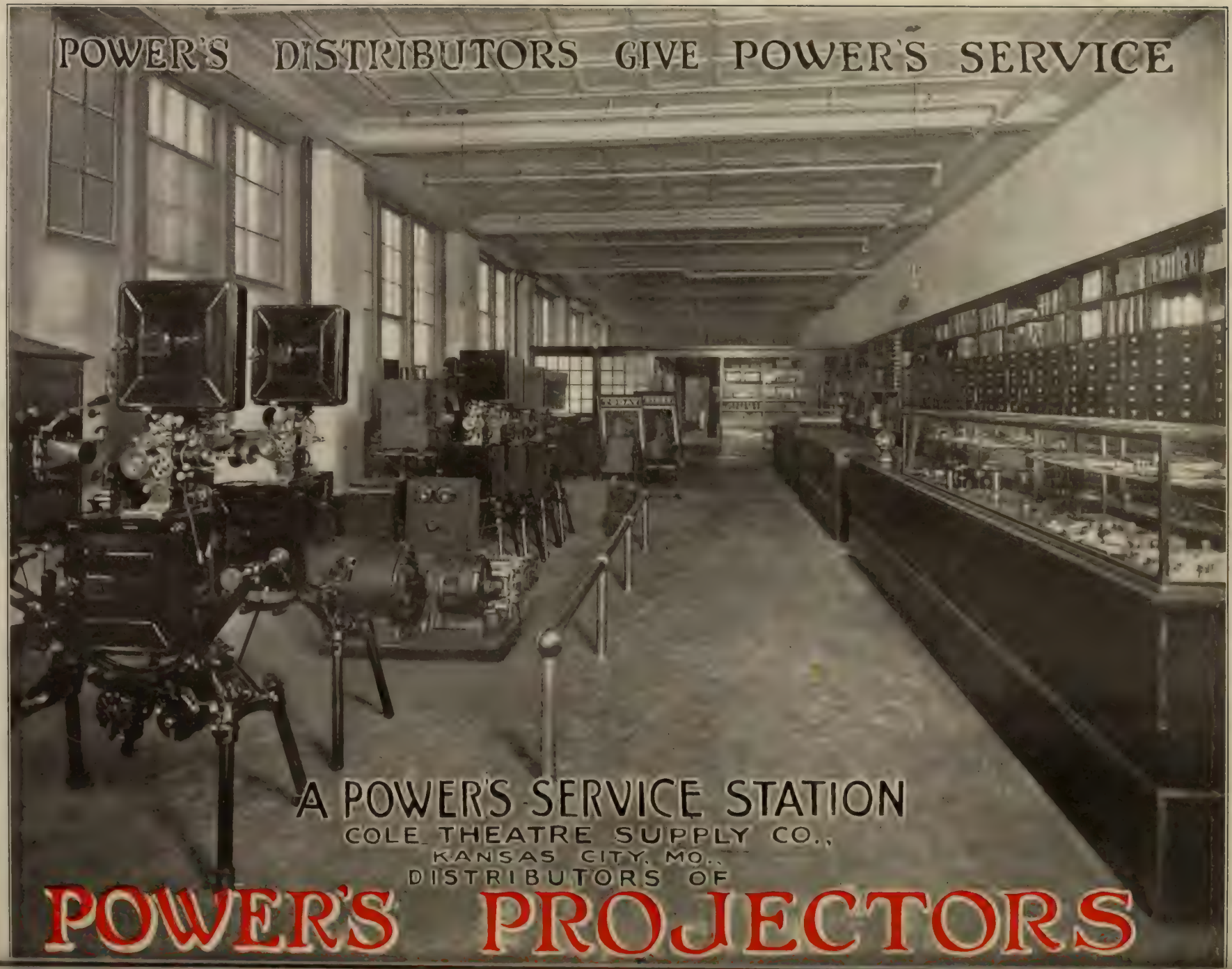
Reproductive quality enables the sensitive emulsion to correctly portray every step of gradation from highest light to deepest shadow.

EASTMAN POSITIVE FILM

faithfully reproduces every tone of the negative. It carries the quality through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.


POWER'S DISTRIBUTORS GIVE POWER'S SERVICE
A POWER'S SERVICE STATION
COLE THEATRE SUPPLY CO.,
KANSAS CITY, MO.,
DISTRIBUTORS OF
POWER'S PROJECTORS

on "EAST IS WEST"

Ask your exchange also for the free de luxe advance one sheet. A Big Star in a great picture plus national advertising and free poster tie-ups with the ad. campaign.

Ellis Parker Butler

Notice: This is the fourth of a series of six advertisements appearing weekly in THE SATURDAY EVENING POST, written by Ellis Parker Butler, world-famous humorist and author of "Pigs is Pigs," telling America about a new screen play, "East is West." Mr. Butler accepted this commission only on condition that he be permitted to say exactly what he pleased on the subject.

"I speak only dignified American language; get me, Ste

Seeing this "East is West" motion picture has increased m interest in the screen just about 99%. By nature and professi I am a humorist and I have sometimes felt that no humor b pie-slinging humor could be put on the screen successfully. T "East is West" picture satisfies me that any humor can filmed. Given the right treatment, humor can be as laughable the screen as on the stage or in a book I see that now.

"East is West" is the story of an averted tragedy but it humor from start to finish. Not a pie is slung and yet laughs are innumerable! Ming Toy (Constance Talma causes many of these by the entirely legitimate means of t a charmingly innocent little Chinese maiden who pick astonishing slum manners under the impression that they a manners of "99% American-girl," and shows she is pro them—as when she greets Charlie Yong haughtily wi speak only dignified American language; get me, Steve?" Charlie Yong—a humorous character! While we are de him for his black heart we are laughing at him as a co Chinese fop, and saying: "I have seen a dozen just like This is art, and first class art, because when the athletic American Billy Benson comes to the rescue you have swing from laughing at a villain you hate to welcoming at whom you do not laugh. The humor in "East is arises from the situations and characters—and that should be.

(More about "East is West" next week.)

Joseph M. Schenck presents

CONSTANCE TALMA

in

"EAST is WEST"

Directed by Sidney Franklin

Adapted by Frances Marion from the play by Samuel Shipman and John B. Hymer Originally produced by William Harris, Jr.

A First National Attraction

Ellis Parker Butler

Notice: This is the fifth of a series of six advertisements appearing wee THE SATURDAY EVENING POST, written by Ellis Parker B world-famous humorist and author of "Pigs is Pigs," telling America a new screen play, "East is West." Mr. Butler accepted this commissio on condition that he be permitted to say exactly what he pleased on the s

Says Charlie Yong—50-50 American:

"You marry me or I kill Lo Sang Ke

To my notion the meanest thing a man can do is to g away the plot of a play. I never do it. I have not done it this series of "East is West" advertisements. All I have is that Ming Toy, the little "Chinese" maid who "don't China," meets an athletic young American (Billy Benson) is then hurried to a love-boat to be sold into matrim slavery. That happens in China and presently little Ming is in San Francisco. I have not said how she gets there, or But in San Francisco a new villain pops up—the 50-50 C man Charlie Yong, who is going to get Ming Toy if he l steal her and murder everyone else.

That does create a situation! Charlie Yong is the fi corseted chop suey king of San Francisco, and he usual what he wants. I don't mind saying he is the most c mately conceited ass I ever ran across and that I felt extreme dislike to having him get Ming Toy. Charlie one of the fellows with such a big lump of grinning that you want to kick him downstairs every time you even if you have to hire a carpenter to build the stair genuine pleasure to dislike Charlie Yong; a man feel and better for disliking him. To sit there and dislike Yong for half an hour is better than going to chur come away feeling that this is still a good old wo there are people left that you can dislike as joyous dislike Charlie Yong. And even Pollyanna, dear chi be glad—glad—glad to see what Charlie Yong gets reel of "East is West."

(Look for my last advertisement next week).

Joseph M. Schenck presents

CONSTANCE TALMA

in

"EAST is WEST"

Directed by Sidney Franklin

Adapted by Frances Marion from the play by Samuel Shipman and John B. Hymer. Originally produced by William Harris, Jr.

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"She—Ming Toy—belong to Charlie Yong—" "Not if I know it," says Billy Benson

This is the last of the six advertisements I was to write about "East is West," and it has been good fun to talk to ten million people, writing what I pleased, and getting paid for it. I think I have done pretty well as an advertisement writer and I'm going to be disappointed if at least ten million do not go to see "East is West" because of these advertisements. My whole family will go—and we are seven—so there are only 9,999,993 to be accounted for.

And now for my grand finale and bow. Before I agreed to write these advertisements I went to see "East is West." If I had not thought it was a good picture I would not have agreed to write anything I did like the picture. I only remember one picture I liked better—and I wrote that one myself. "East is West" has drama, thrill, fun and pathos and some of the best acting ever photographed. Constance Talmadge as Ming Toy reveals shades of emotion—from broad fun to appealing pathos—such as she has never shown before. Her Ming Toy will be one of the best loved characters on the screen, or I miss my guess. If I am not mightily mistaken "East is West" is going to be a tremendous success. That's what I think. I wish every one of my 9,999,993 readers who see the picture could tell me whether they think as I think—the other seven will. What I think is that it is a delightful motion picture and I do not hesitate to urge you to see it at the first opportunity. You'll thank me.

And I thank you!

Joseph M. Schenck presents

CONSTANCE TALMADGE

in

"EAST is WEST"

Directed by Sidney Franklin

Adapted by Frances Marion from the play by Samuel Shipman and John B. Hymer Originally produced by William Harris, Jr.

A First National Attraction

FIRST NATIONAL PICTURES

Up Ask the Man Who Has Played It!

The picture that'll empty every seat in your theatre

(and that's no joke)

Thos. H. Ince presents

"THE HOTTENTOT"

The Comedy-Drama Special of the Year —Taken from Willie Collier's Rollicking Stage Success

With DOUGLAS MACLEAN and MADGE BELLAMY

Directed by James W. Horne and Del Andrews under the personal supervision of Thomas H. Ince.

Distributed by Associated First National Pictures, Inc.

They'll be on their feet yelling — a laugh or a thrill every second -

FIRST NATIONAL PICTURES

Moving Picture WORLD

Founded 1907
by J. P. Chalmers

Vol. 59, No. 8
Dec. 23, 1922

Action is Coming

IT had to happen. It wasn't possible for the picture calendar to roll around from September to December without something in the way of excitement, something portending storms.

The formation of the A. B. C. and the rumblings incident to it gave the first intimation that this film year was not to differ from its predecessors.

Now it turns out that the A. B. C. was only a "stolen march" on the part of a group of New York exhibitors; the telegraph wires from Chicago tell of the organization of the "Theatre Owners' Distributing Corporation," with national aspirations, and guided by the same hands that hold the reins on the M. P. T. O. A.

"Things are beginning to happen."

Moving Picture World is the only trade paper which has continued to present news items showing that the organization distribution plan discussed two years ago at Minneapolis and last summer at Washington had not passed into the land of limbo.

Cooperative distribution is the rock upon which previous organization attempts have floundered; but it remains the goal towards which all exhibitor organizers aim.

The sponsors of the "Theatre Owners' Distributing Corporation" are capable men; they have planned slowly and deliberately; it must naturally be surmised that they have chosen the moment of launching with the greatest care.

They are men not given easily to many of the mistakes that have ruined the efforts of their predecessors.

But they have many of the same obstacles to overcome.

So the prospect is bright for those who believe that "action" within an industry makes for prosperity, combats stagnation, and prevents the successful carrying out of the slow process of evolution that seems always to be headed towards benevolent monopoly.

We are going to have plenty of action.

Definite announcement by the Sydney Cohen group of the birth of the Theatre Owners' Distributing Corporation interjects a new element into the booking combination discussion that has been waxing so interesting.

First news that the booking combination idea was spreading to other cities besides New York had many editorial writers fearing for the poor producer, who faced the prospect of being held up by the united buying power of the combinations.

Then Hiram Abrams announced that he would encourage booking combinations wherever possible—and the discovery was made by those who should have known it in the first place that all distributors are not preeminently satisfied with conditions as they exist.

There are others in the Hiram Abrams position, but their strength is not so impregnable that they can afford to talk.

But the proposal of a distributing machine backed by the organized exhibitor presents competition—competition for the now existing independent distributor, the booking combination, and the more solidly intrenched producer-distributor.

The booking combination doesn't seem to be "a dreaded monster" any longer. To the distributor it presents by far the lesser of the evils—if it is an evil.

Detailed comment on the new Theatre Owners' Distributing Corporation must wait on more definite word concerning its plans and proposed method of operation than has yet come from Chicago.

Detailed comment may not then be wise, if it turns out, as now appears, that the new machine is merely a business organization intended for competition with existing business organizations.

For it is not the place of the trade paper to discuss the pros and cons, merits or alleged demerits, of competing business organizations in its field.

Robert E. Welsh

A Big Success

Expects Cumulative Effects of Movie Week to be Highly Beneficial

"Go-to-the-Movies-Week," December 3 to 9, in St. Louis, Mo., has passed into history. It was perhaps the most successful campaign of its kind ever staged in the Mound City and reflects great credit on Joseph Mogler, president of the St. Louis Motion Picture Exhibitors' League; Fred Wehrenberg, vice president and chairman of the league special "Go-to-the-Movies-Week" campaign committee, the other officers and individual members of the league.

Its success cannot be gauged entirely by the receipts taken in at the box offices, though it was a decided financial success. But the cumulative effects of the movement over the weeks, months and years to come will tell the story of this movement for the screen's benefit and to convince the theatre-goers, and especially the stay-at-homes, that the modern moving picture industry is worthy of their confidence.

The calibre of the pictures shown has seldom been equaled anywhere. "Tess of the Storm Country," "When Knighthood Was in Flower," "I Am the Law," "Human Hearts" and "The Secret of the Storm Country" were a few of the offerings held out to the movie lovers of St. Louis. But it was in the neighborhood houses that some of the best results were obtained.

A Radical Change

Roth Foresees Elimination of Orchestra from Movie Theatres

Forecasting that the demands that musicians in San Francisco theatres are making may bring about the entire elimination of orchestral music in theatres, Eugene H. Roth, of the California, Granada, Imperial and Portola Theatres, says it is likely that such music will be entirely superseded by pipe-organs, together with a few players who will be called on to render the necessary jazz.

The demands of the musicians are now centering on a six-day week. Their former demands for more money having already been granted, Mr. Roth states.

Paramount Wins

Rodolph Valentino, prominent screen star, suffered a defeat recently when the Appellate Division of the N. Y. Supreme Court handed down a decision denying his appeal from the decision of Justice Wasservogel of the lower court, restraining him from appearing with any other motion picture concern but the Famous Players-Lasky Corporation during the period of his contract with them.

Censorship Vote

The final vote on the motion picture referendum in Massachusetts as certified by the Secretary of State is as follows:

Against Censorship...	**553,173**
For Censorship.....	**208,252**
Majority against Censorship	**344,921**

Against "Blue Laws"

District of Columbia Officials Favor Sunday Recreation

The Government of the District of Columbia is not in favor of the "blue laws" which have been proposed for Washington and will take no action to press for their adoption by Congress. According to the District commissioners, Washington does not need any Sunday blue laws and there will be no efforts made by District officials to repress innocent amusement and recreation on that day.

In the opinion of Cuno H. Rudolph, president of the Board of Commissioners, it is much better for the general public to have moving picture theatres and other amusements open, affording them an outlet for a normal desire for recreation.

Moving Picture WORLD

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Arrange Meeting

Date Set for Gathering of Exchange Managers and Exhibitors

January 22, 23 and 24 are the dates that have been fixed for the big get-together meeting of the exchange managers in the District of Columbia territory and the exhibitors of Washington, Virginia, Maryland and North Carolina. At a meeting of the newly-formed Film Board of Trade on December 11, committees on the part of that organization were appointed and the secretary requested to invite the exhibitors' associations in the places named to form committees to co-operate in this movement.

The officers of the Film Board of Trade are R. Clinton Robin, Pathe, president; J. Harry Brown, Universal, vice president; J. A. Bachman, Educational, secretary, and Samuel Galanty, American Releasing, treasurer. The executive committee members are J. H. Beaver, Preferred Pictures; Sam Gallanty; and Sam Flax, Liberty Film.

The affair is to be financed through contributions from the home offices of the film companies whose Washington managers are members of the Film Board of Trade and from the independent companies of local origin. In past years exhibitors' organizations have also contributed to the general fund.

Censors Appointed

Louisville Decides on Closer Watch on Theatricals and Movies

Stage shows in Louisville, Ky., recently have called down the wrath of the censors, and in the general admonition which has been issued moving picture shows have been included. This is not, however, because moving picture bills in Louisville have been at fault, but the censors felt impelled to include them in their blanket warning, when they issued their criticism of the stage.

This latter criticism was brought about by the dancing of Isadora Duncan, against which the city authorities have strenuously objected. The Board of Public Safety has named Policewoman Alice Dunlop and her assistant, Mrs. Mayme Oldham as a committee of censors to prevent "indecent shows and moving pictures from exhibiting in Louisville." Posters which advertise shows, are also to come under the jurisdiction of the censors.

The move to have the Board of Safety interfere by the appointment of the two censors was started by a delegation of churchwomen who objected to the Duncan dancing.

Exhibitors Form $5,000,000 Distributing System

True Explains Functions of New Co-operative Bookers

By ROGER FERRI

CONCLUSIVE official confirmation of the exclusive announcement published in Moving Picture World following the national exhibitor convention in Washington that a movement had been inaugurated secretly during the session having for its purpose the organization of co-operative exhibitor booking units in various territories was given this week in a report from Chicago that the exhibitors there had formed the Theatre Owners Distributing Corporation with a capital of $5,000,000. The formation of the A. B. C. in New York followed the Washington convention, but this movement was sponsored by exhibitors, who, while at that time hostile to the national body, were on the "inside" of the campaign and in the vernacular of show business started the ball rolling by establishing their own system, which is already functioning and bidding for productions against syndicate bookers in the metropolitan district.

Will Widen Scope

However, the first official independent co-operative booking unit sponsored by the Motion Picture Theatre Owners of America was formally organized on Tuesday of this week in Chicago. Announcement of the organization of such a unit in Chicago also was exclusively published in Moving Picture World three weeks ago. The Chicago organization of a direct distributing system is the forerunner of others that are now under way in various other sections, namely in Philadelphia, the South, Massachusetts and Michigan. If the Motion Picture Theatre Owners of Michigan carry out plans they formulated last week it is only a question of about two weeks when they will have formed a direct regional distributing organization similar to that incorporated in Chicago this Tuesday, following one of the most enthusiastic meetings of exhibitors ever held in that city.

That the Motion Picture Theatre Owners of America are now determined to carry out the distribution of pictures is a fact that is generally accepted in well-informed circles. In fact, this direct exhibitor distribution plan has been carefully prepared and represents several months of conferences among members of the national council of the M. P. T. O. A. and various executives of the local exhibitor organizations. These meetings have been held secretly in New York City. At these meetings the conferers had before them a mass of papers containing data concerning rental prices on various pictures, together with comparative statistics covering a period of about four years, as well as figures touching in every detail on the distribution problem.

The contention of some exchangemen that the local co-operative booking units could in no way dictate has been also considered by the national organization, which, when the local units have been organized, will purchase, lease or book pictures direct from producers or distributors and in turn deliver them to the exhibitor distributing units for direct local distribution. In that way, argue exhibitor leaders, the units while local in their functioning, will be able to guarantee producers a specific number of play dates throughout the country. A system to gauge run engagements also is being considered with each territory systematically divided into sections and first, second, third, etc., runs will be fixed accordingly.

Ample Finance

That the exhibitors are seemingly prepared to finance this undertaking is also accepted as a fact among those who happen to know what is going on in the inner circles. If necessary, one official pointed out to a representative of Moving Picture World, the exhibitor can get unlimited funds from banking institutions which, they say, have refused to invest in film distribution until "some sort of real system had been devised within the industry itself." They point out, too, that exhibitors can finance their local co-operative booking units with the financial support of these banking institutions, which, in a number of instances, have approached exhibitor organizations in several territories to promote a direct-to-the-exhibitor distribution policy.

With the direct-to-the-exhibitor policy in vogue, say leaders of the exhibitor movement, producers will be in a position to ascertain immediately after their productions have been accepted by the theatres the exact amount of money their pictures will gross in rentals.

The official statement substantiating the exclusive announcement published in Moving Picture World several weeks ago follows:

"Somewhat of a sensation was occasioned in motion picture circles Tuesday when it was announced that the Theatre Owners Distributing Corporation, a company owned and controlled by independent exhibitors, was formally launched at a meeting held in Hotel Sherman. Many independent exhibitors, in no way connected with the exhibitors' organization, in the main took the initiative in this proposition and invited the officers and members of the exhibitor organization, notably the Motion Picture Theatre Owners of America, to meet with them in formulating a new line of action.

"While the move tending toward this end was known in 'inside' exhibitor circles for several days, yet no inkling of the real situation reached the industry generally until Tuesday's session was held. The meeting was attended by about 100 leading independent theatre owners from different parts of the United States. By request, William A. True, of Hartford, Conn., presided after the meeting had been called to order by W. D. Burford of Aurora, Ill., who welcomed the exhibitors to Chicago.

"Mr. True stated that letters and telegrams were on his desk from various independent exhibitors who were most enthusiastically in favor of the new movement, but were prevented from being present because of the great distance to be travelled or for different business reasons. The Theatre Owners Distributing Corporation is chartered under the laws of the State of Delaware because of the many business advantages associated with this line of incorporation. It has an authorized capital of $5,000,000. It will be entirely co-operative in character.

Exhibitor Stockholders

"A demand for a company of this kind on the part of independent theatre owners has been repeatedly made for several years because of the tendency within the industry to effect lines of centralized control. The independent exhibitor saw his position

in the business imperiled and the desire for an exhibitor controlled distributing corporation was expressed at the Minneapolis convention of the M. P. T. O. A. in June, 1921, and reiterated with much emphasis at the Washington convention in May of this year, and was at that meeting referred to the Board of Directors.

"Many State and other meetings of exhibitors, allied to this national organization, went on record as favoring such a move, and similar action was taken by different regional bodies. Finally, the Board of Directors of the M. P. T. O. A. decided that that organization would not of itself make such a move, but that the formation of an exhibitor owned and controlled distributing corporation was imperative to insure the safety of the independent theatre owners.

"Then came the formation of the Theatre Owners Distributing Corporation. In presenting the plans and purposes of the new company to the exhibitors at today's meeting, Mr. True made a number of interesting statements relative to the manner in which the company would operate. Meetings will be held in different cities throughout the country soon to afford all independent exhibitors an opportunity to become affiliated with the new company. Definite arrangements will be made for the establishment of exchanges or the acquiring of exchanges now in operation in all parts of the country, and also for the general extension of business."

The following constitute the Board of Directors of the Theatre Owners Distributing Corporation: William D. Burford, president of the Motion Picture Theatre Owners of Illinois; Harry Davis of Pittsburgh, owner of a string of theatres in the Steel City and vicinity; L. J. Dittmar, head of the Motion Picture Theatre Owners of Kentucky, and himself owner of theatres in various parts of the South; Sydney S. Cohen, of New York, president of the Motion Picture Theatre Owners of America, and William A. True of Hartford, Conn., president of the Motion Picture Theatre Owners of Connecticut.

In his address to the exhibitors in Chicago Mr. True, according to a printed copy of his speech forwarded to trade papers, said, among other things, that subscribers for stock will have no voting power, this privilege being given to a board of "seven voting trustees" to be elected by the stockholders. Messrs. Cohen, Burford, True, Dittmar, and Davis have already been elected members of this board with two others to be elected within the near future. Each stockholder, according to Mr. True, will be obligated to exhibit all pictures procured by the new corporation.

Mr. True's Chicago address, in full, follows:

I have called this meeting at the request of several men, brother exhibitors, who with myself have long since arrived at the conclusion that the entry of a new and independent distributing company into the motion picture field was essential to the safety and prosperity of the thousands of exhibitors who at present are not allied with any of the large chains of producer owned and controlled motion picture theatres or with any of the distributing companies.

It will be sufficient for me to state at this time that my associates have become so convinced of the necessity for the organization of a new distributing company that we have caused a company to be organized under the laws of the State of Delaware known as "Theatre Owners Distributing Corporation" with an authorized capital of five million dollars. The stock of the company is all common stock and consists of one hundred thousand shares of the par value of fifty dollars each. We have completed the organization of this company to the extent of subscribing for some of the stock and electing a board of directors in order to accelerate progress. The board of directors will consist of seven men, five of whom have been elected. Their names are as follows:

William D. Burford, Aurora, Ill. Harry Davis, Pittsburgh, Pa.; L. J. Dittmar, Louisville, Ky.; Sydney S. Cohen, New York City; Wm. A. True, Hartford, Conn.

It is the desire of this company to arrange for obtaining and distributing to motion picture exhibitors, stockholders of this company, a grade of pictures of consistent quality which can be supplied to exhibitors at a price that will enable them to realize a profit on their investments.

My associates have undertaken this gigantic enterprise for the purpose of affording protection to the independent exhibitors throughout the United States, and with this purpose in mind it is the fundamental idea of the incorporators to make the company strictly co-operative. This meeting is, therefore, called for the purpose of inviting all independent exhibitors of the United States to become stockholders of this company and aid in the advancement and perfection of this enterprise so essential to the business welfare of all independent exhibitors.

You can realize how many problems have already forced themselves upon the attention of the incorporators calling for solution and how many more problems will arise from time to time as the organization and operation of the company progresses. We cannot submit, and I feel that you do not expect, a statement in detail of all these problems that have arisen and of the disposition of the same by the incorporators. One of these problems, however, was to insure equality of interest in the company to the exhibitors. We have felt that it would be unjust to allow a majority of stock of this company to be owned by a few large exhibitors and that it would be equally unjust to permit a large and well-to-do exhibitor to obtain the benefits of this co-operative company without contributing a fair portion of the capital. We, therefore, have concluded that the allotment of stock to the subscribers must be based up a schedule of minimum and maximum requirements so that a theatre owner in a town of a given size will be required to subscribe for at least a certain minimum of stock for each theatre and that he will not be permitted to subscribe for more than the maximum limits fixed.

Minimum and maximum limits for stock subscriptions are contained on attached schedule.

It has also been determined, in order to secure absolute equality of representation and in order to insure the company from attacks without or disturbances within, that all subscribers for stock must be required to enter into a voting trust agreement and pursuant to the terms thereof assign all of their stock to the voting trustees therein named. The incorporators have decided that a board of seven voting trustees is best adapted to the needs of the company, five of whom have been elected.

The company hopes to maintain direct and constant relations with all of its stockholders who will also be the customers of the company, by causing to be organized a national advisory committee consisting of one man from each of the twenty-nine, more or less, distributing zones in the United States, each of said men to be selected by the subscribers for stock. The company also hopes to cause to be established a local committee of seven exhibitors selected by the stockholders themselves in each zone through whom the company will adjust disputes and from whom the company will obtained information and suggestions for the betterment of the service it intends to furnish.

Each subscribing stockholder will also be obligated to exhibit the pictures released by the company upon the terms and conditions that will be incorporated in a standard form of contract. It is the hope of the company to prepare a standard form of contract which will be fair and equitable in all its terms and which will insure to the exhibitors the opportunity for exhibiting pictures for which they have contracted

It is our hope that we will be able to have our product ready for release beginning with September, 1923, and prior to that time the company will be engaged in organizing exchanges in all of the principal exchange centres in the United States or acquiring exchanges now in existence, contracting with producers, directors and stars for the distribution of material suitable for exhibition by the exhibitor and at prices consistent with the general purpose of the company and with the desires and hopes of the exhibitors throughout the United States.

Distributors in New York declined to discuss the situation, some of them preferring to wait for further developments and a more detailed account of the purposes of the organization. Efforts were made this week to secure a statement from Mr. Cohen in New York and Ben Moeller, business manager of the national organization, but at the M. P. T. O. A. offices it was stated that the national exhibitor leader would not return to the metropolis until Friday, while Mr. Moeller was in the West.

Metropolitan exhibitors manifested a keen interest in the project, which did not take them by surprise. Surprising, however, was the fact that the move had been taken by independents in Chicago, for it is a well known fact that similar regional co-operative booking projects are now under way in other sections. But those who know what they are talking about and not inclined to discuss at random, have it that these regional organizations will function through the Theatre Owners Distribuing Corporation along the booking lines now utilized by the bigger and successful vaudeville booking offices.

Booking Fight Is Spreading; A. B. C. Center of Interest

Pennsylvanians Start Censorship Fight

By ROGER FERRI

THE battle of co-operative independent exhibitors' booking officers versus syndicate bookers has spread to all parts of the country with the interest centered about the activities of the A. B. C. in New York. The latter already have acquired rights to United Artists' "Tess of the Storm Country" with Mary Pickford, and Marcus Loew, together with other syndicalists have grabbed the old "Tess" picture which will be used as opposition for the new version, according to information obtained in well-informed circles.

Word comes from New England, the South, Missouri and Middle West this week that similar independent booking movements are under way with the theatre owners consulting the New Yorkers, who are progressing encouragingly with their program. That the Keith-Moss-Loew-Fox and other circuts will combine in bidding against the independents for big pictures in New England is accepted as a fact, but it is known that the new syndicate already has tied up some of the best product of the year under its new plan, which guarantees something like 500 days in New York City and Northern New Jersey.

Speculation is rife in Pennsylvania that some sort of legislation will be passed by the new Legislature restricting the powers now enjoyed by the czarical Pennsylvania Board of Motion Picture Censorship. Some of the independent exchanges are arguing that unless the powers of these commissioners are restricted they will be forced out of business. The exhibitor organizations of Eastern Pennsylvania and Western Pennsylvania will hold a joint convention in Harrisburg, Pa., either in January or February for the purpose of visiting the Legislature, while in session, and demanding a hearing on a number of radical measures that are being threatened to be presented.

The next Paramount convention will be held in Kansas City, according to a wire that was sent this week to Mayor Cromwell, of that city, by Frank Newman, an exhibitor in that city. Adolph Zukor and Marcus Loew, together with John A. Kent and other Paramounteers, were royally entertained when they recently stopped off in that city en route to Los Angeles where the convention was held.

The M. P. T. O. of Missouri is still complaining about unfair competition there. The organization is accusing certain producing interests of discouraging and wrecking its plan to bring about closer relationship between theatre owners and exchanges. At the next meeting of the Board of Directors this alleged movement will be thrashed out. The meeting is expected to be held some time late next week, according to word received in New York.

A. B. C. Adopts Policy Change

The Associated Booking Corporation issued the following statement this week:

"A change of policy has been adopted by the A. B. C. due to the conditions that the members think has made it necessary. The fact that these independent exhibitors have received an absolute lack of co-operation from most of the larger producers, despite the fact that they have demonstrated that they are ready and able to handle large productions, and the antagonism which has been shown them by several of these producers who are financially and otherwise interested in opposition circuits has made it, in the opinion of the members, necessary to discard their first policy of remaining completely out of the distributing or producing end of the industry and they are now laying their plans for State right purchases of all suitable productions which they are offered.

"The immense buying power of this group of first-run exhibitors and the fact that immediate playing dates and cash returns are possible should make them a big factor in the New York State and Northern New Jersey territory.

"Immediate action along these lines is contemplated by this corporation."

United Artists' Corporation have completed a deal whereby they get a lease on the Pershing Theatre in St. Louis from the St. Louis Amusement Company. This house will be opened on December 25 for an indefinite engagement of Douglas Fairbanks' "Robin Hood." Two shows daily will be given with the top admission fixed at $1 for night shows.

If Rodolph Valentino is prohibited by court from appearing in American productions, he will go to England where R. H. Cochran, the British theatrical magnate, will feature him in his annual revue at the Coliseum in Hippodrome. Negotiations, embracing this proviso, already have been closed. Several British concerns are also dickering with the popular star with the plan in mind of featuring him in British productions if he decides to desert America.

Wildwood, N. J., a resort near Atlantic City, N. J., will be the scene of the next convention of the New Jersey Theatre Owners. This convention will be held late in the summer, just before the national convention of the M. P. T. O. A., which is slated to be held in Chicago some time late in May or early in June.

Gallant Fight Lost

Lawmakers Refuse to Guarantee Industry Freedom from Censorship

The fight put up by the motion picture men of Missouri to safeguard the industry of that State against censorship has failed.

The industry and its friends, led by L. M. Henson, of Poplar Bluff, and Paul S. Conwell, of Kansas City, attempted to have the State Constitution amended to guarantee the screen the same freedom as that accorded to speech and to the press.

With this in view a move was made before the Constitutional Convention sitting in Jefferson City, December 11. But the motion, known as the Conwell-Henson amendment, was rejected by the convention.

WHAT ARE YOUR NEIGHBORS DOING? CONSULT SUMNER SMITH'S EXHIBITOR NEWS SECTION.

The Rumor Season Is Here

THE closing days of the year are bringing the rumors.

On Wednesday evening the New York Globe printed a "Wall Street rumor" to the effect that Vitagraph and Pathe were to merge, adding a lot of "inside" details about the downtown financial interests involved.

On Thursday morning the New York Herald came forth with its contribution to the effect that J. D. Williams was to take over the reins of the Vitagraph Company.

None of the parties concerned had seen either of the stories until called to their attention by Moving Picture World. Vitagraph and Pathe gave an emphatic denial to the story concerning them, both saying, "It must have been made up out of thin air." Vitagraph and J. D. Williams were just as unqualified in denying the rumor that linked them.

The official statement from Vitagraph follows:

Public statements that J. D. Williams, formerly manager of Associated First National Pictures, Inc., is to be associated with the Vitagraph Company of America in some capacity are "absolutely untrue and without foundation in fact," according to a statement issued just before press time by Alfred E. Smith, president of Vitagraph.

"Mr. Williams is not associated with Vitagraph in any capactiy nor has Mr. Smith entered into any negotiations whatsoever with him," the statement said. "The stories being made public that there will be changes in the personnel of Vitagraph are undoubtedly being circulated by unscrupulous competitors. The only change in policy recently inaugurated by Vitagraph is the policy of the deposit system, which has long been a thorn in the side of all exhibitors, due to the fact that under the deposit system approximately $3,000,000 of exhibitors' money is in the hands of producers, for which the exhibitor has received no adequate benefit."

The Wall Street reporters will return to their rumor factories and try again.

J. D. Williams, before leaving for Los Angeles on the "Century" Thursday, said that he would be ready to announce his plans within a couple of weeks.

Ask Ban Lifted

At a meeting of the Ottawa, Ontario, Public School Board on December 7, it was decided to ask the Underwriters' Association to raise the ban against the use of moving picture films in all Ottawa public schools. Under present restrictions imposed by the Board of Underwriters, films of an inflammable nature cannot be used in any school building for any purpose.

Complete Plans

For Big Welcome Prosperity Dinner —Many Notables to Be Present

Plans were completed this week for the big Welcome Prosperity Dinner and Dance of The Motion Picture Industry that will be held at Hotel Astor in New York on January 11. Representative leaders of not only the motion picture industry, but of other industries as well have accepted invitations submitted by Chairman David R. Hochreich, who was sponsor, in co-operation with the Motion Picture Directors' Association, of the formal welcome dinner of the industry to Will Hays last March.

The coming dinner and dance, according to reports, promises to be one of the greatest affairs of its kind held in New York, for in attendance at the affair will be leaders of finance and mercantile business. Every industry will be represented. Prominent motion picture and stage stars also will be on hand. Charles M. Schwab, David W. Griffith, Adolph Zukor, Governor-elect Alfred E. Smith of New York State, United States Senator-elect Edward I. Edwards of New Jersey, Marcus Loew, Jules Mastbaum of Philadelphia, William Randolph Hearst, B. S. Moss, P. A. Powers, F. J. Godsol, United States Senator-elect Royal S. Copeland of New York, Governor-elect George S. Silver of New Jersey, Harry Heher, David Belasco, Paul Block.

Second Annual Banquet of the Allied Film Laboratories Association held at Delmonico's on December 7.

Speeches were made by General Charles Cole, who led the Massachusetts censorship fight; Courtland Smith of Will Hays' office; L. M. Boynton, of the Exhibitors Trade Review; Jules Brulatour, of the Eastman Kodak Company; William A. Johnson, of the Motion Picture News; Martin J. Quigley, of the Exhibitors Herald, and J. A. Coram, of the Bay State Film Company. Major Tom Evans acted as toastmaster.

Those present were: Courtland Smith, George Blair, Richard Brady, Jules E. Brulatour, W. J. German, W. A. Johnston, E. K. Gillette, Robert E. Welsh, W. E. Milligan, J. Dannenberg, L. M. Boynton, H. McLellan, General Charles Cole, J. A. Coram, M. J. Quigley, R. W. Baremore, G. W. Yates, A. C. Snyder, S. Schneider, P. J. Sweeny, G. Barth, Ross Coram, Ben Goetz, Abel Cary Thomas, Francis Doublier, Edward W. Ulmer, Monroe F. Mannheimer, H. Glickman, H. LeRoy, G. L. Pinkham, Charles Urban, Henry San, J. H. San, Ralph Ittelson, C. C. Cooper, R. Brophy, E. F. Murphy, P. Rodes, Grant Dan Duys, Maj. Tom Evans, Herbert J. Yates, William K. Hedwig, Allan A. Lownes, Harry Goetz, O. W. Biarmer, L. J. San, M. E. A. Tucker, Edward Horne.

Vitagraph Abolishes Deposits; Play Dates Required

Smith Sees 97 per Cent. of Exhibitors as Responsible Men

VITAGRAPH will abolish the deposit system entirely beginning with the new year. This important step is announced by Albert E. Smith, president of the organization, and comes after careful consideration. Its effect is of the greatest importance to every exhibitor, and should aid materially in relieving a situation that has become to many exhibitors almost unbearable.

In making the announcement Mr. Smith added that the action of the Vitagraph company was not retroactive and that no deposits already received under existing contracts would be refunded, but that every dollar of deposits so received would be applied strictly according to the terms of the contracts as they read at the time the contracts were made. Contracts made after the new year will require no deposit, but the Vitagraph Company, Mr. Smith said, would expect and demand the same fair treatment on the part of the exhibitor as the exhibitor received from Vitagraph.

Necessary Years Ago

In explaining this very important change in the method of dealing with the exhibitor, Mr. Smith said that ten years or more ago, when in the majority of cases the exhibitor represented only a small theatre with a few hundred seats and under a short lease, it was deemed necessary to require a substantial advance payment from the exhibitor, not that the money might be in the hands of the producer or distributor for use, but in order to insure the performance of the contract by the exhibitor.

Today, Mr. Smith said, the conditions are different and the situation is entirely changed. The exhibitor of today, with but few exceptions, Mr. Smith said, has a very substantial investment in the theatre which he operates. He is responsible and means to live up to the contract which he signs.

97% Thoroughly Responsible

Fully 97 per cent. of the exhibitors today are thoroughly responsible, Mr. Smith said, not only in their financial ability to meet the obligations in their contracts, but in their desire and intention to meet them. He declared that the Vitagraph Company had experienced no trouble in dealing with the great majority of exhibitors and he held that the great majority of 97 or more per cent. of exhibitors should not be required to pay advance deposits amounting to millions of dollars annually, because of the unreliability of the almost negligible minority.

Vitagraph, however, intends to enforce its contracts with such exhibitors who are not thoroughly reliable, by requiring them to live up to the letter of their contracts. To carry out the plan of exacting the same treatment from the exhibitor that Vitagraph gives him, the exhibitor will be compelled to meet his obligations and pay the full amount due under all contracts regardless of whether or not the pictures are played.

Secures Judgment

The delinquent will be brought to terms, Vitagraph says. Already many delinquent exhibitors have learned that a breach of contract does not mean merely the loss of his deposit. Only last week Vitagraph secured a judgment against one theatre for more than $6,000. The court sustained the legality of the Vitagraph contract and gave judgment in the full amount although the theatre never played the pictures.

Beginning the new year, Vitagraph will accept contracts from any exhibitor with the complete understanding that full payment for each picture to be played will be made seven days before the play date designated in the contract. When the exhibitor, for any reason, desires to postpone the original play date named in the contract, it will be necessary for him to pay the amount due on the contract in full at least seven days in advance of the original play date named in the contract, before Vitagraph will consent to the change, and then the exhibitor in each case will have the privilege of playing such pictures at a later date. No contracts will be accepted unless a definite play date is given for each picture at the time the contract is signed.

In making the announcement regarding the change of policy, President Smith expressed the hope that it would not be necessary to bring suit against many exhibitors to induce them to meet their obligations and pay the full amount under any contracts they have signed previous to the new arrangement. But, he said, the industry had reached that point where it was absolutely necessary for every exhibitor to thoroughly understand and know that every contract signed must be honored.

Smith Optimistic

Mr. Smith was exceedingly optimistic over the non-deposit method of booking. He freely predicted that by the close of 1923 there would be no necessity of bringing suit against any exhibitor to force him to respect the terms of the contracts he has signed, because the rapid elimination of irresponsible exhibitors has convinced him that it will not be long before every theatre will be in the hands of a thoroughly reliable exhibitor. And the reliable exhibitor, booking under the no-deposit contract, will feel in honor and duty bound to respect and live up to the contract he has signed.

Barred from Mexico

The Post Office Department, Washington, D. C., has received from Mexico a complete list of the moving picture concerns whose films are now barred from that country as a result of pictures distributed in Mexico which contained scenes unfavorable to that country or its Government.

The list includes the Metro Pictures Corporation, Warner Brothers, Educational Films Exchange, Selznick Pictures Corporation, Goldwyn Pictures Corporation, Vitagraph, Aywon Corporation, Famous Players-Lasky Corporation, C. M. Van Buren Corporation, Artcraft, Supreme Film Company, Richard Kipling Enterprises; Enterprises Distributing Corporation, and Rex Pictures Company.

The verdict received by Vitagraph in Boston against the Park Theatre owners there is a vitally important one insofar as all exhibitors are concerned, for it settles once and for all the question of the extent of managers' rights. Tom Soriero, manager of that house, is alleged to have signed contracts to play certain Vitagraph pictures. The house owners maintained that Soriero had no right to sign contracts, but the plaintiffs showed that other pictures for which Soriero had signed were played at the Park, thus offsetting the authority argument, the outcome of which was the object of considerable interest in New England.

Admission Tax Resume Shows Territories Hit Equally

ALTHOUGH the admission taxes collected by the government during the fiscal year ended June 30, last, were some $15,000,000 below the receipts from the same source for the fiscal year 1921, no one section of the country suffered more than another from the depression which last year hit the theatrical industry such a severe blow. A study of the tax returns for the past three years made by the Washington Bureau of Moving Picture World shows that theatrical attendance in every state fell off in very nearly the same ratio.

At present, admission tax collections indicate a much greater theatrical attendance than was the case six months or a year ago, so that the figures dealt with in this report are of interest more as history than as an indication of future business. Their chief interest lies in the estimates which exhibitors can make for the purpose of comparing their business with that of other states during the period of depression.

The high point in theatrical attendance, according to the report filed with the Bureau of Internal Revenue, was during the fiscal year ending June 30, 1921, when taxes aggregating $88,355,518 were collected. In the preceding fiscal year, 1920, the collections from this source had totaled only $75,966,166, and during the fiscal year 1922, ended June 30, last, they amounted to $72,535,143. It will be seen, therefore, that admission tax collections during the fiscal year 1922 were more than $15,000,000 below those of 1921, and nearly $3,500,000 below those of 1920.

At the present time admission tax collections are still running about $1,000,000 a month below those of the corresponding period last year, but are considerably higher than they were a few months ago, and while, for the first four months of the fiscal year 1923 the total admission taxes collected amounted to only $19,517,216, as compared with $24,291,289 for the corresponding period last year, it is believed that by next June the theatrical attendance, based on the tax returns, will be somewhat higher than for the fiscal year 1922.

Some months ago Moving Picture World published the first tables showing the extent to which theatrical attendance had fallen off throughout the country. Again Moving Picture World is first to publish a table showing the tax collections for each state over the fiscal years 1920, 1921 and 1922, from which exhibitors can see not only how the theatrical business in their states fared, but also how their fellow exhibitors in other parts of the country suffered from the general business depression:

	1920	1921	1922
Alabama	$488,592.17	$553,518.48	$367,198.38
Alaska	23,087.82	28,465.46	23,661.54
Arizona	171,464.99	231,430.02	140,097.97
Arkansas	330,580.39	373,906.56	276,048.01
California	4,324,219.47	5,545,173.59	5,048,591.42
Colorado	879,958.93	1,065,563.96	880,955.37
Connecticut	1,095,657.02	1,215,139.28	1,022,671.68
Delaware	147,491.94	155,025.68	103,892.13
District of Columbia	794,498.84	777,851.95	768,209.37
Florida	447,897.87	545,033.53	476,287.80
Georgia	710,640.27	745,911.48	537,207.25
Hawaii	84,361.19	105,902.57	110,656.58
Idaho	297,521.38	309,846.27	204,641.59
Illinois	6,088,159.84	7,653,196.50	6,651,161.94
Indiana	1,968,481.88	2,324,617.67	1,794,450.73
Iowa	1,492,883.25	1,798,588.62	1,332,869.51
Kansas	827,330.62	1,030,055.73	811,084.06
Kentucky	840,130.85	970,698.13	790,395.19
Louisiana	841,795.87	959,520.00	730,388.42
Maine	429,081.45	498,196.49	429,243.54
Maryland	1,181,583.07	1,418,219.17	1,064,176.60
Massachusetts	3,849,337.01	4,377,076.65	3,805,444.90
Michigan	3,204,721.90	3,445,726.42	2,540,691.87
Minnesota	1,535,226.54	1,788,413.83	1,465,714.15
Mississippi	212,502.44	237,763.26	184,304.01
Missouri	2,108,929.05	2,583,536.43	2,205,650.25
Montana	413,491.55	417,088.85	296,838.43
Nebraska	895,561.62	1,005,747.43	823,625.53
Nevada	71,792.88	100,444.32	70,919.99
New Hampshire	310,298.19	339,527.34	283,793.18
New Jersey	2,539,201.83	2,989,632.41	2,642,537.75
New Mexico	173,285.51	116,347.04	91,708.40
New York	14,365,072.51	16,598,423.80	14,638,320.05
North Carolina	460,539.31	533,507.58	399,547.48
North Dakota	223,041.63	252,107.35	181,327.16
Ohio	4,951,087.38	5,649,197.72	4,199,606.41
Oklahoma	967,438.72	1,033,735.85	705,863.69
Oregon	862,402.04	958,335.35	722,170.88
Pennsylvania	6,157,982.69	7,310,416.07	5,614,878.91
Rhode Island	444,064.40	564,443.58	515,792.62
South Carolina	337,143.52	365,307.40	247,603.67
South Dakota	307,135.15	349,799.87	230,998.82
Tennessee	633,190.65	711,604.34	533,933.80
Texas	2,443,896.34	2,461,929.77	2,024,873.22
Utah	382,732.53	470,007.01	317,078.30
Vermont	153,883.87	190,203.31	157,292.16
Virginia	792,845.67	863,881.42	691,200.86
Washington	1,478,167.32	1,617,875.11	1,215,461.19
West Virginia	557,662.58	668,014.57	510,183.23
Wisconsin	1,505,458.83	1,852,303.28	1,488,088.23
Wyoming	162,631.28	197,260.35	165,805.47

Must Have Permit

But California Town Thwarts Censorship Feature of Ordinance

A new moving picture ordinance has been adopted at Berkeley, a suburb of San Francisco, Cal., and seat of the State University. It provides that no person, firm, association or corporation may hold a moving picture exhibition without first receiving a permit from the Bureau of Buildings and Inspections. No person under eighteen years of age will be permitted to operate a moving picture machine.

Efforts to include in the ordinance provision for an advisory board or censorship committee was thwarted at the last minute through the watchfulness of the San Francisco Film Exchange Board of Trade, which sent its legal advisor, Milton A. Nathan, to attend the final hearing before the City Council. Mr. Nathan pointed out the injustice of censorship, and prevailed on the Council not to include it in the ordinance.

Refuses Injunction

Justice Robert Wagner, of the New York Supreme Court, has denied the application of Douglas Fairbanks for an injunction restraining Hyman Winik from reconstructing, re-editing, advertising and exhibiting pictures in which Fairbanks appeared in 1915 for the Majestic Motion Picture Company, which pictures were made under the supervision of D. W. Griffith.

Production for 1921 Valued at $80,000,000

MOVING pictures to the value of nearly $80,000,000 were produced in this country during 1921, according to statistics gathered by the Census Bureau of the Department of Commerce. For the first time in the history of the industry it has been classified with steel production, shoe making and other lines of manufacturing, and statistics have been compiled similar to those for other industries of the country.

The figures compiled by the Census Bureau show that there were 127 establishments engaged primarily in the production of moving pictures in 1921, with products valued at approximately $77,397,000. This does not include establishments which reported production valued at less than $5,000, of which there were eight.

The establishments listed by the bureau have been divided into two classes; producers of motion pictures, of which there were 83, and producers of projection films (positive), of which there were 44, the latter classification including the development of exposed films and other laboratory work. Of the producers of motion pictures, the majority were engaged exclusively in the production of the pictures, their laboratory work being done by independent companies, or in the case of some of the larger concerns, in separate plants of their own.

The cost of materials as reported by these establishments included amounts paid for the unexposed films, for building materials, for the construction of scenery, etc., for wardrobe, purchased or rented; expenses for locations, light and storm effects, titles and inserts, scenarios, stories, etc. A few establishments did both kinds of work, though the motion picture work was limited to short scenic subjects, educational, advertising and business films. The other 44 establishments did laboratory work only, reporting as materials negative stocks, positive raw films, developing chemicals, dyes, artists' materials, miscellaneous supplies, containers, etc.

More than half of the moving picture establishments, of course, were located in California, 68 being reported from that state, while New York was a poor second with 20. The remaining establishments were located as follows: Eight in Illinois, 13 in New Jersey, five in Pennsylvania, three each in Michigan and Minnesota, two in Ohio, and one each in Indiana, Iowa, Oregon, Rhode Island and Washington.

With more than 50 per cent of the establishments, California led in production, reporting 61.5 per cent of the total value of films recorded. The combined output of all establishments, the reports show, was approximately 65 per cent of the maximum capacity, based upon a demand requiring full running time.

No estimate of how the industry's activities in 1921 compared with those of 1919, the date of the last previous census, can be made because no attempt was made in 1919 to obtain data covering the production of motion pictures. In that year, statistics were collected in regard to the reproduction or printing from the negative of motion picture projection films, and were published in connection with statistics of photographic materials. Reports of this nature were received from 50 establishments, showing products valued at $36,705,000 in 1919, but these figures cannot be used for comparison as some of the establishments reported other than laboratory work.

The census showed that in 1921, there were 10,659 persons employed in the production of moving picture films of whom 8,498 were in motion picture producing establishments and 2,161 in establishments manufacturing and reproducing film. Salaries and wages totaled $37,693,000, of which $34,229,000 was for employes in motion picture producing establishments and $3,464,000 for those in the other class; $563,000 was paid for contract work, all by motion picture producers. The cost of materials totaled $31,190,000, of which $16,150,000 was for the producing establishments and $15,240,000 for the manufacturing establishments, and the total value of products was $77,397,000, of which $57,112,000 was reported by motion picture producers and $20,285,000 by manufacturers.

Association Formed

Producers of San Francisco Join in Movement

The Motion Picture Producers' Association of San Francisco was formally organized last week at a meeting held in the Press Club and is asking the approval of Will H. Hays, head of the Motion Picture Producers and Distributors of America.

The meeting was called by N. Dragomanovich, general manager of the West Coast Films Corporation, and officers were chosen as follows: President, N. Dragomanovich; vice-president, Paul Gerson; secretary, L. S. Jennings; treasurer, Aaron L. Jaffe. These officers compose the board of directors, with the addition of Max Graf. Eight of the ten regular producing companies in San Francisco have joined the movement, these being the West Coast Films Corporation, Gerson Pictures Corporation, Golden Gate Productions, Fisher Productions, Graf Productions, Northern California Photoplays, Inc., Harry Revier Productions, and Belasco Productions, Inc.

Will Co-operate

Post Office to Expedite Film Shipments During Holidays

Assurances of co-operation have been given the Washington, D. C., exchange managers by Postmaster Chance in the movement without delay of incoming and outgoing film shipments during the coming holiday period. The matter was taken up with Mr. Chance by a committee consisting of Sam Flax, Liberty Film Corporation, chairman; Walter Hayner, Associated Exhibitors, and E. A. Sherwood, Exhibitors' Film Corporation, on behalf of the Film Board of Trade.

The exchange managers offered to furnish a man to assist the postal authorities in handling film shipments, but their offer had to be refused because of the requirement that all men working in the post office buildings shall have a civil service status. Mr. Chance, however, promised to detail a man specially for the film business.

Firemen in Movies

Chief Engineer Recommends Precautions for Theatres

The assignment of a uniformed fireman to each of the larger moving picture houses, similar to the detail now made to all theatres involving the use of movable scenery, is recommended in the annual report of the Chief Engineer of the District of Columbia Fire Department, just submitted to the District Commissioners.

The report points out that the fire department at present details a uniformed member of its force at each performance given at any "legitimate" theatre. This detail, it is suggested, should be extended to include the larger motion picture houses, as the necessity for supervision of the handling of the audiences and the enforcement of fire prevention is fully as important in the latter as in the former.

The present force, however, is numerically insufficient to provide for these additional details.

Regional News and Gossip

Conducted by SUMNER SMITH

There's a Moving Picture World representative in every exchange center—at your service. Just a part of the all-round service of The Complete Trade Paper—Regional in News Value; National in Service. If our representative in any territory can help you in any way call on us.

Williams "Busted" Into Game When Shows Ran 12 Minutes

Speaking of a long, varied and colorful career as an exhibitor, this fellow, George E. Williams, manager of the Linden Theatre, Buffalo, and president of the Western New York unit of the Motion Picture Theatre Owners of New York, Inc., certainly has had such.

George busted into the business way back in 1902, serving in minor positions in various houses, but in 1905 he assumed his first managerial post at the New Theatre, one of the first houses in the Queen City of the Lakes. Here the show consisted of one reel of pictures. The admission price was 5 cents. The piano accompaniment and the singing of illustrated songs were big added music features. In those days the show ran all the way from eight to twelve minutes. At this house was showing the first print of the original Passion Play, which ran for 18 solid weeks at one dime, ten cents.

In discussing the film exchanges of the time, Mr. Williams says that one of the first, if not the first, was operated by Joseph A. Schuchert, on Genesee street. Then came P. A. Powers with his independent exchange. Mr. Schuchert now is interested in several Buffalo theatres as well as many out of town, while Mr. Powers is one of the leading lights of the industry. Mr. Williams says that P. A. once operated the old Temple Theatre on William street. It was at the Powers exchange that Mr. Williams first got his Bison 101 pictures. Fred M. Zimmerman, now president and general manager of Nu-Art Pictures, furnished Mr. Williams with his first feature production. It was a three-reel western, which Mr. Zimmerman peddled under his arm, his exchange being in his hat.

We are indebted to John P. Dibble, of Branford, Conn., for these interesting clippings from old-time films.

Theatre operation in 1908, says Mr. Williams, consisted mainly in getting 'em in and then getting 'em out as quick as possible. The New Theatre seated 180. It was always necessary to open the side doors to let folks out. It was caused by the one entrance feature. Patrons in their eagerness to see the movies always crowded the house to capacity.

Steve Clark, who was in charge of the "booth" at the old New Theatre, which, by the way, has long since passed out of existence to make way for the march of progress, is now in charge of projection at the Linden Theatre, where he has been for the last three years.

From the New Theatre, Mr. Williams went to the Dreamland on Broadway. One week after he arrived there, a fire visited the house and burned out the booth and much equipment, as well as several thousand feet of film.

In 1914, Mr. Williams went to Bradford to take over the management of the Lyceum, and in the three years that he remained there turned a flivver into a live one. It was here that he presented the first General Film special, "A Million Bid," starring Anita Stewart. He followed it with the Hippodrome Spectacle. He boosted prices, installed an organ and orchestra and turned the whole town toward the doors. The Lyceum was owned by Frank D. White, formerly of Colon, Panama, and now a resident of Buffalo.

In 1916, Mr. Williams returned to Buffalo and took up the reins at the Globe Theatre at Main and Ferry, where he went through a storm session. The Globe is now a first class garage. In 1918, Mr. Williams heard the call of his country and enlisted for overseas service with the 26th Engineers. He served through the war and returned to this country with most of the relics left on the various battlefields.

It was not long, however, after getting back into civies that he sought a position in the film business and soon connected with the T. R. Gardiner exchange. Serving here for some time, he resigned to accept a position with the Niagara Pictures Corporation. Then he was manager of the Star, Tonawanda, relieving Dan Buss during an extended illness. The Family in Albion, N. Y., was his next post. This house was put on its feet by Mr. Williams. So successful did the house become in fact that the owners were able to sell it for several thousand more than they had formerly asked.

Returning to Buffalo, Mr. Williams last year assumed the management of the Linden on Jefferson street. At the time he took over this theatre, there was a bank balance of $50 in favor of the house and a nice fat mortgage. Now the Linden has a large bank balance and a big slice is paid off on the mortgage every three months. As a reward for his good work at the Linden the owner has given him a half interest in the house. So, after some twenty years, Mr. Williams has arrived at his one great ambition—to be a theatre owner.

Fred Wehrenberg Known as South St. Louis' "Daddy"

Fred Wehrenberg, owner of the Cherokee Theatre and the Melba Theatre in South St. Louis, has the honor of holding more titles than any exhibitor in St. Louis. He is also a district "Daddy of Them All," although he hasn't been in the business of exhibiting as long as some of the other boys in these parts. Fred is the Daddy of South St. Louis, having had the honor of opening the first picture theatre south of the Hindenburg Line which is officially known to the Street Department of the city as Chauteau avenue.

Besides owning the Cherokee and Melba, Wehrenberg is president of the Exhibitors' Direct Service Exchange, the Exhibitors' Film Service, distributors, and the Exhibitors' Sign and Poster Company. All are exhibitor organizations designed primarily to reduce film and advertising costs to local exhibitors. He also is vice-president of the St. Louis Motion Picture Exhibitors' League.

Back in November, 1908, when the industry was a real infant prodigy, Wehrenberg was operating a grocery, meat market and saloon at Jefferson avenue and Cherokee streets. He was a successful business man and won the confidence of his fellow citizens, a trait he has never lost. When he saw other business making a success of the movies he decided to give the game a whirl and opened the original Cherokee

Who can identify the two films shown here? One ought to be easy to guess, the other not so simple.

Theatre in a little bakery shop at 2900 Cherokee street. The store measured 20 by 48 feet and had benches seating 99 persons.

A few years later Wehrenberg built the Best Theatre in back of his grocery store at a cost of $5,000. It was the first picture theatre erected in South St. Louis. It seated 260 and was looked upon as a big show. The building cost $3,500 and measured 40 by 50 feet. The equipment cost $1,500. It was operated two years when business was so good Wehrenberg expanded again and installed the Best Airdome at 3148 South Jefferson avenue. It had 1,000 seats.

That fall Fred opened the Best Tent Show on an adjoining lot. About that time movies were on the wane and it looked for a time that they would lose out entirely. In fact the St. Louis Post-Dispatch interviewed the various theatre owners of the city on that subject, the paper entertaining the idea apparently that the movies would not become a universal or successful rival of the legitimate theatres.

It was during that period that dramatic stock companies were popular with the tent show fans and movies were used merely as a filler between the acts. Wehrenberg's company was known as the Boyce Stock Company. His tent was 50 by 110 feet and had 900 seats. It was the last tent to come down in St. Louis and did not pass until the fall of 1914, when the city proscribed tent shows.

In the fall of 1914 Henry and Sol Koplar induced Wehrenberg to become interested in the Cherokee Theatre. He bought an interest in the house and operated it on a salary and percentage basis. He then turned his grocery, meat market and saloon business over to his brothers and devoted all his time to his picture interests.

When the Famous Players Missouri Corporation was organized Koplar asked Wehrenberg if he was willing to sell the Cherokee. He was, provided the price was right. Koplar then sold the Cherokee to the new company but Wehrenberg refused to deliver.

When representatives of the Famous Players attempted to take possession they were met by armed representatives of Wehrenberg. Later Harry Koplar used similar tactics in trying to hold the Arco. The result was that when the final settlement was reached between the Koplars and the Famous Players Missouri Corporation the Cherokee was not included in the deal.

Wehrenberg later filed a suit for an accounting, claiming that receipts of the Cherokee during the period of controversy had been turned over to the Famous Players without his consent. This case is scheduled to come up in the Circuit Court next month. About $7.600 is involved.

The Melba Theatre was purchased from the Melba Amusement Company in 1918. The Cherokee, at 2708 Cherokee street, has 1.300 seats while the Melba located at 3608 South Grand boulevard has accommodations for 1,258 patrons.

Green Attacks Gyp Artists and Moralizes On Happiness

John C. Green, manager of the Capitol-Regent Theatres, Guelph, Canada, whose motion picture experience dates back to 1896, promised to write us again in ten years when we heard from him about a month ago. That he is a little better than his word is evident this week when he answered our request for his picture.

Mr. Green inclosed his photograph, which we're going to print soon with those of other oldtimers. It shows him 25 years ago.

"I will find time," he promises, "to have one taken as the old wizard appears today—not much change except, perhaps, my hair is snow-white and I wear the Harold Lloyds in order to see properly, as years of operating have not improved my eyesight."

Continuing, Mr. Green says that when he gets on the subject of the old days, many memories loom up. Many present-day exhibitors were "forced into the game with a gold spoon in their mouths," he finds, "and don't give the oldtimers the credit due them for their pioneer work in educating the public to like pictures."

"The great trouble," Mr. Green believes "is caused by the gyp artists with whom this business is infested—people who really do not belong in the show business but just crawl in on their bellies and leave a trail of muck and slime in their wake.

"I refer principally to both the producer and exhibitor who try to make and exhibit filth films. The censor-proof, clean picture is the only one that will endure, and any firm that produces pictures of any other brand deserves to spend its money and then have them killed by the censor boards. It's the only way to rid an industry of its leeches and undesirables; in other words, a ship goes into drydock to have the barnacles scraped off and rides much more smoothly after it has gone through this purification."

Right there Brother Green risks an argument, for we are certain there are few members of the industry who believe in any form of censorship and none who can justify it. But he has a right to his opinion and this is no place nor time for a debate.

"Many people tell me I should be worth a million, with my long years of service in this game," continues the writer. "But I made the same fatal mistake that hundreds of real showmen have made—I stuck to the road with a picture and magic show, and fought the little nickle and dime dumps with their kitchen chairs and cotton sheets instead of acquiring a chain of said dumps myself, until it was too late.

"However, I am making three meals per day and have earned my salary for several years for this big company (Paramount Theatres, Ltd.), and expect to be in harness yet for many moons —may even yet acquire a box of tin known as a Henry Ford.

"So you see, Smith, after all there are other things in this old world besides money; in fact, the happiest people I have ever seen in all my travels live down in the small villages in the Province of Quebec right here in Canada—families of the old-fashioned variety, sometimes with 25 children. Poor? Yes, but happy the year 'round."

Here you can see how George E. Williams looked long before he became manager of the Linden Theatre, Buffalo, N. Y., and president of the Western New York unit of the M. P. T. O. of New York, Inc. The lobby is that of the old New Theatre, Buffalo, and Mr. Williams is on the extreme right.

All in the Family

When it comes to keeping the business in one's family, few, if any, exhibitors have anything on the proprietors of the Alpine Theatre in Troy. The house reopened only this week, after having been quite badly damaged by fire. The theatre charges 10 cents, and is proving a little gold mine. While the head of the family takes tickets at the door, sold by the wife, the music is rendered by an orchestra, consisting of three girls and one boy, children of the proprietors. The only outsider is the operator.

Los Angeles

A new theatre is to be erected in Los Angeles by Turner, Dahnken & Langley. It will cost in excess of $1,250,000 and will be located in the Broadway district of the Angel City. The seating capacity is to be more than 3,600.

Turner, Dahnken & Langley at present own a chain of nineteen theatres in Southern California.

L. H. Keene, general manager of Marcus Loew theatres on the Pacific Coast, has arrived in Los Angeles and is going over coast conditions with E. C. Bostick, manager of the Loew's State Theatre.

Bill Clune, one of the first exhibitors of motion pictures in Los Angeles, has contracted for second-run Paramount films at his Broadway Theatre. In the early days Clune booked Griffith's best features in the days of the old Mutual, at his Broadway showhouse.

Clem Pope, at the Symphony, has booked Buster Keaton's offerings to succeed Harold Lloyd's features, which have been contracted for by Harry Davis, manager of the Mission. The Symphony's first Keaton comedy was "My Wife's Relations" and is run in conjunction with "Sure-Fire Flint."

"My Wife's Relations" is now in its third week at the Symphony and Pope says the all-comedy bill is making a big hit.

Roy Miller, at the California, has booked "Broken Chains" for an extended run.

Harold Lloyd in "Dr. Jack" is now in the fifth week at the Mission, and Harry David, manager, says he expects it to run until after the holidays.

Sid Grauman celebrated anniversary week at the Rialto with the statement that 316,673 persons had paid admission to see "When Knighthood Was in Flower."

"Robin Hood" is still packing 'em in at Grauman's Hollywood Egyptian Theatre.

No Place for George Washington

Howard James, of Voluntown, Conn., handed our office such a good laugh this week that it would be a shame not to pass it along. In a letter written to "Van," of the Straight from the Shoulder Reports" department, Mr. James termed Van's department "a great medium for exhibitors" and went on to say that "most of the pictures today can be classed as good and this kind of classification doesn't mean much."

Here's the laugh:

"I ran a picture the other night," Mr. James wrote, "and for me it was just 5,000 feet of film (did not look them in the face when they passed out) and the next morning a chap said, 'Hello, James, darn good picture you had last night,' and he meant it, too.

"Well, I dunno. Maybe he was right, but I don't believe it. But I answered 'sure.' Exhibiting motion pictures would have been no business for George Washington."

Schenectady's State Theatre Opening Draws Large Crowds

The official opening of the State Theatre in Schenectady, N. Y., the latest in the Strand group of houses, constituted the chief event of interest in the Albany-Troy-Schenectady section this week. The house opened on Saturday evening to city and state officials, exchange managers, exhibitors and others conected with the film world. Every one, who is anyone, was present at the opening, many exhibitors attending from distant points. The lobby was a mass of floral tributes from exchanges and friends.

Paul Alberts, of Schenectady, paid a visit to Albany's Film Row this week and said that business had been topnotch for some time.

Goldwyn will open an exchange in Albany on December 16, with Charles Walders in charge.

The Maxey house, Oneonta, opened this week under most auspicious conditions. The new house seats 1,200, and makes the third house now running in Oneonta.

In spite of a spell of bad weather, including the first real cold snap of the season, Manager Perrin, of the Leland in Albany, did an excellent business this week in "Under Two Flags." Mr. Perrin went after business in a big way, with the result that the S. R. O. sign was on display early each night.

Much exploitation is being done in preparing the way for a week's run of "If I Were Queen" at the Clinton Square in Albany next week. The picture has been tied up with the local lodge of Knights of Pythias, and one of the local papers is also running a co-operative page advertisement.

The new theatre which William Berinstein will shortly erect in Little Falls will cost about $200,000, and will be known as the Strand. It will seat 1,600. Plans have already been drawn by C. J. Cummings, of Norwich, and the work of excavating will begin as soon as the weather permits. There are now three houses in Little Falls.

No one from here attended the annual dinner of the T. O. C. C. in New York. Samuel Suckno and George Roberts had made all plans to be present, but unexpected developments prevented their making the trip.

Coming within twenty dollars of the best day's business in the history of the houses, Morris Silverman, proprietor of the Happy Hour and the Pearl in Schenectady, N. Y., played to a whopper of a business on Thanksgiving and the day following. Mr. Silverman, who is one of the old-timers in the business, ran Harry Carey in "Man to Man" for the holiday attraction. He plays a picture one day at the Happy Hour, and two days at the Pearl, and is making money on his two theatres.

The village of Ballston Spa will hold a special election within a day or so to determine whether or not Sunday movies are to be permitted. All this week there have been meetings in various churches in the village, with red hot discussions. The whole trouble started when the Capitol Theatre, a new house, announced a policy of Sunday shows.

Ballston Spa, N. Y., will have Sunday pictures. Citizens at a special election on Saturday, December 9, voted 848 to 750 in favor of the proposition. All persons over 18 years of age were permitted to vote.

The election was the culmination of a long and bitter fight which started when the board of trustees gave its permission for Sunday movies. The ministers of the village entered a protest and denounced the trustees from pulpits. The board then rescinded its action and submitted the matter to a referendum vote. There then followed as strenuous a campaign as ever occurred in the history of the village.

A Goldwyn Release

A SIMPLE BUT EFFECTIVE LOBBY DRESS

This was planned by Charles H. Amos, of the Strand Theatre, Spartanburg, S. C., for "Yellow Men and Gold." The Jolly Roger, as usual, gave a real kick to the appeal of the odd title.

Expect Early Completion of $29,000 Newcastle Theatre

Ground has been broken for the new Perriello Theatre to be located on Fifth avenue, New Castle, Pa. Plans call for a thoroughly modern and fireproof structure, 100 by 28 feet, seating 260 people. The floors will be reinforced with steel and the ceiling will be all metal. The decoration of the interior will be as fine as seen in any other picture theatre in this section of the state. The exterior wall of the building will be faced with variegated shades of tapestry brick.

The building will be two stories high. The second story will be used for living apartments. The approximate cost of the new play house will be $29,000. Work is to be rushed with all possible haste.

John Moskola, on December 1, took over the Luna Theatre at Brackenridge, Pa., formerly owned by Mrs. A. J. Evans.

The newly enlarged Liberty Theatre on the South Side, Pittsburgh, was opened Saturday, December 9. The house has been lengthened, with no interruptions of performances, and about 400 seats have been added, bringing the capacity to 900. Louis Michaels is manager.

Sandy Ridge, Pa., has a new picture theatre just opened, and a new one is in the course of construction at Natrona, Pa.

John S. Sanford, former salesman for the Pittsburgh Fox exchange, succeeds Jack Rainey as manager of the Rialto Theatre at Erie.

N. W. Fredericks will take over the management of the Garden Theatre, Lock Haven, Pa., on January 1, 1923.

Manager J. Paul Jones, of the Rowland and Colonial theatres, Wilkinsburg, announces that the latter named house has been closed and will immediately be dismantled preparatory to the erection of a handsome new theatre on the same site. The new house will have a capacity of 750 and present plans call for its completion next May 1.

Work on the new Liberty Theatre, at Ellwood City, has been rushed as rapidly as possible during recent weeks, and the owner, T. V. Barnes, says he hopes to formally open his new amusement palace on Christmas. However, the doors will be thrown open to the public as soon as the theatre is completed, and this may be before the holiday season.

N. C. Wagner, well-known exploitation man for the local First National office, is no longer connected with the exchange, having resigned to take over the management of Rowland & Clark's Perry Theatre in Erie.

The original owner of the Garden Theatre, Lock Haven, a Mr. Frederick, has purchased the house from the Excel Amusement Company, which has been the owner for some time. The change of management takes place the first of the year.

Wm. A. Ashe has sold the West Park Theatre, McKees Rocks, to John Lang. The new owner took charge December 1.

A. Linde, owner of the Star Theatre, Mt. Jewett, is recovering from pneumonia. He has been confined to his bed for the past four weeks, and we are glad to report his convalescence.

Charlie Baird, of the Pastime theatre, Portage, besides taking care of his house, is now also doing the booking for the Central Theatre at Central City. The last named house is owned by a coal company of Windber.

Manager Kester, of the East Liberty Cameraphone, Pittsburgh, puts on a fashion show with living models co-operating with East Liberty merchants, each Thursday evening. The stunt is proving a big success, and "Kes" says it has turned his weakest night into one of the best.

New England Business Off Despite Great Attractions

Despite the fact that exhibitors are admittedly furnishing bigger bills and literally choking them with better productions at a top figure of 35 cents, business in New England has been decidedly off during the past five weeks with the current takings not up to the figures compiled at the box offices in the latter part of August. However, this latter drop is due entirely to the holiday season and an increase is looked for after New Year's. With that belief in mind, New England exhibitors are booking unusual bills for the season.

That conditions over which exhibitors have no control are the cause for the slump of the past month is accepted as a fact among the theatre owners who have studied their audiences and compared carefully their box office statements. The weather, which has been dreadful, the breaks on the week-ends for the past four weeks being against theatre patronage, also has hit the box office hard.

That a little more aggressive exploitation such as is practised by exhibitors in other sections of the country will help theatre patronage in New England was again proven to be a fact. New England movie theatres do little or no exploitation. Boston exchangemen do not encourage it. And yet every well exploited picture has made money in New England. "The Birth of a Nation," which holds the New England gross business record, went over as big as it did because it was cleverly advertised. "Ten Nights in a Barroom," admittedly a freak with box office possibilities, mopped up because it was unusually well exploited. And there are many others that were exploited and they all came out ahead at the end of the week. Yet, in spite of this fact, little or no attention is being paid in New England to exploitation.

Bookings at first run houses in Boston, Providence, Manchester, Springfield and Worcester of independent pictures right now are at their best. Concerns like Federated handling Bobby North productions, American Features handling Al Lichtman productions, the Franklin taking care of Warner Brothers, Bill McConville handling Arrow, etc., are all doing a wonderful business, and while many of the exchangemen are carefully guarding their business reports, the fact remains that independent productions in New England never were in bigger demand and never in the past received the rentals they are drawing today from exhibitors.

Insofar as has been ascertained, D. W. Griffith's latest, "One Exciting Night," which closed recently at the Tremont Temple in Boston after a long run, will play straight first run houses in New England, most of the runs being on a percentage basis. For some reason or other there is very little exploitation being done locally on this picture. Why this should be so is more than exhibitors can understand, for the reason that "One Exciting Night" looks like a big winner as a straight picture attraction at New England houses.

Take, for example, the experience of Eddie Reid at his Strand Theatre in Providence, R. I., two weeks ago. He was aided by Charley Seeleye of New York. Charley tried his darndest to get a booking for a premier showing of his costume picture, "The Affairs of Lady Hamilton." They all turned him down except Reid. The two got together and spent $2,000 on the exploitation campaign that covered every section in Providence and vicinity. Result: the picture grossed a little less than $8,000, which, on a 50-50 basis, earned a net of more than $2,000 each for Reid and Seeleye. And "The Affairs of Lady Hamilton" is now pretty well known in New England.

The J. J. and Lee Shubert lease on the Shubert-Majestic, Providence, R. I., which is owned by the Emery Brothers—Burton and Alton—expires on December 31. This house has had a somewhat ragged legit career during the past year or so. The trouble has been in the price scaling. The management has been issuing tickets with three prices quoted thereon, the box office man charging what he wanted. This practice has proven far from popular and the people have stayed away. The house has been poorly advertised. Col. Felix Wendelschaefer, who reaped a vast fortune at the old Providence Opera House, has managed the house, but the Shuberts have pulled the strings.

Unless the Shuberts agree to pay an increased rental there is every probability that the Shubert-Majestic next month will be converted into a first run picture house. The theatre is ideally located and seats over 3,000, with every facility for picture projection. If the Shuberts balk, the Emery brothers, who also operate the Rialto and Emery Theatres in Providence, will use the house for big pictures and give de luxe presentations fashioned after the shows given at the big Broadway houses. Right now there is no de luxe first run house in New England properly conducted and the proposed Emery venture should be a huge money-maker.

Gordon's new Capitol Theatre in the exclusive Back Bay section of Boston should prove a real money-maker. This house is only two weeks old, but at that it has caught on marvelously well in a particularly dull season. Hyman Fine is conductor of the 20-piece symphony orchestra, while Francis J. Cronin is the organist. Two shows daily are given at this house with the policy a fairly successful one thus far. However, it is yet a little too early to judge the status of this new first run house.

With "Tess of the Storm Country," the Mary Pickford special, the talk of New England exhibitors, opposition houses are urging First National to re-issue several of the more famous Pickford pictures. "Tess" promises to be one of the big money-makers of the season here.

"The Four Horsemen," the Metro super special that introduced Rodolph Valentino to the public as a de luxe star, is still very much of a draw, for some of the first run houses have booked the picture for return engagements. Manager Bill Mahoney, one of the shrewdest managers in New England, will feature that production at his Christmas week show, at the Rialto, Providence, R. I.

Connecticut is due for another battle, for the reform and fanatic element in the Nutmeg State is again stirring up trouble there and it is the intention of this crowd to make another effort to establish a state censorship commission. The Connecticut Motion Picture Theatre Owners, under the leadership of Bill True of the Strand in Hartford, Conn., will have the situation well in hand, for they have negotiated important and cooperative tieups with representative civic organizations.

There is some talk in exhibitor circles in Providence, R. I., that a new neighborhood house will be erected in the Smith Hill section of that city at the junction of Smith street and Chalkstone avenue. This is an ideal spot for a neighborhood house, for it would have a draw among about 50,000 people.

Speculation in Rhode Island is now 3 to 1 that 1923 will bring Sunday shows to that state. Governor-elect Bill Flynn is one of the most liberal men in Little Rhody and has always been a plugger for Sunday shows. With both branches of the legislature in the power of Democrats, who swept Rhode Island at last election, and with a Democratic governor at the helm of the government, it is fairly certain that picture houses in 1923 will open their week's shows on Monday and run them through to Sunday night.

Harry Crull of the Albee interests in Rhode Island, Bill Mahoney of the Rialto Theatre and Martin Tuohey of the Emery Theatre, together with the managers of the other houses in Providence, constitute the important executive and arrangements committees which are in charge of the benefit that the Elks Local will put on at the Shubert-Majestic Theatre in Providence, December 18, 19 and 20.

Harry Crull and Martin Tuohey also are busy these days preparing everything for the annual professional dinner to be given by the Providence Managers' Association to all professionals playing Providence houses during Christmas week. The dinner, which will be followed with an entertainment furnished by the guests themselves, will be held at the Dreyfus Hotel. Dancing will also feature the all-day and night festivities for which Harry and Martin are laying plans.

Bill Canning, manager of the Strand and Park theatres in Manchester, N. H., in a comparatively short time has made both these houses among the best paying propositions in Northern New England. Bill is one of the very few New England exhibitors who backs his pictures with aggressive exploitation.

New Year's this year falling on Monday, exhibitors generally throughout New England are going to take advantage of this good break and give special shows beginning at one minute after 12 (midnight) Monday morning. This will draw the celebraters of the night-before festivities.

In proportionate comparison, the movie houses in New England, despite the slump of the past few weeks, are doing a considerably better business than the legit theatres. In fact, there are very few legitimate attractions touring New England. Most of them confine their travels to Boston and play three nighters in Providence and one night in towns like New Haven, Hartford, Springfield, Worcester and Fall River. A majority of them are steering clear of the off-cities like Burlington, Taunton and Pittsfield, while some

A Fox Release

THE FIREMEN WERE NOT PUT OUT AT THE NERO

They rather appreciated the invitation of the Dixie Theatre, Galveston, to attend a showing of the Fox Special and they used a hook and ladder truck as a taxi, leaving it outside as a ballyhoo.

of the bigger companies are breaking their New York to Boston jumps at Bridgeport, New Haven, Hartford and Providence, playing one nighters in the first three towns and three days in the Little Rhody capital. The money-makers thus far this season, however, could be counted on the fingers of both hands.

"Down to the Sea in Ships," an Elmer Clifton production financed by New Bedford, Mass., capital, is playing its last week at the Selwyn Theatre, Boston. This engagement was made possible through an unexpected cancellation at that house. The picture is a good draw and its business has surprised theatre folk in general, for very little attention was paid to the engagement, most people accepting the Selwyn engagement as a flivver for the reason that that house is not centrally located and never played pictures successfully.

Next week is "Old Home Week" at the Bijou Theatre, Pawtucket, R. I., an Edward F. Albee house, playing a double bill. For an extra attraction Zena Keefe, the star, who appeared as leading woman in stock here years ago, will make personal appearances in conjunction with the showing of one of her pictures, probably "The Broken Silence."

Wally Griffith, who for some time was with S. Z. Poli in Waterbury and Meriden, Conn., is now managing the house at Bristol, Conn.

Bill Strong, who is handling the exploitation and advertising for the Emery and Rialto theatres in Providence, R. I., is winning much praise among New England showmen for his newspaper display advertisements, which are neatly and attractively designed.

President Jacob Lourie, of the Massachusetts Motion Picture Theatre Owners, is promoting a series of Tuesday luncheons with the hope that in this manner interest will be stimulated in the organization, which should be one of the strongest in the country.

Although he has sold out his Star and Sterling theatres in Concord, N. H., Jacob Conn, who still operates the Gaiety Theatre in Providence, R. I., has purchased a site in the former city with every intention of erecting a big first-run house there. Plans now under way call for a 1,500-seat theatre.

Right now the Rhode Island exhibitors are co-operating in a drive to raise $850,000 in ten days for the erection of a so-called Providence Lying-In Hospital. The theatres up to Monday of this week had been instrumental in raising about one-tenth of the total amount in seven days in contributions and pledges.

The Better Films Council of the Rhode Island Council of Women's Clubs, of which Mrs. Charles J. Fletcher is chairman, has selected Eddie Fay's Theatre in Providence, R. I., as the place where they will look at pictures.

Kansas City's Doric Wrecked Second Time by Gas Explosion

For the second time since its completion, the Doric Theatre, Kansas City, was wrecked by a gas explosion December 7. The explosion occurred when the janitor attempted to light a gas heater in the basement of the theatre. There was very little fire, but the force of the explosion was so great that the walls of the offices, private projection room, rest rooms and basement were torn away. The explosion also tore the steel moorings away from side girders and twisted the iron stair rails. The ceiling above the main auditorium was torn away and daylight could be seen where the roof had been.

Adjoining offices and stores were damaged to the extent of $100,000, according to the estimates of the owners and the fire chief. Of this, $60,000 was sustained by the owner of the building, Mrs. E. C. Ridge, and by Sam Harding, who has the lease on the building. Mr. Harding said that his loss was fully covered by insurance.

Every window glass was broken in buildings adjacent to the Doric, and the sidewalk in front of the theatre was torn up. Two years ago an almost identical explosion occurred at the theatre. The house has been closed during the summer, but was reopened Thanksgiving Day for an indefinite time.

Jack Johnston, who operated the Isis and Mecca theatres at Augusta, Kan., has taken a long time lease on the Liberty Theatre, the third picture house in Augusta. The Isis and Mecca will be operated on the same policy as before, but the Liberty will be open Fridays and Saturdays only.

The building and equipment of the Liberty Theatre and the building occupied by the Isis is owned by D. A. Biscagno. Mr. Biscagno plans to completely remodel the Isis Theatre in the spring. A marble front will take the place of the present front, and the capacity will be increased. Complete new interior decorations will also be a feature.

Fred Hayter has reopened the Highland Theatre, Kansas City, which has been closed during the summer months. Mr. Hayter recently returned here from Springfield, Mo.

H. H. Murdock, a salesman for the local branch of Metro, has sold his Murdock Theatre at Pleasant Hill, Mo., to Benken and Garrison, who are merchants of Pleasant Hill.

O. K. Mason, who has the Regent Theatre, Wichita, Kas., was a Kansas City vistor ths week. He came up to look over some of the new releases.

The Forty-fifth Street Theatre, Kansas Cty, is another house to reopen with the coming of the cold weather. L. C. McElroy is the new manager.

T. C. Goodnght of the Star Theatre at Warrensburg, Mo., dropped in town the other day.

H. L. Gees of the Mystic and Rex Theatres at Mulberry, Kas., was visiting in Kansas City last week for films.

Claire M. Patee of the Patee Theatre, Lawrence, Kas., make his weekly visit Tuesday. Mr. Patee is one of the pioneers of the industry.

Lee Gunnison of the Crystal Theatre at Atchison, Kas., was also a visitor.

North Carolina Mid-Winter Meeting Comes December 27

The regular mid-winter meeting of the North Carolina M. P. T. O. will be held at the O. Henry Hotel, Greensboro, December 27 and 28, according to announcement made this week by Henry B. Varner, of Lexington, secretary of the organization. Mr. Varner in his official call freely predicts another strong effort on the part of the reformers to put over a state-wide censorship bill at the January session of the North Carolina general assembly, and stresses as one of the important matters to be taken up at the Greensboro meeting, the arranging for strong representation in Raleigh during the entire time the Legislature is in session, and the raising of ample funds to fight the menace.

Harry Sommerville, formerly manager of the Pryor-Leitch theatres in Durham, has resigned his position but has not announced his future plans.

Announcement from New York that the Charlotte office of Select would close at an early date, brings regret to the exhibitor friends of Manager McCormick, of the Charlotte office. The road force was called in from this office some weeks ago.

Charles G. Amos, of the Strand, Spartanburg, has been sent to the Alhambra, Charlotte. Both are Lynch houses.

Colonel Henry B. Varner's new theatre in Lexington is nearing completion. The colonel will be a regular "circuit magnate" with five theatres under his management, with the opening of the new Lexington house, which is going to be the last word in appointments.

Joe Goodenough's new theatre, the Branwood, Greenville, S. C., has a private enclosed parking space for 100 automobiles. Claim checks will be issued for all cars parked while patrons attend the show. By the way, Greenville is now rated as the best show town of its size in the South—over two hundred cotton mills alone, there!

Friends in the Carolinas were glad to learn that Ernest G. Stellings, formerly of the Grand Theatre, Wilmington, N. C., has been made publicity and booking manager of Carl Kettler's theatres in Palm Beach and West Palm Beach, Florida, and the Palm Beach newspaper "wrote him up" extensively upon his arrival there.

A Profit of $822,500

Through the purchase of the fee to the site of the Columbia Theatre, Sixth and St. Charles street, St. Louis, the Columbia Theatre Company, controlled by Frank R. Tate, the Louis A. Cella estate and Joseph E. Martin, is said to have realized a profit of $822,500.

In 1897 the theatre company obtained a 99-year lease on the site, with option of purchase on the basis of the annual rental of $14,500. The property was owned by George S. Meyer estate. A few days ago the theatre owners decided to exercise their right to buy. On the usual per cent. basis real estate men figure the site cost them but $362,500. Conservative relators say the property is worth no less than $1,185,000, or $822,500 more than they paid for it.

It fronts 79 feet on Sixth street and 123 feet on St. Charles street. A few weeks ago the company bought the site of the Strand Theatre adjoining. It measured 26 by 123, giving them a total frontage of 105 feet on Sixth street. That site on the rental basis is estimated to have cost them $225,000.

Charles Sella, president of the theatre company, said there are no plans at present for additional improvements on the site.

Baltimore

The New Gem Theatre, 617 Duncan Place, Baltimore, has been purchased by David Greenberg and is being operated under his management. Joseph Robbins, former manager of that house for the Greater Baltimore Theatres Company, has taken over the Gilmore Theatre (colored), 314 North Gilmore street, formerly operated by Oscar Scherr.

The first large fashion show ever staged at a Baltimore theatre was put on at the Century during the week beginning Monday, December 4. Arrangements were made with The Hub, one of the large women's and men's clothing stores, to co-operate.

Lyric Company Incorporates in Texas-Oklahoma Territory

Of interest to theatre men in the Texas-Oklahoma territory is the incorporation in Tulsa of the Lyric Theatre Amusement Company, with a capital stock of $10,000. The incorporators are John Brown, J. C. Scully and Elizabeth Brown, of Tulsa.

The Popular Amusement Company, members of which are building a magnificent new theatre in Dallas, recently increased its capital stock from $50,000 to $125,000.

G. M. Sells, J. O. Sims and H. L. Brown have incorporated the Orange Recreational Company at Orange, Texas. The capital stock, at the start, is shown by papers to be $37,500.

Karl Hoblitzelle, president of the Interstate Amusement Company, controlling a string of Majestic theatres over the Southwest, has announced that the new Majestic Theatre in Houston, Texas, will be opened during the first week in January. It was originally contemplated to open the theatre on Christmas Day, but the work of interior decorating could not be finished by that time.

The Interstate adopted a new policy in Dallas and other cities this season, in cutting off about one act off regular bills and substituting instead first-run pictures. This policy apparantly has taken in Dallas.

In addition to the new theatre building at Houston, announcement was made on November 25 that the Interstate interests would at once begin the erection of an office building on a site adjoining the Majestic, to be from six to ten stories in height.

Ministers of Henryetta, Okla., have circulated a petition to close theatres on Sunday. The exhibitors and other proprietors of places of amusement are fighting this Blue Law agitation as a unit.

A First National attraction will be the opening feature of the new theatre in San Antonio being erected, says Louis Santikos, long a veteran independent exhibitor in the Southwest. The new theatre cost $400,000, seats 2,500, and has an orchestra of 23 pieces. Mr. Santikos announces the house will open soon after January 1.

Among recent visitors on the Dallas mart were H. T. Hodge, of the Gem, Abilene; H. C. Houston, Gem, Sherman; J. Goodfriend, of Caddo, who is opening a new house at Moran, Texas; Boston Campbell, new manager of the Judia, Cisco, Texas, and W. P. Gibson, new manager at the Lilly Theatre, Grand Saline, Texas.

Among recent theatre changes in the Dallas field are the following: Andrews Brothers have taken over the Queen at Richland, Texas; Mrs. W. H. Helfer has returned to the management of the Itasca Theatre at Alice, Texas; Messrs. Gunn and Walker have leased the Crystal at Loraine, Texas.

An important deal in the Southwest was that whereby the Musselman interests took over the Palace Theatre in Corsicana, Texas, from the Southern Enterprises, Inc., giving the Musselman firm two houses in Corsicana, the other being the Grand. W. W. Grist, former manager of the Palace, will be transferred to Dallas, while Mr. W. Hays, the Musselman manager, will manage both houses. The deal was announced by Johnny Paxton, for years Mr. Musselman's right hand man.

Several large independent exhibitors—yes, that creature still exists in the Southwest—met in Dallas recently with the formation of a booking circuit in mind. While spasmodic attempts toward an independent circuit have been made in the Dallas area, somebody invariably has jostled the Bostonian product, with the result that the circuit went to where second-hand one-sheets go. That there is a definite and growing movement at present, however, cannot be denied.

Reopening of the Liberty Theatre, Ranger, Texas, was announced recently by J. M. Palmer, in association with M. H. Hagaman. The Liberty was one of the first opened during the boom days of Ranger, when the town grew from 400 population almost overnight to 20,000, due to discovery of oil at the very door of the village. The Liberty seats 700. When matters settled at Ranger, as they invariably do after the first flush of oil fever goes, Mr. Palmer, through business acumen and a fine sense of showmanship, gradually bought out all other competitors, and now practically controls the amusement situation there.

With a capital stock of $25,000, the Ardmore Park Amusement Company of Ardmore, Okla., has been organized, with U. S. Joines, W. R. Hinight and A. Eddleman, all of Ardmore, as incorporators.

Losses estimated at $70,000 were entailed at El Dorado, Arkansas, recently, when an entire block on the west side of Washington avenue, between Locust and Cedar streets, was fire-swept by a blaze which originated near the operating room of the Rex Theatre, one of the buildings destroyed; its loss being $12,000. The Rex Theatre was recently overhauled and a $15,000 pipe organ had been installed. Manager M. C. McCord barely escaped with his life.

Associates of A. D. Saenger, member of the powerful Saenger Amusement Company, and one of the best known picture men in the South, have extended condolences to him and his wife on the death of A. D. Saenger, Jr., their year-old son, who died last Friday at Los Angeles. Mr. Saenger is also head of the drug interests in Shreveport, La., bearing his name.

The Palace Theatre, Marshall, Texas, in the Elk's Building, previously under the management of Norman & Cole, on December 1 went under the management of G. T. Trammell, the lease of Southern Enterprises, Inc., having expired and not being renewed.

In a recent notation concerning the Dallas Amusement Company, which has been incorporated with $50,000 capital stock by John T. Jones, millionaire Houston lumberman, W. O. Huggins and others, it should have been mentioned that the company was organized to operate the Melba Theatre, Dallas, which now is under the active management of P. G. Cameron.

Exhibitor Loses

A decision to the general effect that film exchanges are not liable for failure to deliver films to destinations was handed down by the Oklahoma Supreme Court in a case affecting Vitagraph and other exchanges, instituted by W. S. Billings, exhibitor of Enid, Okla.

"Over the Top," the Vitagraph special, had been booked for July 4, 1921. Advertising had been placed over Enid, but the picture failed to arrive. The exchange had valid reasons why the picture failed to arrive on scheduled date.

Seattle Enjoys Distinction of Three Hold-overs in Week

Three holdovers this week of December 3, all playing to excellent business, is a record for Seattle. "Knighthood" at the Strand was reported, in its third and final week, to be drawing good houses. "Tess" at the Blue Mouse broke every house record during its first week, and entered the second playing to capacity. At the Liberty, "The Young Rajah," which has been widely heralded as Valentino's last for a long, long time, is drawing to the close of a splendid ten days' run. Seattle is one of the few large cities that is not over-seated, which probably largely accounts for the fact that good patronage is enjoyed by all.

M. A. Atwood will open his newly remodeled and redecorated American Theatre in Kirkland, December 17, with "Black Beauty." He has booked the entire season's product from Vitagraph, and is promising his patrons some fine programs. Kirkland is a short ferry run across Lake Washington from Seattle.

Miss Dorothy Jentoff, cashier at the Columbia Theatre, was recently the inspiration of Heinrich Roth, famous artist, connected with a leading newspaper, in his contention that the most beautiful women in America live on Puget Sound. Artist Roth has been portraying types of young women who work for their living.

Articles of incorporation were filed at Olympia, Wash., November 29, for "Seattle's Blue Mouse Theatre—J Hamrick, L. O. Lukan, C. E. Gates, 50 years, Seattle, $250,000."

Mr. Alsace is to open his Art Craft Theatre, which is the recreated Lee, Saturday, December 8. The house seats about 300, and is in the Meridian district of Seattle.

Charles H. Code, brother of W. F. Code, and himself an Alaska picture man, has joined the Hodkinson sales staff, working out of the Seattle office.

A Paramount Release

REAL AUTUMN LEAVES FOR "VALLEY OF SILENT MEN"

A. C. Cowles made his overlong lobby an asset when he played this Curwood story. Paper snow was used to heighten the effect at selling times, being dropped in back of the leaves.

Crandall's Public Service Work Scores in Washington

Having successfully launched its public service work in conjunction with each of the children's organizations represented on its advisory board, having established a systematized method of conduct of the special Saturday juvenile matinees and put in operation the community service hour in each residential theatre one day each week, the Public Service and Educational Department of the Crandall Theatres in Washington, D. C., Mrs. Harriet Hawley Locher, director, has devoted its recent attention to perfecting plans for the most elaborate free Christmas parties ever given children of the Capital by any amusement organization.

The idea of the Christmas parties at his Metropolitan, Savoy, Avenue Grand, York, Lincoln and Apollo theatres originated with Harry M. Crandall, and is being put into execution by Mrs. Locher in co-operation with Messrs. Fallas Broche, Robert Etris, Harry E. Lohmeyer, Nat Glasser, John B. Upperman, and J. Williams Clifford, managers of the respective Crandall neighborhood houses.

The parties will be given Christmas morning at 11 o'clock, and there will be a distribution of gifts, candy, fruit, etc., to all children who attend. In order that there may be a definite indication of the number of guests to be provided for, a special engraved invitation has been prepared for distribution to those attending the theatres in which the Christmas celebrations are to be held. The invitation must be presented at the door on Christmas morning as a ticket of admission.

William C. Ewing, Crandall staff artist attached to the publicity department under the direction of Nelson B. Bell, has designed three-color Christmas seals and tags upon which the greetings accompanying the gifts will be inscribed.

The annual custom of free matinees to orphans will be continued this year despite the conduct of the Christmas parties. In order that every institution in the district may be included in the invitation to the free Christmas outings for the inmates, the Crandall organization secures its lists from the Board of Charities of the District of Columbia and draws no line as to sect or creed. The Crandall policy in this regard is extended to the Lincoln Theatre, the finest playhouse in the East devoted to colored patronage, so that the Crandall Christmas benefactions may be said literally to cover the District of Columbia.

Sichel Still at Old Stand; Other New York City Items

Abraham Sichel, who is the manager of Loew's Fulton Theatre, Brooklyn, is still at the same old stand, where he has been for the last seven years. "Abe" is by no means new in the business, having been with the Loew corporation for seventeen years. He tells with pride of the olden days, that he enjoys to look back to, when he was up in Harlem in charge of one of the penny arcades and when Loew and he were just starting in. It's a pleasure to meet him. He's always the same and has the smile that won't come off.

Making 15-cent Pictures on "The Bowery." That's just what Albert S. Goldberg did, and that's only four years ago. He is the owner of the Atlantic Theatre, on the Bowery, near Canal street, and his theatre has a history attached to it. It has stood there many years and is one of the old landmarks of New York City. In fact, it is safe to say that it is the oldest now, since the passing away of Niblo's Garden, at the corner of Prince Street and Broadway.

He has made many changes in the old place and enjoys the distinction of having one of the best equipped theatres in that part of the city. At the time he took the house, all houses were charging 5 and 10 cents, and the 10 cents seemed to be the Sunday price. He was, of course, laughed at and it was thought that it never could be done, but things went his way of thinking. Mr. Goldberg has been in the business nine years, and is also the owner of the Washington Theatre in Brooklyn.

Beg to call your attention that Simon Barr is the owner of the Subway Theatre. This house, for some reason, was always a Jonah; in fact, it was never run by a real showman. It was condemned by the fire department several times. Mr. Barr took hold of it and has made it a place worthwhile. After lots of fixing up and a clean cut management, he has what we would call, "got them coming." Although Mr. Barr is really a young man, he is indeed old in the business, because he started young. He ran the Grand Opera House in Brooklyn for three years—where now stands the Namm store—both as a dramatic house and for pictures until it was torn down. In that house he claims he learned the business from A to Z.

Barnet Zuckerman, formerly of the Nostrand Theatre, Brooklyn, has joined the staff of the Regent Theatre, Fulton and Bedford avenues, of which Conrad J. Ruby is president. The company is known as the Regent Enterprises, and Mr. Zuckerman will act as booking and exploitation manager. The house is called the Cameo of Brooklyn and has recently been renovated and remodeled at a cost of $15,000. Barnet won the third prize of the "Seeing It Through" contest for submitting the best article on how to increase theatre patronage and overcome business depression. He was the only contestant in the East that won a prize.

A Paramount Release

A NINE-FOOT HEAD IN A TWELVE-FOOT WINDOW

Amike Vogel, Paramounteer, used the 24-sheet cutout to advertise "The Young Rajah" at the Olympic Theatre, Pittsburgh, and the Beauteboxes which the store was handling.

Bad Weather Hurts Business in Louisville; Flexner Sui

Louisville, Ky., Dec. 5.—Business hasn't been quite so good the past ten days due to bad weather, there having been snow, rain and cold weather, which has materially reduced night attendance during the week days, although Saturday business has continued very fair. Suburban business as a whole has been good and as a whole conditions are very satisfactory.

Adolph Reutlinger, of the Walnut Street Amusement Co., and interested in the Broadway Enterprises, has been nominated as a director of the Louisville Board of Trade.

Dennis Long, of the Alamo Theatre and Broadway Enterprises, has recently returned from Union County, Ky., where he and Dr. Mechling, spent several days hunting and inspecting a joint coal mine venture.

The plan for widening Fourth street, from Broadway to Chestnut, has been virtually blocked by property owners. Col. Fred Levy, who owns property on that block, objected, as did the Kentucky Theatre lessees, and others who would have been injured.

The Flexner Real Estate Co. last week attached funds in the box office and local banks of the Shubert Theatrical Co., against whom the Flexners have another suit of $99,600 pending. The attachment proceedings are to recover $4,818.65, alleged by the Flexner interests to represent money due them for expenses of operating the Shubert building in Louisville, while agents of the Shuberts, and that the Shuberts have failed to pay this sum.

James Carrigan, operating the Arista Theatre on Second street, recently made an attempt to stage Sunday picture shows in the Parkland Theatre, which has been a white elephant for the past several years, due to the community preventing shows from being staged at the house. Two years ago Mayor Smith ordered Sunday shows stopped, and recently Carrigan, representing fresh control of the house, opened on Sunday. A complaint was made by residents and Carrigan ordered to desist. Carrigan had 1,986 names on a petition asking that the house be opened.

San Francisco

An organ is being installed in the Orpheum Theatre, Oakland, Cal., and one has been purchased for installation in the Hayward Theatre at Hayward.

The California Theatre, Redwood City, has been closed, and the projection equipment taken over by Walter Preddey, San Francisco.

Miss Frances McGill, secretary of the Allied Amusement Industries of California, with headquarters at San Francisco, is seriously ill with appendicitis in a local hospital.

Bayard Bros. have taken over the Pollack & Boyd Circuit, which conducts theatres at Arcata, Ferndale and Blue Lakes, Cal.

Sol Lesser, the new owner of the Lyceum Theatre, San Francisco, has installed Charles Kurtzman as manager.

Paul Guttman, formerly of Illinois, has purchased the Lyric Theatre at Manteca, Cal., from A. A. Richards, who will shortly open a theatre at Modesto.

News from the Producers

Conducted by T. S. da Ponte

MARGARET LEAHY
Who will have Prominent Roles in First National Productions

Barbara Bedford at Head of Cast

Among the independent productions now being finished, the one based on Charles K. Harris's famous song, "The Tie That Binds," is said to be of unusual interest because of the story that Mr. Harris has prepared for this picture and the cast of stars that are appearing in it.

At the head of the cast is Barbara Bedford. Other noted actors in the cast are Robert Edeson, Effie Shannon, Raymond Hatton, William P. Carlton, Marion Swayne, Walter Miller and Julia Swayne Gordon.

Rex Ingram Picture Called Best Film

"The best picture that has ever played Springfield," is how H. A. Hoper, manager of the Lyric Theatre, in the Illinois city, designated Rex Ingram's production for Metro of "The Prisoner of Zenda."

This message of approval is said to be exemplary of the hundreds which have been forwarded to the home offices of Metro Pictures Corporation in New York.

Katherine MacDonald Next

Katherine MacDonald's next picture for First National release will be "Refuge." The supporting cast, as announced by B. B. Schulberg, will include Hugh Thompson, Fred Malafesta, Arthur Edmund Carewe, Grace Morse and Eric Mayne. Victor Schertzinger will direct.

Color Picture Gets High Commendation

"The Toll of the Sea," the Technicolor production in a new natural color process which was first shown publicly at the Rialto Theatre, New York, has received the highest praise from newspaper critics, who acknowledge the photoplay as marking the highest development of color photography and who lavish equal commendation on its appeal as a dramatic and moving story.

A few extracts from the criticisms of New York newspapers follow:

"The people who have made this new colored picture have done something so beautiful that it is rather awe inspiring and criticizing it is like dissecting a butterfly. Never have we seen such perfect color as this. If this process is not perfect then at least we could find no flaws in it—the perfect picture."—Harriette Underhill, N. Y. Tribune.

"Picture of rare beauty—greatest advance made in color photography—scenes of surpassing loveliness. Won a burst of applause from the audience." — Evening Mail.

"Really something quite marvelous. There never has been a full length picture in color which approaches it in effectiveness. The combination of lovely natural color and a touch of courage in faithfulness of play construction makes this a fine picture."—World.

"May be counted as a distinct achievement. Possesses the quality of genuineness and is convincingly acted."—The Times.

"Created a sensation . . . proved fascinating entertainment and won enthusiastic applause."—Telegram.

"Should revolutionize film dramas. It is an achievement in natural color films, and, without doubt, is an advance on all previous attempts at color photography."—New York American.

"It is a distinct step in advance and one which promises much for the future of the motion picture in general. . . . The gasps of delight at the beauty of the pictures were continuous."—Globe.

"The picture, even if shown in the drab greys and whites of an ordinary movie, would have pleased the Rialto patrons, but enhanced as it is with its natural coloring it is infinitely more attractive."—World.

"The Flirt" to Be Shown at Rivoli

"The Flirt," Universal's Jewel production of Booth Tarkington's celebrated novel, will have its premiere showing in the Rivoli Theatre, New York, during the week of December 24—Christmas Week. Dr. Hugo Riesenfeld, manager of the Rivoli, was so enthusiastic concerning the prospects of big box office business with "The Flirt," despite the holiday season he arranged for an option on the picture for a second week's showing.

Immediately after the picture's run at the Rivoli, it will be released for general booking. It is scheduled for country-wide release on January 1.

"The Flirt," has been characterized as one of the greatest pictures of the year, by those who have seen it. Not only is it considered to be the film masterpiece of Hobart Henley, who directed it, but it is praised because of its humanness and the fidelity with which Tarkington's characters have been transferred to the screen.

Eileen Percy and Helen Jerome Eddy, the featured players in "The Flirt," will find themselves established as actresses of the highest quality, when this picture has had its country-wide showings. Several other players are destined to become famous by reason of their work in "The Flirt," it is predicted. Among them are George Nichols, who plays the father role, and Buddy Messenger, the youngster who plays the role of the "flirt's" mischievous young brother.

Pick "Lorna Doone" for Benefit

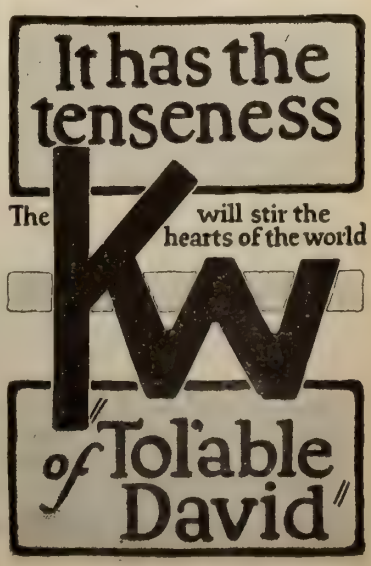
The ministers of the Protestant churches in Albany—thirty in all—have selected Maurice Tourneur's First National release, "Lorna Doone," as the entertainment for their benefit week at the Mark Strand Theatre, Albany, beginning December 11. The proceeds of the benefit are to go toward the quota of the Albany churches for the fund for the colleges of the Orient for women. This is an unusual tribute to "Lorna Doone" and to motion pictures in general.

LEATRICE JOY
in Marshall Neilan's "Minnie," a First National Attraction.

Lloyd Picks Part of Cast Here

Frank Lloyd, who is directing "Within the Law," a Joseph Schenck production, in which Norma Talmadge will star, is taking no chances with his cast of characters. One of the principal reasons for his trip from the coast to New York was to get the best players possible to complete his cast.

He selected some in Los Angeles, but he felt there were some in the East he could use to advantage. Therefore, while here, he signed De Witt Jennings for the part of Inspector Burke, a part Jennings played in the stage version.



Prison Wardens Praise Effect of Motion Pictures on Convicts

Following the release of "Skin Deep," a crook play, First National made a survey by questionnaires to learn the effect of motion pictures on persons whose moral fibre is not of conventional strength. These questionnaires were sent to wardens and chaplains of penitentiaries throughout the United States, and the opinions, without an exception, were to the effect that motion pictures tend to make convicted men more patient in their surroundings; more eager to work, more amenable to discipline, happier and more ambitious to do right.

Convicts are prone to hiss the villain and applaud the righteous hero.

Most of them dislike crook plays and are always eager to see right triumph over wrong.

That, to use the words of Warden Lewis E. Lawes, of Sing Sing Prison, who delighted his charges with "Oliver Twist" as a Thanksgiving film treat, "The cinema undoubtedly is the greatest blessing mankind has been given since Magna Charta. The power of the film is enormous. Constant picture-going creates a brain activity which leads to a knowledge of things along other lines; it creates a demand for books, a wish for thorough scientific knowledge."

Warden Robert J. McKenty, of the Eastern State Penitentiary, writes:

"We regard motion pictures in this institution as the highest type of entertainment. The benefit derived for the men therefrom cannot be measured. The motion picture has brought the outer world. society, into their midst. Hence, 'Stone walls do not a prison make'."

There is a note of pathos in some of the replies. Warden W. H. Martin, of the Arkansas State Penitentiary, states:

"We have no amusements or school facilities in this institution."

Warden Sanders, of the State Penitentiary at Columbia, S. C., declares:

"I am sorry, but we are not fortunate enough to have motion pictures in our institution."

The wardens and chaplains of penitentiaries where films are shown are warm in their praise of the motion picture industry for what one offical terms "Liberality in helping bring the outside world to men in despair." An official of one of the biggest government penitentiaries wrote First National, in behalf of the prisoners, asking for a program of pictures that will successfully entertain during the winter months, adding: "The moving picture seems to be the only satisfactory answer to our problems."

J. C. Harrison, chaplain of the State Penitentiary at Montgomery, Ala., says of motion pictures that "their effect on convicts is better than that of music. Many instances in which convicts have been influenced to do good."

Thomas H. Rynning, warden of the State Prison at Florence, Arizona, says the inmates "like dramas above other plays, comedies next and melodramas third," and adds that he finds "motion pictures very effective as helpful factor in administration."

"Trifling Women" Making Hit

Anything but trifling has bee the box-office performance c Metro's Rex Ingram productio "Trifling Women," Metro says.

Metro's evidence of this ha come in the form of exhibitor reports, made either to the com pany's several exchanges or com municated directly to the hom offices in New York.

The following telegram fro Morris Fitzer, manager of th Empire Theatre, Syracuse, N. Y. is said to be representative o such testimonials from the field "'Trifling Women,'" Mr. Fitze wired, "surpassed all expectations The biggest Sunday's business we ever had."

To Show Picture in Christmas Week

What is said to be another recor for quick playing dates in Englan is the showing of Jackie Coogan i "Oliver Twist" during Pantomim Week (Christmas Week).

This First National attractio was released in the States this fall but owing to the policy of quick play dates adopted by Ralph J. Pugh, British managing director o Associated First National Pictures, Ltd., the British public will not have to wait a year or eighteen months before seeing the clever Jackie in Dickens' famous character.

Opens Headquarters in Toronto

William Cranston has opened headquarters in Toronto, Canada, for the Ernest Shipman Film Service which will distribute Canadian made pictures throughout the Dominion.

The inaugural booking in Toronto is "The Man from Glengarry" which will be shown at the Regent Theatre, beginning Christmas Week, to be followed by other Canadian made productions.

R. W. Tully to Film "Trilby" for First National Release

Richard Walton Tully is to produce "Trilby" for First National release. Plans for the production of this famous book and stage play were announced this week when it became known that Mr. Tully, who want abroad to attend the opening of "The Masquerader" in London, was in Paris photographing atmosphere scenes of the Latin Quarter for what is claimed will be his most pretentious work.

Out on the coast the Tully organization is actively preparing the ground work for "Trilby" so that as soon as Mr. Tully returns to the coast he will be ready to start filming this big production.

"Trilby" as a stage play was one of the great successes of its day and it has had successful revivals. Mr. Tully plans to put on the screen a lavish, powerfully dramatic picture of the story.

He has already chosen some of his cast, but will not announce names until his return to this country. It is hinted on the coast that he may bring a star from Europe to portray the title role, but it was known before he departed that he had several American women of fame under consideration.

Another big choice still to be made, or perhaps it is better to state, still to be announced, is that of the man to enact the difficult but greatly desired role of Svengali.

First National is counting on this Tully production as one of its most important next year releases. It is expected to be one of the outstanding 1923 attractions. The story is known internationally. It will have a big cast and Mr. Tully is known to be ready to put all of his resources behind it.

When She Asks You Again

That flapper who always picks an aisle seat at the rear of the house is going to ask you "What is Owen Moore going to be in next?" and "Is Mary Carr going to be in another picture soon?"

Her mother and her brother want to know things and the theatre manager who can answer them is going to make boosters for his house.

Moving Picture World caters to this need for information in "News from the Producers." One man has an "Answer Box" where questions dropped in by patrons are put with replies in an envelope addressed to the querist. That brings back the want-to-know crowd—and they talk for you.

Preacher Praises First National Film

Whenever H. E. Browne, manager of the T. and D. Theatre at San Jose, Cal., gets a picture he likes himself he invites Dr. Charles Pease, minister of the gospel in San Jose, who in addition to his pastoral work writes for the San Jose Evening News. He asked Dr. Pease to see "Kindred of the Dust," a First National release. Dr. Pease liked "Kindred of the Dust" so much that, as he told Mr. Browne, he "just had to write about it."

In sending the article to First National, Mr. Browne wrote:

"Read this and weep, for one can't buy this kind of publicity."

Dr. Pease began his article with:

"You will want to see 'Kindred of the Dust' at the T. and D. because it is a remarkably good story, admirably done for the screen. There is much about the picture to gratify the critic and plenty of human interest to please everybody—and his wife. Excellent judgment has been shown in the screen version. Such departures as have been taken from the story as written (by Peter B Kyne) have in no way detracted from the force of it. . . . For one departure from the original I was thankful. The written story recovers the 'lost documents' to clean Nan's name from its fancied shame. The screen version is stronger.

"Take it all in all, 'Kindred of the Dust' is one of the finest pictures that has ever been shown here."

Browne adds, in his note, "Business was great all week because of this unsolicited story."

Metro's Next Two Month's Offerings One Big Picture After Another, Says Atkinson

"Not Ready-Mades, But Custom-Made" Production, States Firm's General Manager

Business life for the exhibitor during the next two months is going to be just one big attraction after another in so far as Metro's offerings are concerned.

This is the gist of a statement given out this week at the home offices of Metro Pictures Corporation, in New York, by William E. Atkinson, general manager.

Summarizing Mr. Atkinson's outline of the schedule for December and January there appears to be, in addition to the current Metro successes, no less than a dozen pictures of exceptional entertainment value in the immediate offing.

Grouped about the junction of the year 1922 with the year 1923 are the Metro-SL special production of "Quincy Adams Sawyer," Laurette Taylor in "Peg o' My Heart," the sensational Technicolor picture, "The Toll of the Sea"; Ben Ames Williams' sea drama, "All the Brothers Were Valiant"; the Reginald Barker production, "Hearts Aflame"; Robert Z. Leonard's presentation of a new Mae Murray picture, "Jazzmania"; the Fred Niblo production of "The Famous Mrs. Fair"; Viola Dana's latest comedy of youth, "Calico and Romance," and, somewhat later, Rex Ingram's production, "The Passion Vine." In addition to these features are several Bull Montana and Stan Laurel comedies — short subjects of novel appeal, which, if they come up to the performances of their predecessors, will prove invariably welcome to audiences.

"Making motion pictures," said Mr. Atkinson, "may be likened to making a suit of clothes. There are two distinct sorts of clothes: the factory-made and the custom-made. The factory-made motion picture has done more harm to the industry than any other element. The public needs not so much to be protected against sensational pictures as against die-cut pictures. No man needs to be warned against wearing a black-and-white checked dinner coat—and that's sensational enough. But if there are too many ready-mades in the market the buyer—who is the theatre-goer — becomes reluctant about spending money for something that gives him only mediocre satisfaction.

"Metro has not only long since realized that the custom-made movie is the desirable one, but it has insisted, in translating this observation into action, that, in making pictures of distinction, all elements must be of the first grade.

"In clothes there are four things to watch for: the quality of the goods, the design, the workmanship and the fit. It is the same with pictures. The quality of the goods is the cast; the design is the story; the workmanship is found in the scenario and direction, and the fit is the suitability to the box office. There are other elements which enter into the making of a season's output: variety and originality. No one wants half a dozen suits of the same pattern, and no one wants a suit made over from some one else's.

"Going over the Metro releases for the next two months or so the showman can check up and observe that the pictures mentioned conform to the necessities of success as entertainment.

"Take, first, 'Quincy Adams Sawyer,' the Metro-SL special. The cast is little short of astonishing—Blanche Sweet, John Bowers, Lon Chaney, Barbara La Marr, Louise Fazenda, Hank Mann, June Elvidge, Edward Connelly, Joseph Dowling, Elmo Lincoln, and several others as well known. The story is the most famous home-folks romance ever written — Charles Felton Pidgin's novel. The scenario is by Bernard McConville, who did 'A Connecticut Yankee in King Arthur's Court' and other pictures as successful. Clarence G. Badger, director of the picture, had much to do with the popularity of the series of Will Rogers pictures, such as 'Jubilo,' and others. The picture is clean; it's funny; it's human, and it has the biggest dramatic punch at the climax I've ever seen.

"Right after 'Quincy Adams Sawyer' comes 'Peg o' My Heart,' with Laurette Taylor in the star role. This actress, one of the most distinguished of American stage stars, has heretofore refused all offers of an appearance on the screen; and it is doubtful whether, had it not been in the character of Peg, her most famous role, she would have ever consented to act before the camera. The play itself is undoubtedly the most successful the modern stage has seen. Still being performed, its total number of presentations has passed the 15,000 mark. America, England, France, Italy, Spain, Australia, South Africa, Holland, the Scandinavian countries, cities in the Orient—all have seen 'Peg o' My Heart' in the theatre. In play form it has been uniformly a hit, and all doubt as to its faithful reproduction in pictures is dissipated by the fact that the author—J. Hartley Manners — was present at the Metro studios throughout the making of the film. The scenario is by Mary O'Hara, who did the continuity for Rex Ingram's 'The Prisoner of Zenda.' The direction is King Vidor's.

"Metro is privileged at this time, too, to issure a picture which marks as new an era in progress as did the Wright brothers' flights several years ago. The release is the Technicolor picture, 'The Toll of the Sea,' the first color picture to prove realistic. It is the result of seven years' experiment and invention in color photography — sixty patents protect it—and one only has to glance at the notices in the New York papers to know that it is a success. Nor is it merely scenic; the metropolitan press commented no less favorably upon the interest in the story itself than upon the superiortiy of the color process over all others.

"These are but the first of the big ones. Next in line comes Ben Ames Williams' great sea story, 'All the Brothers Were Valiant,' produced by Irvin V. Willat, who has a reputation for knowing how to make sea stories, and who proves that reputation merited in this one. The cast includes Lon Chaney, Billie Dove and Malcolm McGregor. The scenario is Julian Josephson's.

"Following this is Reginald Barker's production, 'Hearts Aflame,' a tremendous thing—not only filled with the most human, vital drama, but presenting on the screen perhaps the most remarkable scenes of catastrophe, such as a great fire and an earthquake, ever done. Robert Z. Leonard, who directs Mae Murray, and who presents this star's pictures, wires us that the newest one, 'Jazzmania,' is going to make 'Broadway Rose,' 'Fascination' and 'Peacock Alley' look like primer stuff. We don't see how it can be done, but Mr. Leonard ought to know.

"To all intents, too, Fred Niblo's first production for Metro, now being made at the Louis B. Mayer studios, is going to be even better than the play upon which it was founded.— James Forbes's New York dramatic hit, 'The Famous Mrs. Fair.' Harry Beaumont has finished directing Viola Dana in a new comedy of youth, 'Calico and Romance,' and it's more than up to the record of earlier ones. And down in Florida Rex Ingram has about completed the outdoor scenes of his newest, 'The Passion Vine,' from a story of the South Seas by John Russell. The author, by the way, has been with the Ingram company throughout the work to aid Mr. Ingram in obtaining absolute fidelity of atmosphere and customs and native life in Samoa. Playing in the picture are Ramon Novaro, Alice Terry, Harry Morey, Edward Connelly, and others whose names mean money at the box office.

"In addition to the feature-length pictures Metro is going to have ready more of the highly successful Bull Montana comedies, produced by Hunt Stromberg; and of the Stan Laurel series, made by Amalgamated Productions. They've been getting the laughs and the receipts, and the ones to come are even better.

"The Metro offerings in sight make it look to us that life for the exhibitor of them is going to be just a routine of cashing in on one big picture after another."

Fox Announcements for Week of Dec. 16

Fox Film Corporation announces a program of two star features, two star-comedy specials, a Lee Kid re-issue, a Sunshine Comedy and a Mutt and Jeff Animated Cartoon for release during the week of December 16.

"Lights of New York," the special production, directed by Charles J. Brabin, which was originally scheduled for distribution October 22, was released December 10. This is the last of the series of eight specials announced by Fox Film Corporation early this year to be issued to the exhibition field.

For the present week, John Gilbert will be seen in "A California Romance," directed by Jerome Storm. The story is by Charles Banks. On December 24, "Pawn Ticket 210," starring Shirley Mason, will be released.

"The Cyclist," a Clyde Cook two-reeler, will be ready December 24. Al St. John will be seen in "The Alarm," on December 17. The Sunshine Comedy is "A Poor Fish" and the Mutt and Jeff Cartoon "Jim Jams."

Records Broken by Pathe's "Dr. Jack"

With respect to "Dr. Jack," Pathe reports that exhibitors, patrons and reviewers are "sold" in the fullest meaning of the term. The statement is made that booking contracts for Harold Lloyd's new feature comedy accepted at the home office up to December 6 broke all records for any type of picture, and that no section of the country is omitted from this claim.

An extraordinary number of extended runs of "Dr. Jack" at important houses throughout the United States are reported, says Pathe, to be under negotiation, inspired in many instances by bulletins of the popular furore for the Lloyd comedy in Los Angeles, where the Mission Theatre run is now entering its fifth week. In the smaller cities bookings for an entire week, and longer, by houses which usually limit their feature showings to three or four days, are shown to be surprisingly numerous, it is stated.

Laemmle Flays First Run System as Industry's Greatest Menace

Denunciation of the present method of first run showings and a warning that the first run system is the greatest menace to the business, are contained in a statement just made public by Carl Laemmle, head of the Universal organization. The statement is a verbatim copy of a letter written recently to an exhibitor who solicited Mr. Laemmle's personal views on the first run situation. Mr. Laemmle's answer impressed him so forcibly, he urged the Universal head to carry the same message to every exhibitor.

"You are making the mistake of your life if you are booking your pictures according to what the first run house in your territory is showing!

"You know as well as I do that nearly every first run house in the United States and Canada is controlled, either by some producing company or by some distributing concern, and you know mighty well that the purpose of controlling first run houses is to exploia pictures there so you will book them.

"In the great majojrity of cases nowadays, the quality of a picture as precious little to do with the case. If a company produces a picture and the same company owns or controls theatres, it is going to run that picture in those theatres for the sake of the impression it will make upon you!

"There was a time, when first run houses were really owned by individuals, that the first run meant something. In those days, if the man who owned the theatre and made his living out of it picked out a picture to exhibit, it was safe bet for you to follow his lead and book the same picture.

"Evidently 'them days is gone forever.'

"Today, in most cases, first run does not mean first run but it simply means first exploitation.

"I know what I'm talking about, because the Universal in its time has tried out the scheme of controlling a handful of theatres in order to exploit pictures. The only place we ever tried the stunt was in cities where Universal pictures were frozen out of first runs because competitors controlled all the good houses in the zone. The only place where Universal will ever own or control a theatre is in such cities as that! Heaven knows, he want to stick to the producing and distributing end of the business and never compete with our own customers but in a few cities we have been driven into the theatre end of the business in self-defense.

"Therefore, I am speaking as an exhibitor as well as a producer when I tell you that in all except a mighty few instances first runs are bunk. They are the greatest menace to the business and they are a double menace to you, because they not only compete with you but they mislead you into booking pictures that you should not book.

"There is only one safe booking system and that is all summed up in the Universal slogan, 'Look before you book.' I have been telling you this for years. It is even truer today than when I first told you.

"If Universal has no first run in your territory, you know why. It is not because of the quality of the pictures. It is because the people in control of the first run houses are not running their theatres for profit but for exploitation of their own pictures in the hope that you will book them. That's where the profit comes in.

"Remember:—Nowadays most first runs are pure punk!"

Title of Picture Is Changed

The new Syracuse Motion Pictures Co., feature starring Henry Hull and Mary Thurman which is now in production under the working title of "Midnight," has been definitely titled "Through the Skylight."

Director Hamilton Smith reports rapid progress on the feature which will be handled through Producers Security Corporation.

"Daddy" Is Jackie's Next

"Daddy" will be Jackie Coogan's next First National release. It is being booked now for February showing. Jackie has started another under the direction of Eddie Cline.

Falkner Appointed

The home office of the W. W. Hodkinson Corporation reports that G. A. Falkner has been appointed branch sales manager of their Washington, D. C., office. He replaces Sam A. Galanty, who has resigned.

Works on Another

B. B. Schulberg announces that the shooting of "The Scarlet Lily," Katherine MacDonald's starring vehicle for First National release, has been completed under the direction of Victor Schertzinger.

Flagg Praises Highly Doug's "Robin Hood"

James Montgomery Flagg, artist and student of the technique of motion pictures, recently saw Douglas Fairbanks in "Robin Hood," a United Artists release, which is having a record-breaking run at the Lyric Theatre, New York. He was so impressed that he wrote to the New York Times as follows:

"I don't owe Doug Fairbanks a cent nor do I want anything he has, but I would like to compliment him in print on his 'Robin Hood.' Do you mind?

"I was nuts on 'The Three Musketeers,' but when I sat in on 'Robin Hood' nothing but superlatives expressed my appreciation. I had a hunch when that huge drawbridge was lowered right out into the audience at the opening shot that Romance would pour over it—and it did. The picture is a gorgeous delight from start to end—the burly ruffian King Richard gnawing on the hind leg of a sheep, or whatever it was, while he watched the tourney—the wonderfully satisfying villainy of Prince John—the winsome frailness of the Lady Marian—the fairyland beauty of the ladies in waiting as they threw themselves at Huntingdon—just as they do today at Earls and such—the brilliant magnificence of the scenes at the jousting—the wonderful castle—the gigantic curtain, a mile or so long, that 'Robin Hood' slid down to escape John's retainers—the mystic forest with the beautiful giant trees—the sunlight and the velvet shadows where the robber band hid—the pitiful tragedy of the court jester done with the impressiveness of superb art—the thousand satisfying niceties of direction—and last but first, the inimitable Doug as the gayest and most chivalrous and humorous and astonishing 'Robin Hood' imaginable!

"It is one of the few really great pictures I have seen on the screen, and I hope everybody who loves fairy tales, adventure, romance and beauty will see it, no matter what their ages or sex, or whether they believe in the Republican Party or Bacardi cocktails or Postum, or blanket legislation for women or Santa Claus, or bran on their oatmeal, or anything, because they will be thrilled in spite of themselves."

J. N. Naulty Joins Distinctive

Mr. J. N. Naulty has become affiliated with Distinctive Pictures Corporation in the capacity of studio manager, it is announced by Arthur S. Friend, president of the company.

Mr. Naulty entered the motion picture industry in 1898 with the original Edison Company in West Orange, N. J.

Fox Music Lauded by Noted Composer

Eastwood Lane, one of America's foremost composers, in a letter to Mr. William Fox, gave an unsolicited testimonial to the musical arrangements used at the Astor Theatre, New York, where "The Town That Forgot God," the Fox special, is now in the sixth week of an indefinite engagement.

Mr. Lane, whose letter follows, is the author of "The Sleepy Hollow Suite," "Five American Dances" and "The Adirondack Sketches."

"There is a world old dispute among musicians as to the relative merits of absolute music and program music. The academicians have always sneered at the latter—even Wagner did not convince them. The pure classicist resents any assistance in the shape of descriptive notes or even a title: he wants to weave his own dreams in his own way. In spite of the extreme contempt in which program music has been held by some, however, the *leit motif* idea continues to grow in favor and there seems to be ample reason for this. A few evenings ago this was emphasized to the writer's satisfaction at the Astor Theatre.

"I am not a movie fan—in fact 'The Town That Forgot God' is the third feature film (is that the term?) that I have seen. Naturally the music interested me very much; arranged, according to the program, by Mr. Erno Rapee. This gentleman knows a great deal about music. He recognizes a very important fact; that the emotional appeal of music is in direct ratio to the musical sophistication of the listener.

"But the picture. After alternating light and shadow, having to do with relatively quiet phases of rural life, there suddenly sounds a more portentious note—a smouldering, ominous undertone suggesting a vague terror. I partly realize that the orchestra is playing the awesome opening bars of the 'Erl King.' Schubert indeed had the program music idea when he wrote this great dramatic song. Does the audience recognize the music? Better, they feel it without recognizing it.

"The music was brass and percussion, but now one floats along on a lovely melody for strings. What were they playing during the storm? I have no idea. The storm was the music, the music the storm. The program music idea. Mr. Erno Rapee surely believes in Wagner."

Exhibitors, Send in All the Reports You Can on How the Pictures Go in Your House. They Will Help Other Exhibitors.

F. B. O. Production "Thelma" Meets Demand for High Class Society Film

Jane Novak's Most Pretentious Picture Is Based on Marie Corelli's Novel

The accomplishment of Chester Bennett in producing "Thelma" has been acclaimed, in the few weeks it has been before the trade and the public, as one of the best examples of a combination of dramatic values with pictorial beauty. The consensus of opinion is unanimous—"Thelma" definitely establishes Jane Novak as a high grade actor, and places its director, Mr. Bennett, among the ranks of the screen's greatest directors.

Mr. Bennett, six months ago, first announced that he had acquired the screen rights to "Thelma," Marie Corelli's most famous novel, and the book which first brought her world-wide prominence. The book had a circulation on its first printing which exceeded at that time anything ever given a novel. Its daring and vivid characterizations immediately caused a maelstrom of discussion, and later, when dramatized, "Thelma" was one of the stand-bys of stock companies throughout the country. It is probable that every town that has ever housed a stock or repertoire company has seen "Thelma" enacted on the stage at least once every two years.

The locale of the story is in a Norwegian village and in London. This diversity of settings permits Miss Novak to appear first as a Norwegian peasant maid, and later as the favorite of London society. For the first sequence an entire village, extending for several blocks, was especially built. It was constructed near the Pacific Ocean, several miles north of Santa Monica, where the scene strongly resembles that of Norway. Boats of special Norwegian design were also built for the ocean scenes of the production.

The many readers of the book will find that Miss Novak is the "Thelma" of Marie Corelli's novel in every way. Her long blonde hair, which braided, reaches below her waist, and her fair complexion, makes her an ideal type for the part. It was, in fact, her personal fitness for the role that induced Mr. Bennett to select this story for picturization. When Antony Anderson, a well known painter and art critic, first met Miss Novak a year ago, he stated that her exquisite coloring and tall, regal beauty represented the exact type necessary to properly envision a daughter of the old Norwegian Viking kings. This hint to Mr. Bennett resulted in a painstaking search for a suitable screen story representing a Norwegian heroine, which ended with the purchase of "Thelma."

The second sequence, which is laid in London, was taken advantage of by Mr. Bennett, who incorporated in it one of the most elaborate fashion displays ever seen on the screen. This was a distinct innovation in a Jane Novak picture inasmuch as she has heretofore appeared most often in Northwest and outdoor pictures of all descriptions. Miss Novak found the magnificent sets depicting a Parisian modiste establishment and a London drawing room in distinct contrast to her usual log cabin. The most gorgeous and beautiful creations that could be found with a valuation of more than $25,000 were secured to make Miss Novak's first appearance before the camera in beautiful gown really an auspicious event. Arrangements were made with Vogue, foremost Pacific Coast stylist, for the loan of their most costly up-to-date and exclusive patterns of women's wear from Paris to be worn by the members of Miss Novak's company during the society scenes; while Miss Novak wore her own latest creations and importations.

Willard George, furriers to the few of unlimited means, furnished the furs, including a Hudson seal cape, a squirrel cape and a Beige fox, the total of which alone represented more than $15,000. Several plain-clothes detectives were engaged to keep guard over the gowns and furs day and night while the scenes were being filmed.

In speaking of the fitness of Miss Novak for the role, the MOVING PICTURE WORLD reviewer stated: "It is doubtful if a better choice than Jane Novak could have been made for the flowerlike role of Thelma; in fact, she seems the embodiment of the author's idea. Bert Sprotte gives a striking performance as Olaf, her proud old father, a vigorous man who is proud of his descent from a line of Norse kings and still worships their god, Odin." In conclusion, the reviewer states: "The fact that this production is based on a standard book which for a number of years has been very widely read all over the world, is an exploitation point which the exhibitor should not overlook as there are a large number of persons in every town who will want to see the story in its film form."

Lillian Gale in the Motion Picture News wrote: "From a production standpoint, 'Thelma' will win new friends, since necessary background and appropriate sets have been provided in addition to the well balanced cast selected. Jane Novak delivers a splendid characterization of the old fashioned Norwegian girl and assumes the role of Lady Errington with admirable poise. The direction and photography are above the average and in view of the mass of detail identified with the original story it may be said that "Thelma" is a splendid screen version of Marie Corelli's popular novel.

The Film Daily reviewer said, under the heading of "You can please a good majority" that Director Bennett secured many ideal shots for his exteriors are very well done. Excellent photography is another good feature of the picture, stated the reviewer.

Many reports of big bookings on "Thelma" are now reaching the F. B. O. home office and branch managers everywhere state that the two previous Chester Bennett productions, "The Snow Shoe Trail" and "Colleen of the Pines," have greatly increased the star's following.

Big Cast Supports Jane Novak in "Thelma"

A cast that is far stronger than those generally known as "all-star" casts supports Jane Novak in "Thelma," her third production for Film Booking Offices of America, produced under the direction of Chest Bennett production. Every role in the play is filled by a player established standing and popular appeal.

In the leading male role, opposite the star, Vernon Steele appears to excellent advantage. Barbara Tennant, one of the most beautiful leading women of the screen, appears as "Britta," an important role. The other outstanding members of the cast, all of whom are well known in the picture world, are Wedgewood Nowell, Harry Lounsdale, June Elvidge, Harvey Clark, Bert Sprotte, Gordon Mullen, Jack Rollens and Peter Burke. Little Virginia Novak completes the cast.

Scenes from F. B. O. Big Production, "Thelma," based on Marie Corelli's famous novel of the same name. The attraction stars Jane Novak and was produced by Chester Bennett.

Put Over Big "Word-of-Mouth" Exploitation Stunt for Doug

An excellent "word-of-mouth" exploitation stunt for Douglas Fairbanks in "Robin Hood," which is showing at the Lyric Theatre, New York, recently was put over by Pete Smith, publicity representative for Mr. Fairbanks.

Mr. Smith arranged with the New York *Globe*, which specializes on educational matters, to act as host for 600 public-school children in witnessing a special performance of Douglas Fairbanks in "Robin Hood." The *Globe* detailed T. W. Metcalfe, its educational editor, to work with Mr. Smith and John Fairbanks, personal representative of the star.

For more than a week Mr. Metcalfe ran advance announcements of the special showing and notified every public school teacher in Manhattan, the Bronx and Brooklyn that children with the best records of consistent attendance at school would be eligible to see the picture. At first it was figured that about 400 school children would attend, but numerous "ties" in good attendance developed and more than 1,500 names of eligibles were submitted.

Mr. Smith, keeping in mind that he was building up "word-of-mouth" publicity for showings of the picture by exhibitors, limited the number of youngsters to 600. This gave about two classes to each school. Next he decided to have a big parade of the children up Broadway and, a permit for that having been obtained, he arranged for a detail of 100 Boy Scouts to escort the children to the Lyric Theatre. The Scouts also furnished a fife and drum corps. Through his assistant, J. M. Loughborough, Mr. Smith also obtained a detachment of Regular Army soldiers from Governor's Island, wearing helmets and carrying rifles, belts and bayonets.

The parade started from Madison Square and proceeded up Broadway to forty-second street, thence to the Lyric Theatre. All along the line of march big crowds gathered to watch the children. When they crossed Thirty-fourth street at Broadway, one of the biggest traffic centers in the world, there was a terrific jam and thousands flocked around the marchers to see what it was all about. They found out from the following huge sign which was carried by three Boy Scouts:

N. Y. Public School Pupils.
We Are Going To See
DOUGLAS FAIRBANKS
in
"ROBIN HOOD"
at the
LYRIC THEATRE
As Guests of the Globe.

At the theatre the Boy Scouts acted as ushers. As soon as the pupils had entered they sang "The Star Spangled Banner." Then the United States soldiers were introduced to the youngsters as representing the modern fighter, compared to fighters of the Middle Ages, whom they would see in the picture.

Next John J. Ryan, president of the Board of Education, spoke to the children. Then the following telegram to the juvenile guests from Douglas Fairbanks was read:

"Today you will see a picture play which shows how people lived in the Middle Ages. You will see warriors starting out on a crusade. You will see treachery, heroism, the true love of a brave man for a beautiful girl. And you will see how bravery and virtue triumphed over evildoers, just as those traits triumph today and always will triumph. In 'Robin Hood' you will find a lesson. It is: 'No matter how difficult life may seem always be true to yourself and loyal to your friends and you are then sure to succeed.' Hard work is what wins and laughter is the salve that heals all heart bruises and disappointments. I am with you in spirit today while you see me on the screen."

After the applause that greeted the reading of this message had subsided the picture was shown.

Hundreds of School Children Waiting to See Douglas Fairbanks in "Robin Hood"

Goldwyn to Open New Haven Branch

Goldwyn announces the opening of a new branch exchange on December 18. It will be in New Haven, Conn., where quarters have been obtained in the Kilfeather Building, 134 Meadow street.

A. Interrante, formerly sales representative for Goldwyn in the Connecticut territory, has been promoted to be resident manager of this branch.

Completes Cast for "The White Frontier"

After a careful combing of the field of available players, both in the East and in the West, Allen Holubar has finally completed the selection of the cast which will support Dorothy Phillips in "The White Frontier." This picture is based on an original novel by Jeffery Deprend, and was adapted by Violet Clark.

The exterior shots are now being made at Truckee, Cal., after which the company will go to Montreal and the Canadian backwoods, returning thence to the United Studios (M. C. Levee, president) to film the interior scenes of this stirring tale.

"The White Frontier" will follow "Hurricane's Gal" as the second Holubar-Phillips production to be distributed through Associated First National Pictures, Incorporated.

Judge Doroscher, the male lead of the story, will be played by Lewis Dayton, hitherto unknown to American audiences, but established as a big favorite abroad. He brings to the American screen an artistry and a forcefulness of technique which, it is believed, will speedily make him a screen favorite here as he has been abroad.

Mayme Kelso, one of our best known character actresses, plays Nanette, the confidante of the stellar role. Miss Kelso has been in and out of the theatrical world for many years.

George Seigman, soon to be seen as Bill Sykes in "Oliver Twist," plays Scarborough, the heavy in "The White Frontier."

Robert Anderson, another film favorite, plays the important role of Dr. Emile Molleur, the man who befriends the heroine in her flight from slanderous tongues.

Inez Seabury was a child actress in 1912, appearing on the stage for David Belasco in "Madam Butterfly," and starring in her own company with "Little Lord Fauntleroy," "Mary Jane's Pa," and similar vehicles. At four she commenced her screen career with D. W. Griffith in "The Battle," an early Biograph release, and while at that studio supported most of the favorites of the time.

William A. Orlamond, another favorite character actor of such roles as the director in "Doubling for Romeo," Nordling in "The Sin Flood" and M. Duval in "Camille," plays the role of the stranger.

Geno Corrado will be seen as Tetreau. Here is an interesting illustration of the great training enjoyed by the comedy actor. Since an Eugene Correy this player was in numerous Christie Comedies.

The role of Yvonne Desmarest, which will be portrayed by the star, gives Miss Phillips an opportunity for a characterization which will be entirely different from her past contributions to the silver sheet. The story is of a girl who has become entangled in the web of circumstances surrounding a murder of which she is an innocent witness.

This experience drives her to a determination to forsake the society of all human beings, and, accompanied only by a faithful nurse, to dwell in the untracked forests of Northwestern Canada. There many adventures befall her which form the interesting plot of this story.

Critics Give Lloyd Film High Praise

Los Angeles newspaper reviews of the Mission Theatre premiere of Harold Lloyd's new five-reel comedy, "Dr. Jack," are pervaded by an atmosphere of unqualified appreciation, according to Pathe. Doris Anderson, writing in the Los Angeles Examiner, says in the course of a lengthy article:

"Nothing is more significant of the increasing popularity of the motion picture comedy and its laudable development from pies to profundity than the advent of a Harold Lloyd picture. The opening of 'Dr. Jack,' his latest, at the Mission Saturday was the occasion of Managing Director Harry David roping off his lobby for the crowd and of great rejoicing.

"This picture is another score for Lloyd. 'Dr. Jack' is a splendid production."

"For that tired, run-down theatre-going feeling—'Dr. Jack,' alias Harold Lloyd," says the Los Angeles Evening Herald. "One dose of the effervescent, electric, effulgent, energetic, edifying, ecstatic, ennui-destroying film comedian and you are at once a new fan again."

Katherine MacDonald Puts Prominent Cast in "Refuge"

Katherine MacDonald is being surrounded by an unusual cast for her next First National attraction, "Refuge," described as one of the most colorful and thrilling stories it has been her good fortune to obtain.

The company that will support Miss MacDonald, according to an announcement just made by B. B. Schulberg, will include such well-known screen favorites as Hugh Thompson, Arthur Edmund Carewe, Victor Potel, Fred Malafesta, Eric Mayne, Grace Morse, Matilde Brundage, Gordon Russell and J. Gunnis Davis.

Although several of the names have been seen in electric lights as stars or picture players in their own productions, all were selected solely because of their fitness for the dramatic roles provided in this original story from the pen of Lois Zellner.

All of the action of the story is crowded into a period of twenty hours, but Miss Zellner and Director Victor Schertzinger have combined to make this the most thrilling day it has ever been the lot of any mortal to experience.

The story is laid in a fictitious kingdom in Central Europe—one of those fascinating places where romance and adventure are popularly supposed to thrive as readily today as in the distant past.

A. H. Sawyer Begins on New Picture

Following the great reception accorded "Quincy Adams Sawyer," the Metro special produced by Arthur H. Sawyer and Herbert Lubin with a cast of stellar names, Mr. Sawyer has commenced production of the next S-L Picture at the Metro West Coast Studios. This film is an elaboration of the well known vaudeville playlet, "Your Friend and Mine," written by Willard Mack, author of "Kick In," and other stage successes. It will be directed by Clarence Badger, under the supervision of Mr. Sawyer.

A cast even bigger in reputation than that gathered together for "Quincy Adams Sawyer" will portray the various leading roles in "Your Friend and Mine." Willard Mack, a stage star in his own right, will head it. The production will be released some time in February.

Leah Baird Feature Is Finished

Word was received from the west coast this week that work on "When Civilization Failed," in which Leah Baird is featured, has been finished, even to the insertion of all sub-titles, and that the film will be shipped to Associated Exhibitors soon.

The shipment will not be made though until the picture has been shown, unannounced, in several theatres in Hollywood and a number of towns near Los Angeles.

British Prize Winner Here to Make Productions with Norma Talmadge

Norma and Constance Talmadge and their prize winning protegé, Margaret Leahy, are off to the coast this week to start work on new First National releases.

Miss Leahy, a London girl of Irish parentage, arrived here on the *Aquitania*, December 1, after a triumphal tour of personal appearances throughout England and Scotland There are many prize winners in pictures in this country, Leatrice Joy, who is appearing in Marshall Neilan's "Minnie," a First National release, is one, but the conditions that surround this British prize winner make her important to the industry. She is to have a part in Norma Talmadge's new picture, "Within the Law," which Frank Lloyd has already begun putting on celluloid.

She has had international exploitation and is, therefore, important to exhibitors in this country in general, but she is, of course, particularly interesting to the British exhibitors. For Miss Talmadge backed by Joe Schenck, intends to make of this pretty Britisher, a star whose pictures will have an international sale just as do the Talmadge pictures.

Miss Leahy was chosen from 80,000 girls, who entered the contest conducted by the Daily Sketch in London. This 80,000 was gone over carefully and from this number, one hundred girls were picked by twenty committees, composed of mayors, mayoresses, members of parliament, newspaper editors, exhibitors, etc., throughout all Great Britain and Ireland. The hundred girls, called in London, "Norma Talmadge's Lovely Hundred," were brought to London and there the choice dwindled to twenty. These were "tested" in a studio and the tests screened. Three great possibilities stood out. The choice was a difficult one, but Miss Leahy finally won.

Miss Leahy was to have come to this country with the Talmadges, but a few wise exhibitors decided the girl would help business and induced Mr. Schenck to allow her to make a tour of the provinces.

Probably the big work, for the present, of "educating" Miss Leahy will fall on Frank Lloyd, who will direct Miss Talmadge. She will be in the hands of a countryman, for Mr. Lloyd is a Glasgow man.

Selden Saw Need of First Class Stories

In selecting the Paul Dresser song, "On the Banks of the Wabash," for Madge Evans's first production for Associated Exhibitors, Edgar Selden, of Worth-While Pictures Corporation, adhered to his policy of obtaining stories or plays of proved entertainment and box-office value, Associated Exhibitors says.

"Ten years ago, when I began to take an active interest in motion pictures," said Mr. Selden, "I recognized quickly the importance of the story on the screen. With very few exceptions pictures projected at that time were barren even of primitive plot, and almost utterly unintelligible both in continuity and construction.

"My particular province was to promote the story. It was uphill work and I met with many discouragements, but I clung to the conviction that the biggest returns eventually would come from the use of the best and finest story material possible to obtain. It is a source of gratification to me that, in the comparatively few years which have intervened, the story has come into its own."

"The Eternal Flame" Breaks Records

Norma Talmadge, in "The Eternal Flame," broke all records for several years at the Stillman Theatre, Cleveland, for both the first and the second week, according to a letter received by Felix Feist, of the Norma Talmadge forces in New York, from Fred Desberg, general representative of Loew's Ohio Theatres, Inc. Desberg finished his letter with:

"Furthermore, our patrons are unanimous in their approval of the picture."

Galloway Made Cleveland Office Head

A report comes from the office of the W. W. Hodkinson Corporation to the effect that W. O. Galloway has been made office manager of the Cleveland branch, replacing E. R. Little, temporarily assigned. This appointment was effective December 4.

It is also stated that E. H. Steele has become office manager of the Denver branch, effective December 4. He replaces P. G. Morris, who has resigned.

Many Theatres Have Booked This One

"Conquering the Woman," the Associated Exhibitors' production, which is Florence Vidor's latest starring feature, is now making the round of the Loew Circuit of Greater New York, the Marcus Loew booking department having closed the contract with Lester W. Adler, of Associated's New York exchange.

Exhibitors First

Serving the entire moving picture field, Moving Picture World thinks first of the man whose theatre makes the existence of the industry a triumphant fact.

Proof? Observe the departments conducted by specialists for the exhibitor: "Newest Reviews" and "Pep of the Program" to wise you up on coming features and short subjects; "Selling the Picture to the Public" to give you ideas for pulling patronage—ideas that cost from two dollars up; "Straight From the Shoulder Reports" that tell you how audiences liked pictures and how the pictures pull; "News From the Producers" that keeps you aware of activities that will eventually benefit your bookings; "In The Independent Field" where the newsiest facts about independent production activities is spread before you; "Current and Advance Releases" from which you can tell at a glance the producers' output, star, footage, and when reviewed in Moving Picture World.

That's an array of convincing proof that Moving Picture World is the exhibitor's own trade paper!

Newspapers Praise Arliss Picture

The Distinctive Pictures Corporation production starring George Arliss was given exceptional praise by the Chicago press when it was shown at the Randolph Theatre in the Windy City during the week beginning Sunday, November 19.

Rob Reel, of Chicago *Evening American*, said: "It is fair enough to say George Arliss is the most popular actor in town. . . .'The Man Who Played God' is a title intriguing enough to entice the man called by many 'the most finished of actors.' It takes an Arliss to portray a role such as this one."

Genevieve Harris, of the Chicago *Evening Post*, wrote: "'The Man Who Played God' is not a pretentious offering such as 'Disraeli' or 'The Devil,' his previous productions, but is a story refreshingly novel, and it is well produced."

Virginia Dale, of the Chicago *Daily Journal:* "The altogether magnetic Mr. Arliss takes possession of the Randolph screen in 'The Man Who Played God.' One of the very few persons who transfer themselves successfully from stage to screen and back again, George Arliss has made his voiceless moments count. Not believing he knew all there was in the world about acting he sought to learn more. And, nightly, after the studio's work of the day he saw himself as others were to see him and judged himself more harshly than any one else would have done. . . . The remaining players in the picture are good, and the direction equally so."

The Observer of the Chicago *Herald-Examiner:* "One leaves the theatre after having seen 'The Man Who Played God' with a feeling of exhaltation, of being better for having seen this film, of good-will toward all mankind. It appeals to all the best there is in you without making you feel that anyone has been preaching to you.

"Any picture or play in which George Arliss appears always leaves you with a gratifying sense of having your artistic and dramatic taste completely satisfied."

Gloria Swanson in "Prodigal Daughters"

Glorious Gloria in the role of a girl of today who has revolted against the time-honored social conventions and ideals of conduct governing the feminine sex—that's "Prodigal Daughters," a Sam Wood production. The theme of the novel by Joseph Hocking, which was adapted by Monte M. Katterjohn, is the revolt of modern woman.

A modern home is disrupted through the reckless whims of its members, who include three women who have cast aside the rigid traditions of propriety. A flapper, a salamander and a socially ambitious mother are caught in a web of unrest and discontent of their own weaving. There is a terrific punch in this picture when Gloria is rescued by airplane from a runaway locomotive. Theodore Roberts and Ralph Graves are in the supporting cast.

Harold Lloyd Film Is in Heavy Demand

The Harold Lloyd-Associated Exhibitors super - attraction, "Grandma's Boy," will furnish one of the chief holiday diversions of thousands of persons throughout the country, Associated Exhibitors says. Exhibitors, as usual, have been alert to secure for the Christmas week showing features as nearly as possible in keeping with the spirit of the season, and large numbers have hit upon "Grandma's Boy," it is stated.

"Our reports show that 'Grandma's Boy' is in heavy demand in picture houses in all parts of the country as the Holiday Week feature," said Arthur S. Kane, president of Associated Exhibitors. "This demand is a very great tribute to this photoplay. To begin with, the autumn season of 1922 has witnessed the release of a larger proportion of outstanding features than ever were released at the outset of any previous season. The exhibitors, then, had a much wider range from which to make their Christmas selections, and that the Harold Lloyd feature should be the choice of such a large number as our contracts indicate is a recognition which we appreciate deeply."

Big Circuit Books "Headless Horseman"

An announcement of unusual interest has been made by the W. W. Hodkinson Corporation to the effect that "The Headless Horseman," based on "The Legend of Sleepy Hollow," C. S. Clancy's production featuring Will Rogers as Ichabod Crane, has been booked to play the Crandall Circuit of theatres in Washington, D. C. It is understood that this production has made a good start in the Southern territory, and it is believed that many of the larger and better class of theatres throughout the South will follow in the footsteps of the Crandall organization.

It is also stated that the Pantages Circuit in Minneapolis has also booked "The Headless Horseman." This is of particular interest inasmuch as the Pantages chain of theatres form an important nucleus in that section of the country.

These are only a few of the many bookings that are swamping the home office of the Hodkinson Corporation on Washington Irving's famous classic. It is understood that the officials of the district organization as well as Mr. Clancy himself are very well pleased with the rapid strides forward that this production is making.

Bigger Demand Noted for American Films

The demand for American films and the business of the film industry generally in France, Belgium and Italy is improving. So reports Maurice Gaillot, who represents Pathe Exchange, Inc., in those countries. Mr. Gaillot sailed for France on the Aquitania recently after a short visit to this country, during which he exchanged ideas with officials at the Pathe home office regarding prospects of export of standard and new product.

"In France," said Mr. Gaillot, "the picture business has been poor for some time past, reflecting conditions of general business. Latterly there has been improvement in an encouraging degree, which seems likely to continue, as it appears to be the effect of familiarity with the disturbed financial situation due to unstable rates of exchange and more experience in dealing with this disadvantage."

Picture Is Set for December 24 Release

With release set for December 24, the feature coming as a Christmas gift to the public from Associated Exhibitors, uncommon interest has been aroused among exhibitors, it is stated, in "A Bill of Divorcement," in which Constance Binney is starred.

As a stage production "A Bill of Divorcement," with Allen Pollock starring, played at the Times Square Theatre, New York, during the entire 1921-22 season, and proved one of the outstanding hits of recent years. Since the close of its long run in the metropolis it has continued its successes in a tour of the country, and is now drawing packed houses in Chicago. The adaptation to the screen is said to have been made with remarkable fidelity to the original.

Caldwells to Assist June Mathis

The Goldwyn Pictures Corporation announces that Katharine Hilliker and H. H. Caldwell have been placed under a long-term contract as personal assistants to June Mathis, who was recently appointed editorial director of the Goldwyn Studios. They will be in charge of the film editing and art title departments.

This announcement follows the signing of Eric von Stroheim, Frances Marion and other celebrities.

Mrs. Hilliker and Capt. Caldwell, who are in private life Mr. and Mrs. Caldwell, have just arrived from New York. They are accompanied by their seven-months-old son, H. H. Caldwell Jr., who was born since their last visit to California and who is their proudest production to date.

Mrs. Hilliker first made her reputation by the clever titles which she wrote for the Chester scenics. By the introduction of humor into these films she inaugurated a new school of travel pictures. Since that time she has titled many notable features, including "Passions" and "Theodora." Since the formation of the matrimonial and literary alliance of Hilliker & Caldwell they have written the titles for "The Glorious Adventure," "Free Air," "Rembrandt," and "The Dancer."

"The Trail of the Lonesome Pine"

Mary Miles Minter is the star of this picture, which is a screen version of the immortal story of the feul country by John Fox, Jr., read and loved by millions. The scenario is based upon the stage adaptation by Eugene Walters, who wrote "Paid in Full" and "The Easiest Way," and Charles Maigne is the director.

Miss Minter, being a Southern girl, is at home in the type of rugged role in which this picture presents her, and it will be recalled that her greatest success was in "A Cumberland Romance," a story similar in general type. A great supporting cast, headed by Antonio Moreno, former Vitagraph star, was chosen and the production promises to be one of the outstanding hits of the year.

Hughes Making Film for Goldwyn

Rupert Hughes has begun photographing for Goldwyn his screen version of his novel of motion picture life at Hollywood, "Souls for Sale." After shooting on the Goldwyn lot for a week he will take the company of seventy-five persons to Palm Springs, Calif., where the desert scenes will be filmed. Dale Fuller has been added to the cast.

Marshall Neilan is greatly pleased with the exteriors for "Tess of the D'Urbervilles," which his assistant, Frank Urson, and cinematographer David Kesson "shot" in England. Thomas Hardy advised with them on locations so that the scenes were filmed on the exact spots named in the novel.

Fox Has New Set of Six Super Specials as a Second Series for Season 1922-23

Company Calls Attention to Excellent Cast in Each Picture

Fox Film Corporation this week makes an announcement of great importance to exhibitors. In January Fox will release a new set of six giant photoplays as a second series of specials for the season of 1922-23. They are: "The Village Blacksmith," "A Friendly Husband," "Paradise Road," "The Face on the Barroom Floor," "The Net," "Does It Pay?"

This announcement, Fox says, gives it the distinction of being the only organization to make public its intentions of releasing a second series of six super-special productions as a supplement to the original program of big feature pictures of the current season. According to the statement, this preparation for release of the second list is the result of the demands made upon the organization by the hundreds of exhibitors who have already benfited from profitable runs with the first group of specials.

Fox states that a large proportion of the important exhibitors in America have already contracted for and played the original set of pictures and are now ready for the additional releases. It is in compliance with this demand that Fox Film Corporation has decided to release at this time six special features announced for distribution early in 1923.

Exhibitors who have already played the entire or greater portion of the first series, which included "The Fast Mail," "Silver Wings" with Mary Carr, "Monte Cristo," "A Fool There Was," "Nero," "My Friend the Devil," "Who Are My Parents?" and "Lights of New York," have been insistent in their demands that the Fox Company does not hold back the specials hinted at in their former announcements, but release these special pictures for immediate play dates now while the season is good.

"The Village Blacksmith," which is a 1923 melodrama directed by Jack Ford, is based upon the famous poem by Henry W. Longfellow. This, the first production mentioned on the list, recently completed a month's run at the Forty-fourth Street Theatre, New York. William Wailing has the role of the blacksmith and has given to the screen a character long honored in the poetry of America. The exceptional cast includes Bessie Love, Virginia Valli, David Butler, George Hackathorne, Gordon Griffith, Tully Marshall and Ralph Yeardsley.

"A Friendly Husband," the feature length comedy starring the agile Lupino Lane, is the second of the series. It was directed by Jack Blystone and is without doubt one of the funniest comedy specials ever offered the exhibitor.

"Paradise Road" is the third. It is an adaptation of the widely-read novel, "The Custard Cup," by Florence Livingston Bingham, and was directed by Herbert Brenon. Mary Carr, who is featured, will be seen in a production which is entirely different from the "mother" story which has made her famous. The character of a woman who possesses the rare quality of always seeing the bright things in life and doing all within her power to help others is that of Mrs. Penfield, "Penzie" of the book. The picture has thrills, mystery and melodrama and presents one of the greatest boat explosions ever filmed.

With Mrs. Carr is an assemblage of excellent actors including Miriam Battista, Peggy Shaw, Ben Lyons, Myrta Bonillas, Jerry Devine, Ernest McKay, Henry Sedley and Frederick Esmelton. Previous mention to "Paradise Road" has been made under the working title of "Penzie."

"The Face on the Barroom Floor," which was formerly announced under the title, "Drink," was also directed by Jack Ford. This is a melodrama. The exterior scenes were all "shot" in an exceptionally picturesque section of the coast, and many of the vistas are on a par with the best of scenics. The story is that of a painter who voluntarily accepts the blame for another man's wrong and who thus loses the one woman he loves. Henry B. Walthall and Ruth Clifford are the leads in a brilliant cast, which also includes Alma Bennet, Walter Emerson, Frederick Sullivan, Novel McGregor, Michael Dark and Fus Saville.

The fifth of the announced series is "The Net," from the story by Marvene Thompson and adapted by Olga Linek Scholl. J. Gordon Edwards, who recently returned from the Fox studios in Rome, Italy, after the completion of "Nero" and "The Shepherd King," the latter of which has not yet been scheduled for release, will direct the super-special. In the cast are Barbara Castleton, Albert Roscoe, Raymond Bloomer, Alma Bennet and a long list of well-known actors. The story is of the society-melodrama type.

"Does It Pay?" is the seventh of the new list and boasts one of the most prominent casts in pictures. It is a comedy-drama of modern life. Hope Hampton heads the cast, in which are Robert T. Haines, Mary Thurman, Florence Short and Peggy Shaw, the famous Follies girl. Charles Horan will direct. The scenario is by Howard Irving Young.

Hergesheimer Story Made Into Picture

"Java Head," adapted by Waldemar Young from the story by Joseph Hergesheimer, author of "Tol'able David," is said to be one of Paramount's biggest pictures of the season.

The story is laid back in 1850, with the quaint old city of Salem, Mass., as the chief locale. The action, however, carries half way 'round the world, for it was in China, whence he had gone on a sailing ship, that Gerrit Ammidon, Salem shipmaster, met and married his pretty Chinese wife who was destined to lead such a stormy existence back in the old New England town.

To make this picture Mr. Melford brought his entire producing unit from the West Coast to the Long Island studio, and in order to get true "atmosphere" he took his company up to Salem where all the exterior scenes were made.

Selznick Presents Patten to Industry

Thomas G. Patten, former postmaster of the City of New York, now representing the Will H. Hays organization in the motion picture industry in Los Angeles, made his first official appearance before the heads of the big film companies on the Pacific Coast Friday evening, December 8, at a dinner given in his honor at the Hotel Ambassador, Los Angeles, by Myron Selznick and A. G. Volck, respectively president and vice-president of Selznick Pictures Corporation.

Mr. Patten, who served with Mr. Hays when the latter was postmaster-general, handling the biggest job of its kind in the world, recently joined the Motion Picture Producers & Distributors of America, Inc., and has been assigned to the industry's service in Los Angeles.

First National Sends Out News by Radio

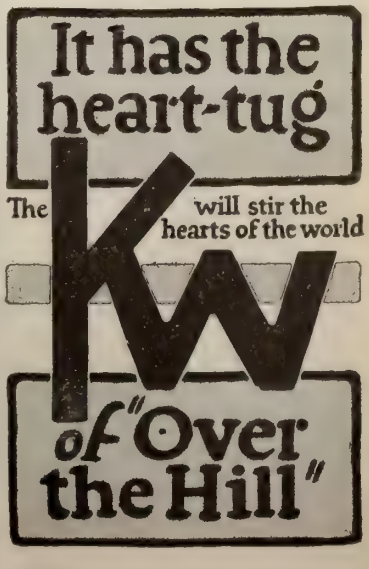
First National has begun broadcasting fan news by radio, using the station WHN at Ridgewood, L. I., which gives the news a radius of at least 1,000 miles and at times radio fans on the coast will be able to listen in. It is hoped also to reach London where the radio fans have been listening in recently on nights when atmospheric conditions were perfect.

The first broadcasting was done on Thursday, Dec. 7, when a fashion story about the gowns given to Margaret Leahy, Norma Talmadge's British prize winner, was sent out. A story on the thrilling horse racing scenes in Tom Ince's picture "The Hottentot," was sent through the air the next day, after a special showing of the picture at Wurlitzer Hall. A talk on "Minnie," Marshall Neilan's new humorous feature of life in a small town, was sent out later.

First National is using the radio daily as an exhibitor help in putting the big attractions over. With the Saturday Evening Post ads, and the radio, First National is now reaching millions of picture fans.

Universal Finishes Another Serial

Another chapter play directed by Robert F. Hill has been finished at Universal City. It is "The Social Buccaneer," a romantic serial based on the novel of the same name by Frederic Isham, laid chiefly in New York and an imaginery kingdom in central Europe. Jack Mulhall is the star.



Regards New Press Book as Its Best

Goldwyn regards its big press and service book for the first picture Marshall Neilan has made in association with that corporation, "The Strangers' Banquet," as the best of the series of bigger and better service books which it has been isuing with its Big Twenty productions for the current season. On its mechanical side it is said to be a thing of beauty and a perusal of its pages leads to the belief, it is said, that it will be a joy to every exhibitor who shows this film.

The set of lobby cards, reproduced on page 2, are unusually dramatic and indicative of the enthroughout the country, bears out the contention, William Fox says, that it is best in the long run to spare no expense in production. As a result of which he inaugurated a campaign by securing the motion picture rights to famous novels and stage plays.

As was the case with the abovementioned seven productions, Fox Film Corporation intends to have a Broadway presentation for each of the six new specials slated for release during January, 1923.

grossing quality of the story. The jacket for Grossett & Dunlap's cheaper priced reprint of the story, got out for distribution to book stores coincident with the release of the screen version, is reprinted. It is unusually attractive.

The subject matter of Donn Byrne's original novel, and its title, lend themselves readily to out of the ordinary exploitation features, it is stated. The page devoted to exploitation is filled with meaty suggestion. Two pages of the service book are devoted to the reproduction of a full-page newspaper ad.

"Nanook" Presented to Museum by Pathe

In connection with its acceptance from Pathe and Revillon Freres of a print of "Nanook of the North" for its Department of Public Education, the New York Museum of Natural History gave a special showing of the Eskimo screen classic for school children on Wednesday afternoon, December 13. As was anticipated by Curator George H. Sherwood, the announcement of the "Nanook" showing, together with the facts of the presentation, brought responses from the New York public schools that proved the capacity of the museum's auditorium far from equal to the demand for seats.

The audience of children and teachers overflowed into the corridors and into adjoining rooms, where the museum's large collection of Eskimo utensils, weapons and curios received more attention than they had ever received before.

Fox Will Soon Issue Important Statements

With the release by the Fox Film Corporation of the "Lights of New York," the last of the big special productions on its program for 1922—the latter part of this month, comes the information from Fox that many important announcements will soon be issued.

The success which the seven big productions, "The Fast Mail," "Silver Wings," "A Fool There Was," "Monte Cristo," "Who Are My Parents?" "My Friend the Devil," and "Nero," have attained

Sennett Makes New Releasing Contract

A long term contract has been executed by which Mack Sennett will release his forthcoming motion picture product through Allied Producers and Distributors Corporation, the subsidiary organization of United Artists Corporation.

The contract was arranged and signed by Hiram Abrams, president of Allied Producers and Distributors, and Mr. Sennett. The first picture to be released under the new arrangement will be "Suzanna," in which Mabel Normand will star. The picture is set for an early release.

This new releasing arranging perfected between Mr. Abrams and E. M. Asher, representing Mr. Sennett, is said to come as a surprise in the motion picture industry.

Will Make Film of Frank Norris Novel

"McTeague," Frank Norris' famous realistic novel, will be Eric Von Stroheim's first production for Goldwyn, according to an announcement just received from that company.

"McTeague" was one of Frank Norris' early novels; it is very realistic in its account of a San Francisco dentist's life. In fact, it was written while Norris was still under the spell of the great French realist, Emile Zola, and possesses many of his characteristics. Norris afterwards, in "The Octopus" and "The Pit," returned partly to his earlier romantic style, although the sternest realism abounds in many episodes in both of those novels.

Goldwyn feels that in "McTeague" it has a great story, one that will give Mr. von Stroheim's abilities as a producer full scope.

Garyn Joins Goldwyn's Sales Force

W. P. Garyn has joined the sales staff of Goldwyn Distributing Corporation in an executive position as special representative. Mr. Garyn was for three years assistant to Winfield R. Sheehan of the Fox Film Corporation.

Before his association with Fox. and for a short time afterward, he was with the Keith vaudeville circuit and opened many new theatres for that circuit. He has been connected with the amusement business for the past fifteen years.

Mr. Garyn has already assumed his new duties and has his office at Goldwyn headquarters, 469 Fifth Avenue.

Will Celebrate Fox Anniversary Week

Fox Anniversary Week, which marks the nineteenth year of the activities of William Fox as a producer, will be celebrated January 28 to February 3. Louis Rosenbluh, the executive of the New York exchange, has, it is said, been assured already that the Fox banner will float from a larger number of theatres in his territory than ever before, the banner proclaiming a full week's program of Fox entertainments.

The Rosenbluh sales force is working shoulder to shoulder to go over the top of all sales records as a compliment to their chief, and according to all reports the results achieved so far are more than gratifying.

An innovation in the Rosenbluh exchange household are triweekly meetings held by the salesmen for the interchange of sales ideas and improving business relations with exhibitors.

STREET BALLYHOO ON "NOTORIETY"

Exchange Heads to Attend Meeting

Exchange managers and the salesmen in the Washington, D. C., territory are planning to attend the coming convention of the North Carolina Theatre Owners' Association to be held in Greensboro, N. C., at the O. Henry Hotel, December 27 and 2. An invitation to these members of the industry was extended them through the Film Board of Trade by the exhibitors' association.

Miss Katherine Ladd, secretary to Jack S. Connolly, Washington representative of the Motion Picture Producers and Distributors of America, has left Washington for New York from which place she is to sail for Europe. Miss Ladd will return here some time in March.

The last meeting of the Film Board of Trade was disrupted by the appearance of Sam Flax coupled with the announcement that another film-industry recruit had arrived at his home to call him "Daddy."

Corinne Griffith Productions Will Be Released Through W. W. Hodkinson

Report Firm Will Adapt Only Popular Novels That Fits Acting Ability of Star

What is considered to be one of the most important announcements for the new year for the independent market comes from the W. W. Hodkinson Corporation relative to the fact that early spring will see the presentation of the Corinne Griffith Productions under the Hodkinson trade-mark. This fact, it is stated, will bring another star of exceptional magnitude into the independent field with her own producing unit.

It will be the purpose of the Corinne Griffith Productions, according to the reports, to adapt only popular novels for the screen that will fit the acting abilities and personality of Corinne Griffith. These will be selected with a viewpoint of establishing money-making attractions for the exhibitor and give the screen entertainments designed to develop fully Miss Griffith's great ability. It will be the effort of Corinne Griffith Productions to supply the motion picture demand with bigger and better productions, the kind that will have wide box-office possibilities.

Edward Small and Charles R. Rogers, who have formed the Corinne Griffith Productions, need little introduction to the motion picture industry, and, Hodkinson says, it is felt that with this combination money-making attractions will be assured. Mr. Small has guided the destinies of many of the greatest stars and directors for years. He has an intimate knowledge of production. Mr. Rogers has had wide experience in the distributing of motion pictures. He was for years general sales manager for the Select Pictures and later was general manager of distribution for Robertson-Cole. He resigned from the latter organization in order to devote his time to the Corinne Griffith Productions.

The Corinne Griffith Productions, it is stated, will be produced in a series, and will cover a long period. While the titles will not be announced for a while, it is understood that the stories selected will be of the society variety, which will afford Miss Griffith an opportunity for the display of charming gowns, as well as a characterization that will exemplify her dramatic abilities. It is further stated that the supporting cast will consist of big names with box-office possibilities. The productions will be directed by Webster Campbell, who has directed many successes for other companies. The Corinne Griffith Productions will be made in the East.

The report further states that production will start soon after the new year, and will be ready for private screening on or about the first of April or May.

Special stress will be laid, it is said, upon the exploitation and advertising campaign which will be inaugurated for each of the productions.

Corinne Griffith, who will be starred in the productions, has, it is stated, a wide following among motion picture fans. She began her motion picture career as ingenue in support of Earl Williams in Vitagraph productions. Later she was made a star, and appeared in many successful features, during which time she became quite popular throughout the country. Some of her most important productions in which she has been starred are: "Thin Ice," "The Unknown Quantity," "The Climbers," "The Whisper Market," "Human Collateral," "The Broadway Bubble," "What's Your Reputation Worth?" and "Divorce Coupons."

Mr. Rogers, in commenting on this contract, said: "Mr. Small and myself feel particularly gratified at the outcome of our negotiations with Mr. Hodkinson. A careful study of his organization convinces us that all the product he handles receives equal attention. Having no product entirely his own his sales force can apportion their effort fairly among the features they handle, and in this way the true neutrality of distribution is assured. We found the Hodkinson organization encouraging to work with and in hearty accord with our ideals."

F. P.-L. Convention for Kansas City

Kansas City will be the scene of the next convention of the Department of Distirbution of Paramount pictures, according to an announcement made at Hollywood following the close of the Paramount sales convention by Adolph Zukor, president of the Famous Players-Lasky Corporation, and S. R. Kent, General Manager of Distribution.

Both of these officials remained over in Los Angeles when the "Paramount Special" left with all the other delegates to the convention on board. They planned to remain for at least a week working out with Jesse L. Lasky, first vice-president of the corporation, the important steps decided on at the convention.

The first thing done by the three executives was to select the meeting place of the 1923 convention. When they made their decision, they despatched a wire to Mayor Cromwell, of Kansas City, who met the Paramount special when it passed through his city en route to Los Angeles. He headed a big delegation which gave the film men an enthusiastic welcome, and officially extended an invitation to hold the next convention in his city. The gathering will be in May.

"The highly successful convention which has just come to a close," siad Mr. Kent, "will be patterned after in all our conventions hereafter.

"We of the Distribution Department make it our first business to learn what the public wants when it goes to a motion picture theatre. At the convention just closed, we passed on this information to the Production Department, headed by Mr. Lasky, and the two branches of the corporation worked out what I believe will be the most successful program in the history of the motion picture industry."

Beautiful Scene in "Enemies of Women"

One of the most remarkably beautiful scenes ever screened was filmed during the past week at Cosmopolitan Productions' studio as a part of the forthcoming super-special, "The Enemies of Women," from the famous story by Ibanez, author of "The Four Horsemen." It is the interior of the Russian palace of Prince Lubimoff, the chief character in the story, impersonated by Lionel Barrymore, during a wild revel just prior to the revolution in Petrograd, the capital of Russia.

Joseph Urban, celebrated scenic artist, has fashioned a set that, for sheer magnificence, has probably never before been equalled. It is supposed to exemplify the utter extravagance of the upper classes in Russia and the total disregard for expense while the populace starved.

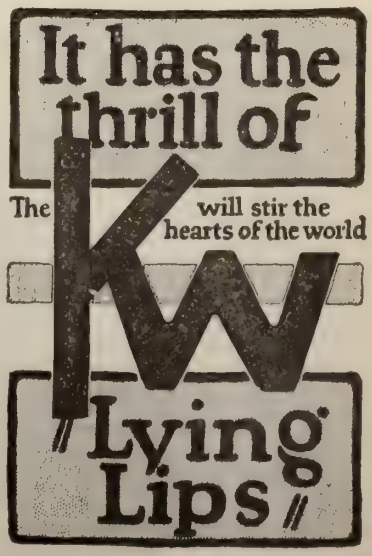
In this palatial hall Lubimoff is giving what proves to be the last of his wildly extravagant parties.

Where Is My Wandering Audience Tonight?

How many weeks does it take to get the people back into your theatre after you have passed them a "pill" that makes them ill?

Moving Picture World wants you to know where your audience is—to help you keep it where it belongs, in your theatre. That's why a host of dependable and sincere exhibitors contribute voluntary reports on the films they play and "Straight From the Shoulder Reports" is the department that publishes them.

Read this department. Learn what pictures have displeased the audiences and which films give them that "come-again" feeling. Then you'll know how to book sensibly and your audience will always be with you.



Agnes Ayres in "Racing Hearts"

Remember those wonderful automobile pictures—"Too Much Speed," "The Roaring Road," "Excuse My Dust," "What's Your Hurry?" "Across the Continent," etc.—that Wally Reid made from the stories of Byron Morgan? Will you ever forget them? Well, here you have Agnes Ayres risking her precious life in just that kind of a picture by the same author.

Like the others, it's a comedy-drama with thrill following thrill upon the automobile racetrack and boulevard. Some famous drivers take part in the race, which Agnes wins in a most sensational finsh.

Yes, Theodore Roberts, with his familiar cigar, is here again as the father, with Richard Dix playing the leading man's part and Robert Cain doing a lot of dirty work. Paul Powell directed this one—one of those triple-guaranteed speed pictures that can't go wrong.

Dorothy Dalton in "Law of the Lawless"

This is a story by Konrad Bercovici, the Bohemian author whose writings are creating a furore in this country. "The Law of the Lawless" was first published in Pictorial Review and attracted wide attention. The setting of the story is unusual and picturesque, depicting the glamor and romance of gypsy life.

The character played by Miss Dalton is that of a gypsy woman, as fearless as she is beautiful, who recognizes no law save that of her own desire. In short, it is an absorbing tale of primitive people and elemental emotions. In the chief roles supporting Miss Dalton are Theodore Kosloff and Charles de Roche, the famous French screen star who recently came to America to appear in Paramount pictures. E. Lloyd Sheldon wrote the scenario and Victor Fleming directed.

Alice Brady in "The Leopardess"

Henry Kolker, producer of "Disraeli," in which George Arliss was the star, directed this picture, which is an adaptation of Katherine Newlin Burt's novel. J. Clarkson Miller wrote the screen version. This is a story of the South Seas, in which is related how a strange power which is being exercised by a wealthy and unscrupulous adventurer over a white girl brought up among the natives is broken by a worthy young friend of her tormentor.

Edward Langford is Miss Brady's leading man, while the chief heavy role is played by Montagu Love. Other well-known people in the cast are Charles Kent, George Beranger and Marguerite Forrest. The picture was made for the most part in Florida, with some beautiful shots in which the palatial yacht of J. Ogden Armour, loaned by the owner, figures prominently.

Big Cast Picked for "Little Old New York"

Work was started this week at the Cosmopolitan studios, 127th street and Second avenue, New York, on Marion Davies' next picture, a super-special of the celebrated play "Little Old New York," by Rida Johnson Young.

"Little Old New York" will be made on the same elaborate scale that characterized Miss Davies' present picture, "When Knighthood Was in Flower." As in the latter production, one of the most remarkable casts ever assembled will support the star.

Miss Davies will, of course, appear in the role of Patricia O'Day, the little Irish girl, who landed in New York only to find that, in order to obtain the family fortune, she would have to be a boy. Included in the supporting cast are the following famous actors: J. M. Kerrigan, Mahlen Hamilton, Courtney Foote, Harrison Ford, Norval Keedwell, George Barraud, Sam Hardy, Montague Love, Riley Hatch, Charles Kennedy, Spencer Charters, Harry Watson, Charles Judels, Pauline Whitson, Mary Kennedy, Thomas Findlay and Marie R. Burke.

New York as it appeared a century ago will for the first time be faithfully depicted in this film masterpiece. To that end experts have been busy for the past three months gathering historical data of the early metropolitan days. One of the most important of the scenes will be the first trip of the Claremont. The builders are now at work constructing a replica of Robert Fulton's first steamship.

Among the most gigantic sets of the picture will be a scene at the Battery and another of the Bowery, which was at that time the principal thoroughfare of the city. This latter set will occupy the entire floor space of the Famous Players' studio at Long Island City, and will cover two city blocks.

"Little Old New York" will be directed by Sidney Olcott, with Phila Carle as first assistant director. The cameramen will be Harold Wenstrom and Joe Morgan.

"Adam's Rib" Said to Be Unique Film

Those who argue that there is nothing new in the photoplay are due for a surprise, Paramount says, when they see Cecil B. DeMille's production, "Adam's Rib," which is another original story by Mr. DeMille's talented scenario writer, Jeanie Macpherson.

This romance is played out, for the most part, against a strange setting of skeletons of animals that lived somewhere around fourteen million years ago. These reconstructed prehistoric monsters are exact copies of those treasured in the American Museum of Natural History and the Smithsonian Institution. In connection with these curiosities Mr. DeMille has gone back farther than ever before in the making of scenes which represent how people lived, or might have lived, in the days before history dawned.

Schedules Release of Three Pictures

Alfred Weiss, president of Art-class Pictures Corporation, has announced the release of three films by this organization during the coming year. These pictures will include "After Six Days," "Between Worlds" and the "Woman Who Believed." Mr. Weiss has arranged national distribution for the latter two named films, and "After Six Days" will be state righted on a large scale to the independent field.

"After Six Days" is the nine-reel version of the Old Testament from Adam and Eve to the Songs of Solomon. "Between Worlds" is a picture dealing with spiritualism. "The Woman Who Believed" is a six-part melodramatic feature, presenting an all star cast headed by Walter Miller and Dorothy Bernard.

Max Graf Will Make Films at San Mateo

Max Graf, whose first production, "The Forgotten Law," is a current Metro success, has taken up headquarters at the Metro studios and is preparing for the production of his next three pictures. They will be made at the San Mateo studios in San Mateo, California.

"The Fog," a story by William Dudley Pelley, will be Mr. Graf's next production and he expects to begin filming within the next four weeks. H. H. Van Loan is preparing the screen adaptation of this story.

Following this is to come "Beans," an original story by Mr. Graf and Mr. Van Loan.

The third production will be "The Gamble in Souls," a story on which Mr. Graf and Mr. Van Loan collaborated.

Frances Marion Now with Goldwyn

Frances Marion is the latest celebrity to be added to the Goldwyn fold. Marshall Neilan, now producing in association with that Company, has placed her under contract to write the subtitles for "The Strangers' Banquet," his picturization of Donn Byrne's novel. It is also reported that the young producer has other important work in mind for her.

Miss Marion has written and adapted some of the screen's most successful productions, including "Rebecca of Sunnybrook Farm," "Pollyanna," "The Love Light" and "Humoresque." She has been associated with Mr. Neilan on several of his notable pictures.

Mr. Neilan has decided on "Red Lights" as a release title for Edward Rose's mystery melodrama, "The Rear Car," which he recently acquired. He has not yet announced what his next production will be, although he has already engaged Ray Grfiffith to play in it.

To Aid in Filming "Ben Hur"

A. L. Erlanger, the theatrical producer, arrived at Goldwyn's studios in Culver City, Calif., last week. He was accompanied by F. Richard Anderson, who, with Mr. Erlanger, superintended the creation of the Erlanger circuit of theatres. His presence in Los Angeles at this time is to aid Goldwyn in the filming of "Ben Hur," the theatrical destinies of which he has guided for a quarter of a century.

"Ben-Hur" has been one of the most popular plays in the world, as well as one of the most popular novels and the sponsors of the motion picture version intend to leave no stone unturned to make it the greatest photoplay ever produced, they state.

"It was part of the agreement that I should render any assistance in my power in the filming of 'Ben Hur,'" said Mr. Erlanger. "Mr. Godsol wants me to keep in close touch with him and June Mathis in turning the play into a picture.

"It is going to be a real screen drama and will be produced in a most elaborate way."

Exploits "Broken Chains" in Chicago

Eddie Boons, manager of Goldwyn's exploitation department, is off on a trip to Detroit and Chicago to superintend special exploitation campaigns for Goldwyn pictures.

Goldwyn's going to put over the biggest exploitation campaign ever known for the showing of "Broken Chains" in Chicago in connection with the Chicago *Daily News*, and Mr. Boons will have charge of it.

"Broken Chains" was the prize-winning scenario in the *Daily News*' $30,000 motion picture scenario contest. He will work in co-operation with Walter D. Nealand, Goldwyner, attached to the Chicago Goldwyn exchange.

Quota Exceeded

At the end of the third week of the Eschmann Sales Contest, Pathe reports that the weekly quota set for the eight weeks' period is exceeded by more than ten per cent. The Portland, Ore., branch was then leading, with Los Angeles second and Denver, Milwaukee, Newark, Salt Lake City, Spokane, Dallas, Charlotte and Memphis following in the order named.

Every mail is said to load General Sales Manager E. A. Eschmann's desk with evidences of increasing enthusiasm felt by the contesting branches.

"The Storm," a Film That Is Praised by All Nations

"The Storm" is breaking world records, reports Universal. From all quarters of the globe first-run houses are sending word of capacity crowds and extended engagements with the big Universal-Jewel production. It is just as popular in foreign countries as it has been in America, where it has been one of the best money-makers of the season, Universal states.

Recent reports received at the Universal home office include returns from the showing in Great Britain, France, in Panama, in Tasmania, in Cuba, Australia, South America and in Holland. All communications acclaimed the picture for its drawing power, it is said.

Universal officials see in the present vogue of "The Storm," both in this country and elsewhere, indications that it will prove to be the most widely shown picture ever made by Universal. Its appeal has been found to be international.

In London "The Storm" had a gala showing at the New Oxford Theatre, the famous Cochran show house recently taken over for film productions by the European Motion Picture Company, Universal's British releasing agency. It created a very favorable impression in London, it is said, and was highly praised by both newespaper and trade paper reviewers.

In France the big Universal feature was played at the Cine Max Linder in Paris, where it was accorded a highly successful run. When "The Storm" played in the Strand Theatre, Colon, Panama, it went over with a bang, reports state.

In far-off Tasmania the picture tripled the box-office figures of the Palace Theatre, Hobart, and broke records in the Picture Theatre, Launceston. On the mainland of Australia "The Storm" had its premiere in Hoyt's De Luxe Theatre, Victoria, where it made a big hit.

"The Storm" has played in several South American film centers with great success, it is reported. In Holland "The Storm" opened at the Cinema De Mundt in Amsterdam, and was so successful that the run was prolonged for a second week, Gus Hager, Universal manager in the Netherlands, reported.

Big Publicity for S-L Production

Bert Ennis of S-L and Bessie Mack director of publicity for the Capitol Theatre, New York, are co-operating on an exploitation drive in the interest of "Quincy Adams Sawyer," the S-L special which begins an engagement in the Capitol Theatre on Sunday, December 17.

The usual advertising space taken in the New York newspapers by the Capitol management has been doubled and special publicity is being devoted to the long list of star names in the cast.

Had Merry Time at Entertainment

The First National Club, of Associated First National Pictures, Inc., held its annual entertainment and dance last week and had a merry time in Kismet Temple, Brooklyn. The entertainment was called "The Follies of Forty-eighth Street," and was put on under the direction of Francis G. Conklin. The impresario was Mort Blumenstock and the musical director Clive Waxman.

Bob Dexter wrote a skit called "A Thousand Miles from Home," and Mort Blumenstock a movie number, entitled "Krazy Katzenberg."

"Minnie" Is Called Marshall Neilan's Best

Marshall Neilan has again hit the bull's-eye of fine entertainment, according to the critics who have had a pre-view of his latest First National release, "Minnie," in which Leatrice Joy and Matt Moore are featured.

"Neilan has surprised us again with 'Minnie.' Real heart appeal and novel situations," declares one critic. Another writes: "Neilan has distinguished himself once more. Exceptional entertainment. Should satisfy all classes of patrons."

"'Minnie' happens to be the kind of story that brings out the Neilan best all the way through," is part of the laudatory comment of the National Board of Review.

"Hats off to Leatrice Joy," an enthusiastic critic declares. "She was good in 'Manslaughter,' but she has arrived in this picture. As 'Minnie,' the village 'ugly duckling.' Leatrice contributes to screen literature one of the most human and appealing bits of character portraiture."

Matt Moore also comes in for high praise. "Matt Moore plays his part most entertainly. His make-up, clothes, manner are a clever caricature of his usual self."

"Minnie" is said to be a picture for the whole family of motion-picture-goers, and it is also declared that the "high-brows" will enjoy Neilan's cleverness.

S-L Pictures to Issue Booklet

An appropriate Christmas remainder will be issued by Sawyer and Lubin of S-L Pictures concerning "Quincy Adams Sawyer," their recently produced special film for Metro Pictures Corporation. It will take the form of a booklet, incorporated in which will be the unusual trade press reviews accorded "Quincy Adams Sawyer."

Make Film of Life of Swedish King

The heroic life of Charles XII. of Sweden, in his time one of the most feared warriors of Europe, is now being picturized by a Swedish corporation organized especially for this purpose. The dashing Charles ruled Sweden at the period of her political greatness, and, taking to the field in person, conquered the Russians on one hand and the Danes on the other, falling in action in 1719, at the early age of thirty-six. The film will be true to history in depicting the king's career, with the addition of a slightly fictionized romantic element.

Historic Films, Ltd., is the name of the new corporation which is filming Charles XII. The president is Rear-Admiral Wachtmeister of the Swedish Navy, and the directors include a number of army officers, which augurs well for the historical sincerity and accuracy of the film. The actual taking of scenes and general studio work is being done in Sweden, Norway and Germany under a contract with a German company.

It is expected that the first reels of "Charles XII" will be ready for exhibition in February or March, 1923.

STARS AND PRODUCER OF FIRST NATIONAL ATTRACTION, "THE WHITE FRONTIER"
Left to Right: Dorothy Phillips, William A. Orlamond, Allen Holubar, the producer; Ynez Seabury, Lewis Dayton.

Adolph Zukor, *President,*
Famous Players–Lasky Corporation

Jesse L. Lasky, First Vice-President, Famous Players–Lasky Corporation, in Charge of the Production of "The Super Thirty–Nine"

Sidney R. Kent, General Manager, Department of Distribution, Famous Players–Lasky Corporation, Who is in Charge of the Distribution of "The Super Thirty–Nine"

Paramount Names "Super Thirty-Nine" Which It Will Begin Releasing Feb. 5

Big Demand Brings Follow-Up of Policy Begun with "Famous Forty-One"

It was just six months ago that the Famous Players-Lasky Corporation made its announcement of the forty-one Paramount Pictures which it intended to release to the public through the motion picture theatres during the six months following August 1. Following a long period of business depression which had been felt quite as keenly in the theatres as anywhere else this bold stroke aroused keen interest.

The plans for that big program of motion picture production had been conceived by Adolph Zukor, president of the company, and Jesse L. Lasky, first vice-president in charge of production, months before, when the industry as a whole was in the doldrums.

The history of "The Famous Forty-One" is now nearly complete. As that first announcement awakened new hope and confidence in the future, so have the finished pictures fulfilled every promise made for them, Paramount says and goes on to state that the record is written in the box-office results scored by "The Dictator," "If You Believe It, It's So," "Nice People," "Blood and Sand," "The Valley of Silent Men," "Manslaughter," "The Old Homestead," "Burning Sands," "To Have and To Hold," "The Young Rajah," "Clarence," "The Impossible Mrs. Bellew" and all the rest, right down the line.

Confident of the wisdom of their policy the Paramount executives made no amendment of their previous action. Before the release of the first of the forty-one on August 6, work had actually been started on more than a dozen of the Paramount pictures to be included among the releases of the second six months starting next February 5.

So now come "The Super Thirty-Nine."

To insure a continuation of the constant flow of super-pictures to satisfy the demands of the public the resources of the Paramount organization were expanded and more perfectly systematized than ever before.

Despite the fact that the Paramount studios in California had been enlarged and production efficiency there had been greatly increased it was found that even those facilities were inadequate. It was found necessary to re-open the company's huge studio at Long Island City, which had been closed for many months, in order to accommodate the expanding production. This was done during the Summer and both Western and Eastern producing organizations have been working virtually to capacity ever since.

The staff of writers necessarily had to be increased, for the rights to some of the most valuable literary and dramatic properties had been obtained for picturization.

Pola Negri, the European star of "Passion" and "Gypsy Blood," was brought to America where she has made, under the direction of George Fitzmaurice, "Bella Donna," Robert Hichens' great story of the desert.

In order to obtain the exact "atmosphere" called for by Joseph Hergesheimer's novel, "Java Head," Director George Melford and his entire producing unit were brought East from California and sent to Salem, Mass., there to film the important scenes.

Julia Crawford Ivers, while vacationing in Hawaii, wrote a story, "The White Flower," for Betty Compson. When it came time to make the picture, Miss Compson and the entire company were sent to the far-off Pacific islands to work before the backgrounds the story described.

James Cruze had been assigned to produce a Paramount picture from Emerson Hough's epic of the Great West, "The Covered Wagon." His entire unit, augmented by hundreds of extra players and supplied with trainloads of equipment and supplies, was sent out to the Western plains.

To provide the proper "atmosphere" for the screen version of Rex Beach's story, "The N'er-Do-Well," Alfred E. Green, the director, Thomas Meighan, the star and the entire company are off to Panama to film the exteriors.

These are but a few of the things that Paramount has done in order to provide America with its entertainment for the remainder of the picture season of 1922-23. Moreover, its own product will be augmented by a number of pictures produced by the Cosmopolitan Corporation, all of which will be distributed through the thirty-six Paramount branch exchanges.

Most of the "Super Thirty-Nine" either have been completed or are now in course of production. As for the rest, every detail has been planned, and the actual dates upon which they will first be shown to the public have been set.

Here they are:

Marion Davies in "When Knighthood Was in Flower," a Cosmopolitan Production. Adapted from the novel by Charles Major. Directed by Robert G. Vignola, with an all-star cast including Forrest Stanley, Lyn Harding and Pedro de Cordoba supporting Miss Davies.

Dorothy Dalton in "Dark Secrets," from an original story and scenario by Edmund Goulding, directed by Victor Fleming. Robert Ellis and Jose Ruben head the supporting cast.

Gloria Swanson in "My American Wife," a Sam Wood production, by Monte M. Katterjohn, based on a story by Hector Turnbull. Tony Moreno appears opposite Miss Swanson.

"Adam's Rib," a Cecil B. DeMille production. Written by Jeanie Macpherson and featuring Milton Sills, Elliott Dexter, Theodore Kosloff, Pauline Garon, Julia Faye and many other screen favorites.

Mary Miles Minter in "Drums of Fate" an adaptation by Will M. Ritchey of the novel, "Sacrifice," by Stephen French Whitman. Directed by Charles Maigne. Supporting cast includes George Fawcett, Casson Ferguson and Robert Cain.

Jack Holt in "Nobody's Money," scenarized by Beulah Marie Dix from the stage play by William Le Baron, and directed by Wallace Worsley. Wanda Hawley and Julia Faye are in the cast.

George Melford's production, "Java Head," by Joseph Hergesheimer. With Leatrice Joy, Jacqueline Logan, Raymond Hatton, George Fawcett and Albert Roscoe. Scenario by Waldemar Young.

Betty Compson in "The White Flower," written and directed by Julia Crawford Ivers. Supporting cast includes Edmund Lowe, Arline Pretty, Edward Martindel and Leon Barry.

Marion Davies in "Adam and Eve," a Cosmopolitan production. From the play by Guy Bolton and George Middleton. Scenario by Luther Reed. Directed by Robert G. Vignola.

Agnes Ayres in "Racing Hearts," with Theodore Roberts and Richard Dix. Story by Byron Morgan. Scenario by Will M. Ritchey. Directed by Paul Powell.

"The Covered Wagon," a James Cruze production, from the novel by Emerson Hough. Scenario by Jack Cunningham. Cast includes Lois Wilson, J. Warren Kerrigan, Charles Ogle, Ernest Torrence, Tully Marshall, Alan Hale, Guy Oliver and John Fox.

"The Nth Commandment," a Cosmopolitan production, with Colleen Moore, James Morrison and Eddie Phillips. Story by Fannie Hurst, scenario by Frances Marion, directed by Frank Borzage.

Thomas Meighan in "The Ne'er-Do-Well," by Rex Beach. Scenario by Tom J. Geraghty. Directed by Alfred E. Green. In the cast are Lila Lee, John Miltern and Laurence Wheat.

Alice Brady in "The Leopardess," by Katherine Newlin Burt. Scenario by J. Clarkson Miller. Directed by Henry Kolker. Included in the cast are Robert Ellis, Montagu Love and Charles Kent.

Jack Holt in "The Tiger's Claw," by Jack Cunningham. Directed by Joseph Henabery. Cast includes Eva Novak, Bertram Grasby and Claire McDowell.

Pola Negri in "Bella Donna,' a George Fitzmaurice production. From the novel by Robert Hichens. Scenario by Ouida Bergere. Supporting Miss Negri are Conway Tearle, Conrad Negal, Sigrid Holmquist, Claude King and Macey Harlam.

"Grumpy," a William de Mille production, with Theodore Roberts, May McAvoy and Conrad Nagel. From the play by Horace Hodges and T. Wigney Percyval. Scenario by Clara Beranger.

"The Go-Getter," a Cosmopolitan production, with Seena Owen, T. Roy Barnes, Tom Lewis and William Norris. From the story by Peter B. Kyne. Scenario by John Lynch. Directed by E. H. Griffith.

Gloria Swanson in "Prodigal Daughters," a Sam Wood production. Adapted by Monte M. Katterjohn from the story by Joseph Hocking. Theodore Roberts and Ralph Graves are in the cast.

"The Glimpses of the Moon," an Allen Dwan production, with Bebe Daniels and Nita Naldi. From the Pictorial Review story and Appleton book by Edith Wharton. Scenario by Edfrid Bingham. Cast also includes David Powell, Rubye De Remer and Maurice Costello.

(Continued on following page)

Releasing Schedule for the Super Thirty-nine

Feb.	5	When Knighthood Was in Flower
	5	Dark Secrets
	12	My American Wife
	19	Adam's Rib
	26	Drums of Fate
	26	Nobody's Money
Mar.	5	Java Head
	5	The White Flower
	12	Adam and Eva
	12	Racing Hearts
	19	The Covered Wagon
	19	The Nth Commandment
	26	The Ne'er-Do-Well
	26	The Leopardess
Apr.	2	Bella Donna
	9	Grumpy
	9	The Go-Getter
	16	You Can't Fool Your Wife
	16	Prodigal Daughters
	23	The Glimpses of the Moon
	30	The Trail of the Lonsome Pine
	30	The Law of the Lawless
May	7	The Tiger's Claw
	14	Mr. Billings Spends His Dime
	14	The Bustle of Silk
	21	Declassee
	28	Hollywood
	28	Vendetta
June	4	White Heat
	4	Contraband
	11	The Woman With Four Faces
	11	Bluebeard's Eighth Wife
	18	Only 38
	25	The Exciters
July	2	A Gentleman of Leisure
	9	Children of Jazz
	16	Fog Bound
	23	The Snow Bride
	30	The Light to Leeward

Big Paramount Advertising on the Super Thirty-Nine to Break Records

From the time when Paramount inaugurated its present national advertising policy, some eight years ago, Paramount advertising admittedly has been one of the features of the motion picture business.

At the outset of its national advertising campaign, which has done so much to sell motion pictures to the public, the company spent in the first year a sum of money which was regarded skeptically in some quarters as extravagant. Time has proved the falseness of that view; Paramount has kept on expanding and expanding the scope of its national campaign, and in 1923 the company will spend just about ten times as much in selling Paramount pictures for the exhibitor to the public as it did that first year.

A. M. Botsford, advertising manager, with the co-operation of Hanff-Metzger, Inc., advertising agents, has completed his plans for the national advertising of The Super Thirty-nine—a campaign greater in magnitude than Paramount ever before launched. As usual, *The Saturday Evening Post,* with its circulation of more than two million copies every week, will carry the message in greatest volume.

The *Post* campaign for The Super Thirty-nine will start in the issue of January 13. This will be a full page in colors, the Paramount trademark dominating the illustration, and the text being captioned "The name that earned fame through thousands of hours of wonderful entertainment!" In a box at the right is text calling attention to the complete announcement of The Super Thirty-nine to be found in the *Post* of January 27.

In the issue of the 27th, immediately preceding the initial release of the six-months' product, the listing of all the pictures will be carried in a double-page spread in colors. Double-page spreads in black and white will be run on each of the following six special productions, set for day and date release, the advertisement in each instance appearing in the *Post,* dated the day before the release of the picture: "Adam's Rib," "Java Head," "Bella Donna," "The Glimpses of the Moon," "Hollywood" and "Bluebeard's Eighth Wife."

Copy on "You Can't Fool Your Wife" and "The Rustle of Silk," also day and date releases, will consist of single pages in colors; while the big James Cruze production, "The Covered Wagon," will be handled in a unique manner. Several weeks before the release of that picture a series of quarter-page teaser advertisements will be started, and they will culminate in a double-page spread in colors. Incidentally, color pages on "The Covered Wagon" will be run in many other national magazines.

Supplementing this production advertising in the *Post* there will be a page in colors every four weeks. These will consist of good-will copy, and each will carry the complete Paramount schedule for the following month. The decorative and human interest features of this copy in each instance will center around a great motion picture theatre, the list of houses including, among others, the Rivoli, in New York; the Grenada, in San Francisco; Grauman's Metropolitan, in Los Angeles; the Palace, in Washington; McVicker's, in Chicago, and Newman's in Kansas City.

In addition to the campaign in the *Post,* all the leading fan magazines will carry at least one full page in each issue, with two-page spreads on some of the bigger pictures. The *Ladies' Home Journal* will also carry a page each month, while *Pictorial Review* will have a special advertisement on "The Glimpses of the Moon," the story of which ran serially in that magazine.

The January issue of *Pictorial Review,* now on the news stands, has an interesting article by Nina Wilcox Putnam, entitled "What's Right With the Movies?" embodying comments by Adolph Zukor, Marcus Loew, Samuel Goldwyn, W. W. Hodkinson, D. W. Griffith and other prominent figures in the picture world. Paramount has taken advantage of the fan interest aroused by this article and on the page opposite the start of the story there is a full-page advertisement, "Shopping for the Best Pictures."

Compson and Tearle in This Production

"The Rustle of Silk" is a George Fitzmaurice production, and tells just the kind of story that Mr. Fitzmaurice revels in producing on the screen, Paramount says. Cosmo Hamilton wrote it and Ouida Bergere adapted it. Betty Compson and Conway Tearle are the featured players.

It is a tale of a poor young English girl who falls in love with a famous statesman at first sight. His station in life being far above her own, she obtains employment in his household as lady's maid to his wife in order to be near him. Spurning the love of a worthy young man of her own circle, she resolves to win the object of her admiration. She dons one of the gowns of her mistress and goes to the Savoy, where she knows he is to dine, and there, through a ruse, procures an introduction to him. She continues her masquerading, and at last succeeds in winning his attention and later his love. His wife discovers what is going on, and the triangular situation develops most interestingly, it is said.

Gloria Swanson in Sam Wood Picture

"Bluebeard's Eighth Wife," a Sam Wood production, is made from a scenario by Monte M. Katterjohn, based upon Charlton Andrews' adaptation of the famous French comedy by Alfred Savoir. A year ago the play was presented at the Ritz Theatre, New York, with Ina Claire as the star, and scored a big success.

This "Bluebeard" is a modern American millionaire who has gone to Biarritz to wed a famous French singer. He has been married before no fewer than seven times, his first wife having died and he having divorced all of the other six. But he meets another young French girl, becomes infatuated with her beauty, and decides to marry her rather than the girl to whom he is engaged. His attentions are not welcomed by the young woman, but her father and sister, learning of his immense wealth and the fact that he always settles 200,000 francs a year on his wives, make arrangements for the marriage, which eventually is performed.

As in the case of the former wives, the millionaire tires of this one and seeks to divorce her; but she, even though she is not in love with him, decides obstinately to hold him—and does by many amazing stratagems.

Paramount Names Super Thirty-nine

(Continued from preceding page)

Mary Miles Minter in "The Trail of the Lonesome Pine," supported by Antonio Moreno. From the novel by John Fox, Jr., and the play by Eugene Walter. Directed by Charles Maigne.

Dorothy Dalton in "The Law of the Lawless," supported by Theodore Kosloff and Charles de Roche. From the Pictorial Review story by Konrad Bercovici. Scenario by E. Lloyd Sheldon. Directed by Victor Fleming.

"You Can't Fool Your Wife," a George Melford production, with Leatrice Joy, Nita Naldi and Lewis Stone. By Waldemar Young, suggested by a story by Hector Turnbull.

Walter Hiers in "Mr. Billings Spends His Dime," with Jacqueline Logan. From the Red Book story by Dana Burnet. Screen play by Albert Shelby Le Vino. Directed by Wesley Ruggles.

"The Rustle of Silk," a George Fitzmaurice production with Betty Compson and Conway Tearle. By Cosmo Hamilton. Scenario by Ouida Bergere.

Pola Negri in a George Fitzmaurice production, "Declassee," Ethel Barrymore's Empire Theatre success by Zoe Akins. Scenario by Ouida Bergere.

"Hollywood," a James Cruze production, based upon the novelette, "Hollywood, and the Only Child, by Frank Condon.

"Vendetta," a Cosmopolitan production, with Lionel Barrymore and Alma Rubens. From the novel by Marie Corelli. Scenario by Frances Marion. Directed by Alan Crosland.

Thomas Meighan in "White Heat," from the Saturday Evening Post story by R. G. Kirk. Scenario by Percy Heath. Directed by Alfred E. Green.

Agnes Ayres in "Contraband," by Clarence Budington Kelland. Scenario by Beulah Marie Dix. Directed by Paul Powell.

Betty Compson in "The Woman With Four Faces," by Bayard Veiller, auditor of "Within the Law," "The Thirteenth Chair," etc.

Gloria Swanson in "Bluebeard's Eighth Wife," a Sam Wood production. Scenaro by Monte M. Katterjohn from Charlton Andrews' adaptation of Alfred Savoir's play.

"Only 38," a William de Mille production, with Elliot Dexter, May McAvoy, George Fawcett and Lois Wilson. By A. E. Thomas, suggested by a story by Walter Pritchard Eaton. Screen play by Clara Beranger.

Bebe Daniels and Bert Lytell in "The Exciters," by Martin Brown. Scenario by Julia Crawford Ivers.

Wallace Reid in "A Gentleman of Leisure," by John Stapleton and P. G. Wodehouse. Screen play by Albert Shelby LeVino. Directed by Wallace Worsley.

"Children of Jazz," with Nita Naldi, Jacqueline Logan, Conrad Nagel and Robert Cain. By Harold Brighouse. An Alfred E. Green production.

Dorothy Dalton in "Fog Bound," by Jack Bechdolt. Scenario by E. Lloyd Sheldon. An Irvin Willat production.

Alice Brady in "The Snow Bride," a screen play by Sonya Levien from a story by Sonya Levien and Julia Herne. Directed by Victor Fleming.

Jack Holt in Peter B. Kyne's story, "The Light to Leeward." Scenario by Jack Cunningham. Directed by Joseph Henabery.

Three More of the Stars Appearing in Famous Players-Lasky Productions

Top to Bottom: Marion Davies, Alice Brady, Pola Negri.

Mary Miles Minter in "Drums of Fate"

Since Mary Miles Minter put up her hair and became a young woman—in the pictures—her popularity has gone forward by leaps and bounds. "Drums of Fate" affords her still greater opportunities than ever before to demonstrate that she is possessed of rare dramatic ability as well as beauty. It is an adaptation of Stephen French Whitman's novel, "Sacrifice," published by D. Appleton & Co.

The story is described as thrilling in the extreme, the locale being Portugese East Africa. M. B. (Lefty) Flynn, former Fox star, who scored so heavily in suport of Dorothy Dalton in "The Woman Who Walked Alone," is Miss Minter's leading man, while George Fawcett, Robert Cain, Casson Ferguson and Bertram Grassby help round out a supporting cast which is hard to beat. Charles Maigne directed.

Marion Davies Film First on Schedule

To "When Knighthood Was in Flower," from the studios of the Cosmopolitan Corporation is accorded the honor of first place on Paramount's February schedule, introducing "The Super-Thirty-Nine" to the public. On this picture Cosmopolitan spent more than a million and a quarter dollars, it is stated.

The success scored by George Fitzmaurice's "To Have and To Hold" and other recent productions of similar type has proved, Paramount states, that the public is educated to the costume picture and will flock to it if it is something more than a spectacle, as many costume pictures of the past have been. Competent critics have given "Knighthood' high praise, and it has been doing big business at the Criterion Theatre in New York and in several other leading cities where it has been playing long runs. Marion Davies has the leading role.

"Children of Jazz" Tells Unique Story

"Children of Jazz" is a story by Harold Brighouse, bearing a title, Paramount says, that in itself is enough to bring people to the box office in droves. Moreover, it is the first Paramount picture to be released as an Alfred E. Green production. Mr. Green has come rapidly to the front since he became a Paramount director, it is stated. His first picture, "The Bachelor Daddy," starring Thomas Meighan, was classed among the best of the past year, according to Paramount, which states also that it enjoys the unusual distinction of registering a full 100 per cent. in entertainment and box-office value in all the hundreds of reports from exhibitors, both the published ones and those received through confidential channels. Since then, Paramount says, Mr. Green has come through with three more big winners, all with Meighan as star—"Our Leading Citizen," "The Man Who Saw Tomorrow" and "Back Home and Broke."

In this comedy the lives of the present younger generation and those of the preceding one are vividly contrasted when the children of jazz — some oddly mixed young couples typical of the jazz-mad age —are cast up on an island where a ceremonious old gentleman is living alone in the memories of the past. The natural consequence is that the jazz babies are brought to their senses. In other words, it is a story of regeneration, underlaid with a rich vein of comedy.

Emerson Hough Book Made Into Picture

For the amount of expenditure involved in a successful endeavor to make one of the great classics of the screen, for the number of people employed steadily from the start to the finish of the picture, for the difficulties encountered and overcome and for the mighty theme of the story, "The Covered Wagon," a James Cruze production exceeds anything ever before attempted by Paramount, that producing organization says.

The picturization of Emerson Hough's story of the conquest of the great West was made in Nevada and Utah. Hundreds of people were transported to the big Baker ranch in Nevada, consisting of 200,000 acres. The whole West was combed for every available prairie schooner still in existence and nearly two hundred of them were procured. Their transportation, along with that of the rest of the vast amount of equipment, required thirty special trains. A thousand Indians were rounded up for the staging of a realistic Indian battle, and a real buffalo hunt was held.

"Best Seller" Made Into Paramount Film

Paramount has picturized Edith Wharton's novel, "The Glimpses of the Moon," the first installment of which appeared in Pictorial Review last May. Running serially through the August number, the story was published by D. Appleton & Co. simultaneously with the last installment and has topped the best sellers of fiction every month since, it is stated.

Allan Dwan, who directed "Robin Hood," starring Douglas Fairbanks, was engaged to direct, and Bebe Daniels was chosen to play the leading role. Opposite her is David Powell, while Nita Naldi is seen in a vampire role. Rubye De Remer and Maurice Costello are also in the cast. The picture breathes luxury and wealth, with thousand-dollar gowns by the score set off in lavish backgrounds.

CECIL B. DE MILLE
Director General Famous Players-Lasky Corp.

Pola Negri in "Declassee"

Acknowledged by all as the greatest stage play in which Ethel Barrymore ever appeared, its picturization by George Fitzmaurice with Pola Negri as the star is sure to prove a top-notch box-office attraction. The play was written by Zoe Akins and was presented by Charles Frohman, Inc., at the Empire Theatre, New York, in October, 1919.

There it played to standing room only for many months until it was necessary to give over the theatre to another production. Thereafter it played to records in Chicago and other large cities.

It is the story of a beautiful and fascinating woman with a lofty sense of justice and fair play who is divorced without just cause by a brutal husband. Impoverished, she sinks almost to ruin, but is sustained always by her love for a young man who is not entirely worthy.

The denouement is tragic, the role being just the kind best suited to Miss Negri's wonderful dramatic talent. The scenario is by Ouida Bergere.

Cosmopolitan Films "Vendetta"

There is probably no piece of modern literature more wonderfully suited to the screen than Marie Corelli's famous novel, "Vendetta." It is probably literally true that millions have read it, for it is probably the most successful of all the stories by the widely read author of "Thelma," "Wormwood," "The Young Diana" and "The Sorrows of Satan."

It is the thrilling story of a man who, supposedly dead, returns with a fabulous fortune and wreaks vengeane upon his enemies. Cosmopolitan has given it a magnificent setting, fully worthy of the great story. Frances Marion wrote the scenario and Alan Crosland directed.

Lionel Barrymore and Alma Rubens are the featured players.

Dorothy Dalton in "Dark Secrets"

After an absence of many months, Dorothy Dalton returns to the Paramount schedule in "Dark Secrets," to renew her acquaintance with her legion of admirers whose numbers were so increased by her pictures of the past year, "The Siren Call," "The Woman Who Walked Alone" and "Moran of the Lady Letty." Edmund Goulding, talented not only as an actor and director but also as an author, wrote the story of "Dark Secrets" and Victor Fleming directed.

The action carries the spectator from a magnificant Long Island estate to London and then to Cairo. A thrilling feature of the picture is a battle between Miss Dalton and an untamable Arabian horse which throws her and makes her a hopeless cripple, it seems. Robert Ellis is leading man and Jose Ruben shines in the supporting cast.

Jack Holt in "Nobody's Money"

No star in all the Paramount galaxy has come forward faster than Jack Holt, according to an announcement from Famous Players-Lasky, and here is a picture which is bound to make him more secure than ever in the hearts of fans. On the legitimate stage this play by William De Baron had a long run last year in New York, and with its crook plot and underlying comedy it has lent itself admirably to picturization.

Yes, "Nobody's Money" is a comedy-drama. Wallace Worsley was specially engaged to direct and a fine cast was assembled for the picture. Wanda Hawley, star in her own right, plays opposite Mr. Holt, with Robert Schable, Walter McGrail, Julia Faye, Charles French and Will R. Walling prominent in the support.

Betty Compson in "The White Flower"

The beautiful scenery and romantic atmosphere of Hawaii are transferred directly to the screen in "The White Flower," which will be Betty Compson's first picture in the Super Thirty-Nine. It is a Hawaiian story, replete with native romance revolving about a half-caste native girl.

Julia Crawford Ivers, known to the picture public only as a director up to five years ago, but who since then has been a leading member of the Paramount scenario staff, wrote the original story as well as the scenario, and then directed the picture.

She went to Hawaii for material for her story and then took the entire company over there to make the picture. Edmund Lowe, Edward Martindel, Arline Pretty, Sylvia Ashton and Arthur Hoyt are among those who will be seen in the cast.

The Paramount Date Book, 1923

Unique among advertising booklets is the Paramount Date Book which has been prepared by the advertising department.

Covered in limp cloth binding and printed in colors, this booklet contains a full-page or two-page illustrated announcement on each of The Super Thirty-Nine and these are followed by short illustrated official buildings and brief synopses of all of The Famous Forty-One.

There are also brief seasonal announcements by Adolph Zukor, Jesse L. Lasky and S. R. Kent, but the main feature of the booklet is a complete exhibitor's booking guide and cost sheet for the entire year 1923. Each page covers a week's bookings with ample space allotted for entries covering each day's feature, comedy and miscellaneous films; accessories, including lithographs, lobby displays, heralds, etc., the cost of picture, cost of advertising and day's receipts.

This handsome and handy souvenir of The Super Thirty-Nine is now being distributed through the exchanges to all Paramount exhibitors.

Betty Compson in Veiller Story

"Setting a thief to catch a thief," or the regeneration of a clever girl crook who helps a young lawyer to bring to justice some powerful millionaires who are defrauding the people of their rights, is the theme of this story by Bayard Veiller, author of "Within the Law" and "The Thirteenth Chair."

With its absorbing plot, fine dramatic situations, well worked up and surprising climax, its love interest and with Betty Compson in the title role, it comes close to perfection as screen melodrama. Among other big dramatic scenes it offers the unusual spectacle of a convict escaping from prison by means of a rope lowered from an airplane.

"Light to Leeward" Is Jack Holt's Next

Remember what a good picture "Cappy Ricks" was? This story is by the same author, Peter B. Kyne, who also wrote "The Pride of Palomar" and "While Satan Sleeps," and like "Cappy Ricks," it is a sea story.

It is a story of shipwrecks and battles with the elements, in which Jack Holt, in the he-man role of the skipper of a lumber schooner, not only saves a steamer in distress in a Pacific storm, but the life of his young wife as well. The scenario is by Jack Cunningham, and Joseph Henabery is the director.

Daniels and Lytell in "The Exciters"

This adaptation by Julia Crawford Ivers of the play by Martin Brown which ran this season at the Times Square Theatre, New York, is best described as a melodramatic comedy. It is a flapper story with a new twist, and Bebe Daneils is ideally cast as the girl whose whole life is spent in a search for excitement.

Bert Lytell lends his attractive personality in the role of a handsome young detective. The cast is a large one, and some of the foremost Paramount players will be seen in support of the stars.

Walter Hiers in Big Comedy

With this picture Paramount introduces a new star in the person of Walter Hiers, his entrance into the select circle being in deference to numerous requests from exhibitors as well as in recognition of his pronounced talent as a comedian. Dana Burnet wrote this story of a necktie salesman who spent his last dime and then found himself embroiled in a life of adventure and romance. The part was made to order for the jovial Walter.

The story was published in Red Book and contains a surprise every minute and a laugh every second. Albert Shelby Le Vino wrote the scenario and Wallace Worsley directed. Jacqueline Logan is featured opposite Mr. Hiers, and Clarence Burton, George Field and Lucien Littlefield are in the cast.

Marion Davies in "Adam and Eva"

Cosmopolitan has made a fine picture out of this play by Guy Bolton and George Middleton which was a big success on the New York stage and found its picture rights in brisk demand. Luther Reed wrote the scenario and Robert G. Vignola, who produced "When Knighthood Was in Flower," directed.

It is the story of a man who turned his family over to a young go-getter and came back to find them all changed. Its theme is universally popular, the laughs are many and the love interest is most appealing. Probably no other screen actress is so well adapted to the leading role as Miss Davies, and Cosmopolitan has surrounded her with a fine cast, including T. Roy Barnes and Tom Lewis.

Alice Brady in "The Snow Bride"

This story of the Far North was written by Sonya Levien and Julie Herne, two talented members of the Paramount scenario staff, and Miss Levien wrote the screen adaptation. Miss Brady has a great emotional role, that of a fur trader's daughter.

"You Can't Fool Your Wife"

This is a George Melford production, enough in itself to ensure its box-office success. And what a punch that title carries! What possibilities for exploitation and advertising! Waldemar Young wrote the story, basing it upon an original by Hector Turnbull.

The theme is one that always attracts, albeit the eternal triangle is given a new twist. Leatrice Joy, who leaped into the spotlight of popularity with her performance as Lydia Thorne in "Manslaughter"; Nita Naldi, the alluring Dona Sol of "Blood and Sand," and Lewis Stone, one of the finest dramatic actors on the screen, are the featured players.

Dorothy Dalton in "Fog Bound"

The story of "Fog Bound" was published in the Argosy-All Story Magazine, Jack Bechdolt being the author. The scenario is by E. Lloyd Sheldon. The role which Miss Dalton plays is a most picturesque one, that of a girl who lives alone on an island out in the straits that lead to the Pacific working a truck farm that her father has left her.

Known as an independent, pugnacious individual, she is left alone until one day when her peace is disturbed by the arrival of a criminal and his pursuers.

Jack Holt in "Tiger's Claw"

This is an original story by Jack Cunningham, one of the most talented of the Lasky studio staff of scenario writers. Joseph Henabery directed and the cast includes Eva Novak, leading woman; Bertram Grassby, George Periolat, George Field, Aileen Pringle, Evelyn Selby and others. Holt plays the part of an engineer in the jungles of India, who eventually is called upon to choose between the love of a true white girl and that of a faithless native with whom he allows himself to become infatuated. The atmosphere of this picture is essentially Indian, with such interesting details as a tiger hunt, East Indian magic and native dances, all supervised by experts who have spent many years over there.

"The Go-Getter"

Peter B. Kyne, author of "Cappy Ricks," "While Satan Sleeps" and "The Pride of Palomar," wrote this story and it is one of his best. It possibly has been more widely read than any other story ever written by that popular American fictionist. Its theme is most inspiring, relating how a certain man surmounted many obstacles and finally got the thing he was sent for.

The Cosmopolitan Corporation has given it a splendid production, entrusting the scenario to John Lynch and the direction to E. H. Griffith. A fine cast was chosen, headed by Seena Owen, T. Roy Barnes, Tom Lewis and William Norris, all of whom are featured

In the Independent Field

By ROGER FERRI

Newsy Items of the Market Here and There

Irving Lesser, eastern manager of Principal Pictures Corporation, left on the Twentieth Century Tuesday afternoon for the Coast, where he will remain until after the holidays. He will spend the holidays with his folks and incidentally confer with Sol Lesser and Michael Rosenberg concerning Principal's 1923 plans.

Another independent distributor who left for the Coast this week was Harry M. Warner, head of Warner Brothers. Mr. Warner left on Thursday and is slated to arrive in Los Angeles next Monday. He has several important deals to close there. This is his second trip to the Coast in three weeks.

Sam Grand of the Federated Film Exchange of Boston, following a trip to Chicago where he conferred with Joe Friedman of Celebrated Film Players Corporation in connection with Federated Exchanges' matters, visited New York. He is negotiating with George Wiley for the New England rights to "Malcolm Strauss-Salome," which will be distributed in the independent market.

The Loew Circuit in New York starts to show Al Lichtman's "Shadows" about January 8. The opening will be at the State Theatre on Broadway. It is said that Mr. Lichtman placed the picture with the Loew Circuit without awaiting a first-run engagement because he did not want an opening at a big Broadway house, for it would have delayed the picture's general release until late in January.

C. C. Burr's "Sure Fire Flint," starring Johnny Hines, will be the New Year's week bill at B. S. Moss' Cameo Theatre in New York, according to announcement made this week in New York.

Edward Earle, star in Burton King's two Arrow pictures, "Shylock of Wall Street" and "Streets of New York," is making personal appearances in conjunction with the showing of those pictures at metropolitan theatres.

The November list of "Pictures for Selected Programs," used by the National Committee for Beter Films, in affiliation with the National Board of Review, have selected four Arrow comedies. These are "Why Not Now?" an Eddie Lyons two-reeler; the Broadway comedy, "Stay Down East," featuring Eddie Barry, and the Mirth Quake comedies, "One Stormy Orphan" and "No Luck," starring Bobby Dunn.

Hopp Hadley this week completed arrangements whereby Oscar Lund's production, "Love's Old Sweet Song," will be realesed through Norca Pictures, Inc. The picture features Louis Wolheim and Donald Gallagher.

Independent Pictures Corporation, of which Jesse J. Goldberg is the head, announced this week that it had acquired the world rights to twelve two-reel Nick Carter detective stories, made by Murray W. Garsson, Inc., the first four of which have been completed.

Post Nature pictures this week were sold to Balaban & Katz for northern Illinois, according to a report made by Holmes C. Walton, who is handling the distribution of these pictures.

Kenneth Webb, who directed "Secrets of Paris" for Whitman Bennett, has completed his latest vaudeville sketch, "The Moth and His Flame," which Joe Hart Enterprises will produce for vaudeville house presentations.

The Week in Review

THAT New Year's week will be one replete with important announcements concerning the independent market in general is a fact with which those on the "inside" are well acquainted. Deals under way provide for the appearance in independent pictures of some of the best known stars on the screen. Because of the status of these deals, this department cannot at this time even hint at their identity. But their acquisition will further substantiate the contention that the "independent has arrived at last!"

ANOTHER week and Christmas will have been here. And for the independents who worked conscientiously, industriously and energetically it will indeed be a merry, merry Christmas. We have everything to rejoice over. We are proud of the independent market and those interested in it. Its leaders have proven themselves real generals, they have overcome one of the most trying seasons this business has ever known—and what is more, they have emerged from the struggle triumphantly, stronger and far more powerful.

MOVING PICTURE WORLD takes this opportunity of thanking all those who so kindly and so willingly co-operated with us in giving the trade a newsy and up-to-date section. We have received hundreds of letters from exhibitors, exchangemen, producers, distributors, stars and directors praising our department. But you—MOVING PICTURE WORLD readers—are responsible, for without your co-operation, without your encouragement, without your material assistance we could not have prospered, we could not have given you the newsy section we have tried to present to you week in and week out.

IF we have served you, we have you to thank, for you have been the inspiration and you have furnished the material. Independents have no one but themselves to thank for their progress. Their struggle has not always been the encouraging one that it is today. The future was not as bright nor as promising as it is today. They had to fight every inch of the way. And they did, honestly and with a sincerity that has blessed them with an enviable place in an industry that is truly just coming into its own.

THE independent market has encouraged truly big men to come into its midst. And we have welcomed these gentlemen with wide open arms for they have already accomplished wonders for the market. They have set a pace that only the truly sincere workers have been able to keep up with. We are proud of Warner Brothers, because they set a pace that marked the beginning of a new and greater era for independents. They stimulated an interest that has prompted us to do big things.

ALL about us we see signs of prosperity. We have been particularly careful in our observations of play dates allotted independent pictures. We have instructed our correspondents in principal cities in every State in the Union to furnish us weekly with reports and lists of pictures playing in those territories. We have carefully compared these reports and lists from week to week. We have seen big circuits, that a year ago absolutely ignored the independent, contracting for our product for showings at theatres that in the past were closed to independent pictures.

NEVER before have there been such notable productions submitted to exhibitors by the open market. Al Lichtman Corporation has furnished two of the greatest pictures of the year in "Rich Men's Wives" and "Shadows." The latter production will rank as one of the most artistic pictures ever turned out in this business. But more than anything else, independent pictures of quality have found a ready audience.

THE production end, too, has made rapid strides. We find men like B. P. Schulberg, Louis Gasnier, Tom Forman, Wallace Worsley, Harry Rapf, C. C. Burr, Will Nigh, Dell Henderson, Whitman Bennett, Daniel Carson Goodman and many, many others producing box office attractions for the open market, sparing neither money, time nor effort in procuring the proper talent. We see about us a group of progressive men like Al Lichtman, Harry Warner, C. C. Burr, Dr. W. E. Shallenberger, Irving and Sol Lesser, Louis Baum, Bobby North and others, all planning for bigger and even better productions for 1923.

BUT the greatest victory of independents in 1922 came in the form of exhibitor confidence and patronage. Exhibitors today are patronizing exchanges with quality pictures. The independent product of 1922-23 has proved a profitable investment—and today we find exhibitors clamoring for more pictures like "Shadows," "Heroes of the Street," "Rich Men's Wives," "Ten Nights In a Barroom," "Sure Fire Flint," "What's Wrong With the Women?" "The World's a Stage," "Secrets of Paris," "Rags to Riches," "I Am the Law," and "Notoriety."

Many First Runs Arranged for Chaney Picture

The following theatres have signed contracts to run "Shadows," second release of the Al Lichtman Corporation:

The Southern, Columbus, O.; Keith's Theatre in Dayton, O.; the Virginia, Charleston, W. Va.; Strand, Cincinnati; the Hippodrome, Youngstown, O.; the Rivoli, Toledo, O.; the Garden, Muskegon, Mich.; the Rialto, San Antonio, Tex.; the America, Denver; the Apollo, Indianapolis, Ind.; the Butterfly, Milwaukee, Wis.; the State, Jersey City; the State, Union Hill, N. J.; the Rialto, Passaic, N. J.; the Bijou and Capitol, Atlantic City, N. J.; the Carman and Knickerbocker in Philadelphia; the Lyric, Allentown, Pa.; the Main, Uniontown, Pa.; the Nemo, Johnstown, Pa.; the Delmonte, St. Louis; the Strand, Worcester, Mass., and Fays's, Rochester, N. Y.

Many bookings for "Thorns and Orange Blossoms" have also been received, these including the Strand, Worcester, Mass.; the American, Troy, N. Y.; the Strand, Altoona, Pa.; the Nemo, Johnstown, Pa.; the Strand, Bayonne, N. J.; the Capitol and Palace, Passaic, N. J.; the Garden, Muskegon, Mich.; the Alcazar, Birmingham, Ala.; the Capitol and Strand, Cincinnati; the Southern and Colonial, Columbus, O., and the Keith Theatre in Dayton, O.

Business Booms in Michigan

DETROIT (Special)—Bookings at local independent film exchanges indicate a steady improvement in business in this territory. The first-run situation is gradually solving itself, according to observing showmen.

Manager Carl Sonin, of the Warner Exchange, reports that "Rags To Riches" and the seven other Warner features have been sold first-run in Grand Rapids, Kalamazoo, Lansing and Jackson, which practically completes the key towns in this territory.

Jess Foshman, manager of the Detroit Standard and Al Lichtman exchanges, is back on the job following a two-week vacation spent in Cleveland. Fishman is one of the most popular exchangemen in this territory and the vacation was his first in ten years.

Phil Gleichman, of the Broadway-Strand Theatre here, has booked "An Old Sweetheart of Mine" for a world premier showing here, this week.

Exclusive Film Exchange here has started exploitation on the first Bobby North-Larry Weber special, "Notoriety," produced by Will Nigh.

Bookings on the first Al Lichtman special, "Rich Men's Wives," extend away into February, according to Jess Fishman, of the Detroit Al Lichtman Exchange.

Edward J. Le Saint, producer for C. B. C. Film Sales Corporation, arrived on the Coast early this week and will start production on the third picture, "Temptation." This is the second of C. B. C.'s "Big Six" program.

Creole Enterprises, Ltd., of New Orleans, has purchased the Weiss Brothers' feature one-reel novelty, "Expose of Cutting a Lady in Half," for Louisiana, Mississippi and parts of Texas, Florida and Arkansas.

"The Hero" Lichtman's Next Release; Closes for Many New Productions

"The Hero" is the December release of Preferred Pictures through the Al Lichtman Corporation. The picture is a Gasnier Production and is that director's third for Preferred. The others were "Rich Men's Wives" which launched the Lichtman Corporation and the second, "Thorns and Orange Blossoms."

The new Gasnier release is based on the stage play of that name by Gilbert Emery which was first given in New York at special matinees in the Spring of 1921. It was then taken off the boards and put on that fall when it had an extended run. The legitimate version had Richard Bennett, Robert Ames and Fania Marinoff in the principal roles. In the screen version, the major parts are portrayed by Gaston Glass, Barbara La Marr, John Sainpolis, Doris Pawn, Martha Mattox, David Butler, Ethel Shannon and Frankie Lee.

The story deals with the return to a small town of Oswald Lane who joined the Foreign Legion at the opening of the war while his brother, a dull, good-natured plodding sort of an individual remained at home with flat feet and a job of keeping a roof over his family and mother. In the excitement over Oswald's return the family forgets the grief caused by him previous to the war. After Os gets settled, he makes advances to Hester, his brother's wife and when Andrew, the brother is entrusted with the safeguarding of $500 raised to launch a building fund, Oswald discovers it and leaves the house despite the pleadings of Hester, who discovered him in the act. The next day the schoolhouse starts afire and before Andrew has a chance to discover the theft, everyone rushes to the scene. There Oswald saves the life of his little nephew Andy but in so doing endangers his own. Skin grafting is necessary. Andrew volunteers and while this is underway, Hester manages to return the money undetected to the original hiding place. Oswald recovers still admired by everyone but Hester discovers a new sort of heroism in her husband, Andrew. Oswald is reunited with Marthe, a Belgian girl who had been taken in by the Lane family as their "bit" to help humanity.

Wesley Barry to Make Personal Appearance

Following the premiere presentation of the Warner Brothers picture, "Heroes of the Street," a Harry Rapf production featuring Wesley Barry, at the Strand Theatre, New York, during the week of December 17, the freckled youngster will start on the first lap of a twelve weeks' personal appearance tour, according to Harry M. Warner.

The tour will take Barry from New York to Los Angeles. En route to the coast he will appear in a specially written skit at a number of first run theatres showing his latest picture, "Heroes of the Street." "Freckles" is expected to arrive on the coast about March 1, after which he will begin the first of three productions scheduled for next season.

Mr. Warner has secured for the youngster, as starring vehicles, two of George M. Cohan's stage successes, "Little Johnny Jones" and "George Washington, Jr." and Charles Dickens' fiction masterpiece, "David Copperfield." It is said that the Dickens novel will be the first production to be directed by William Beaudine, who has been placed under contract to direct the three features under the supervision of Sam and Jack Warner.

"Environment" Title of Principal Feature

Announcement was made this week by Irving Lesser, eastern manager of Principal Pictures Corporation, that the latest Irving Cummings production tentatively entitled "Chicago Sal" had been permanently entitled "Environment." This is the production starring Alice Lake and Milton Sills and dealing with the underworld of Chicago and rural life in Indiana, involving the redemption of a woman who had inherited the leadership of a crooked gang from her father, only to find peace, love and happiness in the Hoosier country.

Whe nthe picture was completed Sol Lesser and Michael Rosenberg together with Producer Cummings decided that a change in the title, which at that time was "Chicago Sal" would increase the exploitation value of the production, which has been highly praised by critics in New York and on the Coast. Consequently, Eastern Manager Lesser arranged a special showing at which editors, reviewers and writers representing all the trade papers and metropolitan newspapers together with a number of film folks were present. As an inducement Mr. Lesser announced that the person whose title was finally accepted would be given a prize of $100.

Something like two hundred different title suggestions were received from the newspaper fraternity. It required two weeks and considerable telegraphing between Principal Pictures Corporation's New York and Los Angeles offices before the title "Environment" was finally selected. The successful applicant was M. H. Hoffman of Tiffany Productions, Inc., who this week received a check for $100.

Production Starts on New Equity Special

Daniel Carson Goodman's second production for Equity Players, to follow "What Wrong With the Women?" was put into production last week by Mr. Goodman at the 44th Street Studios, New York. The title, "Something for Nothing," which was announced several weeks ago, has been changed to "Has the World Gone Mad?" and will be released under that name.

Daniel Carson Goodman is the author and the producer of this new production. His director is J. Searle Dawley. In accordance with Mr. Goodman's policy the cast will be all-star in his own right; Robert Edeson, Hedda Hopper, who played in "What's Wrong With the Women?"; Elinor Fair and Vincent Coleman.

While Mr. Goodman is not as yet ready to announce the theme of his new production it is understood that it will be a modern society drama, built around a powerful and vital theme. Mr. Goodman's reputation as an author was established by his past work for D. W. Griffith and other prominent productions. His own production, "Thoughtless Women," produced three years ago, was a forerunner to "What's Wrong With the Women?" which was successfully released by Equity as one of the biggest independent specials of the past year.

News From Eastern Studios

The Independent Finance Corporation has been incorporated for the purpose of financing independent productions. Headquarters have been established at 522 Fifth Avenue. Schuyler C. Hodge is President, B. E. Peck, Vice-President and E. G. Munz, Secretary-Treasurer. Walter F. Tilford, President of Tilford Cinema Corporation, owners of Tilford studios, is on the Board of Directors. Sidney Olcott, President of the M. P. D. A., and Robert E. Sherwood, motion picture editor of The New York Herald, are on the Advisory Board.

"Sally in Our Alley" will be produced sometime next February by the Arthur Maude Productions, Inc. The story is based on an old English song of that title. Maude is also planning to make a series of twelve two-reel pictures based on famous paintings.

Just what the next picture that Amalgamated Productions, Inc., will make is not made known. No publicity whatsoever regarding the activities or plans of this company, which set out to release twenty-six pictures annually, has been given out, either at the New York office or New Rochelle studio, which was leased for the making of the first picture, "The Woman in Chains."

J. Searle Dawley was signed this week to direct the second Daniel Carson Goodman production for Equity Pictures Corporation. The picture is now being produced at the 44th Street Studios in New York City.

B. B. Productions, Inc., with the second Betty Blythe production, "Darling of the Rich," completed and ready for delivery of prints to exchanges, this week started work on the third Blythe feature. This production has been entitled "The Garden of Desire." William T. Carlton, Tyrone Power and Fred Jones also are in the cast. Lawrence Windom, formerly with Essanay, Famous Players and Goldwyn, will direct.

With the second Blazed Trails Productions, Inc., feature, "Lost in a Big City" completed, Lulu Case Russell, author of the screen version of "Ten Nights in a Barroom" and "Lost in a Great City," has completed the continuity on "The Broken Violin" for Atlantic Features, Inc. Jack Dillon is directing this feature, which Arrow Film Corporation will release.

"Oh, Ye Fools" is the title of the second production that Edgar Lewis will make for distribution through Mastodon Films, Inc., of which C. C. Burr is President. The story for this production was written by Mr. Lewis. The first Edgar Lewis picture for Burr is "Fires of Youth."

Production is now well under way on the second Daniel Carson Goodman picture which Equity Pictures Corporation will distribute on the independent plan. While it was stated last week that the title "Something for Nothing" had been accepted, it became known this week that while Goodman had copyrighted that title, Equity has not definitely passed on it.

A new independent producing company is being formed in Boston, Mass., for the purpose of producing two-reel comedy subjects for the independent market. Several directors of the new company were in New York this week seeking material.

As soon as Elmer Clifton has completed the task of arranging for the distribution of "Down to the Sea in Ships" he will return to New Bedford, Mass. and make another picture which capitalists there will finance. This is not expected to happen, however, until sometime next year.

J. Barney Sherry and Edmund Breese have to their distinction the fact that they hold the independent picture appearance record. Mr. Sherry has appeared in more than thirty productions that have been released during the current year.

Dell Henderson starts production on the fourth Pine Tree Pictures Corporation picture some time next month, according to an item that was published last week in a Portland, Me., newspaper.

Weiss Brothers are planning an extensive production program for next season. This firm already has two big costume spectacles: "Between Worlds" and "After Six Days" the latter a Bible feature.

School Children, Policemen and Others Aid Warner Brothers' Exploitation Stunt

Over 2,000 children of members of the New York Police Department were accorded an unusual reception this week at a special morning performance of the Warner Brothers picture, "Heroes of the Street," a Harry Rapf production featuring Wesley Barry, at the Strand Theatre. A preview presentation of the feature was held at the Knickerbocker Theatre, Philadelphia, on December 9 by Lou Berman, of the Independent Film Corp., who is handling the Warner series of seven productions.

The youngsters at the Strand showing were particularly thrilled when Wesley Barry appeared in person to greet them. The reception was made possible through the efforts of several officials of the police department and Mrs. Julia M. Loft, Hon. Deputy Commissioner, who acted as hostess.

A special permit was secured from the police, and a brass band composed of 100 boys marched from Columbus Circle to the Strand, headed by Barry who was arrayed in the uniform of a juvenile policeman. Behind this procession came the Warner Brothers float, advertising their seven productions for this season, carrying a special display for "Heroes of the Street."

As Barry came to view police caps were distributed to the youngsters who cheered the freckled star for several minutes. Just before the picture was shown, Barry appeared on the stage and greeted his little friends. He was followed by six of the bravest heroes of the police and fire departments who were awarded cash prizes through the courtesy of Harry M. Warner. The six men had performed conspicuous feats of heroism during the past year, and the cash award was made to serve as an added inspiration to other members of their respective departments.

Magnates Journey to Coast Homes

LOS ANGELES — (Special)— With the advent of the holidays many independent distributors with headquarters in New York are slated to visit their old stamping grounds in Los Angeles. Al Lichtman, of Preferred Pictures Corporation and Al Lichtman Exchanges, is here and has been holding a series of conferences with Producer Benjamin P. Schulberg. Another important meeting of independents is set for late next week when the officials of Principal Pictures Corporation get together for a pow-wow to fix production schedules for next season. This new corporation will produce something like 26 pictures next year and all of them will be released in the open market.

There is something big brewing at the Warner Studios, for next week Harry M. Warner is slated to make his second trip here in three weeks. He will immediately go into conference with Abe, Sam and Jack Warner and Harry Rapf concerning a number of productions for next season. The Warner forces are completing work on the seven 1922-23 releases and it is expected that the last of these will have been completed by the first of the year, when work will start on the 1923-24 product, which calls for eighteen productions.

Warner Brothers have spent an enormous amount of money on "The Little Church Around the Corner," which was completed several weeks ago and shown to some officials here last week. Those who have seen this production characterize it as the best picture the Warners ever handled, while several writers who were privileged with seeing the picture at the studio projection room, report it to be one of the greatest pictures ever made. A new story has been worked around the title.

When Al Lichtman returns to New York this month he will make a number of important announcements concerning the production plans of that company. The firm already has acquired possession of a number of plays which it will adapt to the screen, but these, in all probability, will not be included in the 1922-23 schedule.

Arthur Trimble, whose two-reel starring vehicles, "The Adventures of Prince Courageous," are being distributed on the independent market through the Anchor Film Distributors, Inc., is preparing to make a series of personal appearances in New York, Cleveland, St. Louis, Chicago and San Francisco, according to Morris R. Schlank, President of Anchor.

Casting on "Temptation," which is scheduled to be the third release on the [illegible] Film Sales Corporation series of Six Box Office Winners, is going forward rapidly. Edward J. LeSaint, who directed the first two features of the series, "More to be Pitied" and "Only a Shopgirl," and who will also direct "Temptation," is himself preparing the continuity on this third feature.

East Coast Productions, Inc., announces that "Robin Hood Jr.," the first of the new Frankie Lee series of comedy dramas, has been completed on the West Coast and is now on the way to New York. The director of this comedy drama series is Clarence Bricker, who has been associated in production with several of the country's biggest stars and directors.

Franklyn E. Backer of East Coast states that "Robin Hood Jr." is by no means a slapstick comedy, or in fact a straight comedy, but is a comedy drama. This will be the form of the subsequent two-reelers, also, in which little Frankie Lee is starred.

"Fatty" Karr, who is being groomed to succeed Roscoe Arbuckle on the screen, has already started production on his second comedy of his two-reel series. The first one, "Weight For Me," was completed last month and has been shipped East. Franklyn E. Backer, President of East Coast Productions, Inc., states that the initial comedy fulfills every expectation and predicts that within a few months Karr will build up a tremendous following.

In his second comedy, which is called "Long Skirts," Karr has for his leading woman Lilymae Lyle, who has appeared in a number of big productions.

Many Changes in Publicity Forces

A number of changes will go into effect in the publicity departments of several independent distributing companies in New York, it was learned this week. E. O. Van Pelt., well known in the distribution and production field, after serving Producers Security Corporation as promotion and foreign department manager, resigned this week. No successor has been mentioned. Mr. Van Pelt has not divulged his future plans, although he has several deals under way. Prior to invading the picture business Mr. Van Pelt was associated with road shows.

R. W. Baremore has resigned from the editorial staff of the New York Morning Telegraph to take over the direction of advertising and publicity for the various interests of Charles C. Burr. He will assume his new duties on Dec. 18. Baremore was one of the original members of the Exhibitors Trade Review during the Haring-Blumenthal regime. He for a time was also publicity director for United Picture Theatres and Productions. Lately he has been editing the exhibitor department for The Morning Telegraph. He was advertising manager for several other concerns and is one of the most competent and best-liked publicity men in the business and should do much in the way of bringing the C. C. Burr attractions to the front.

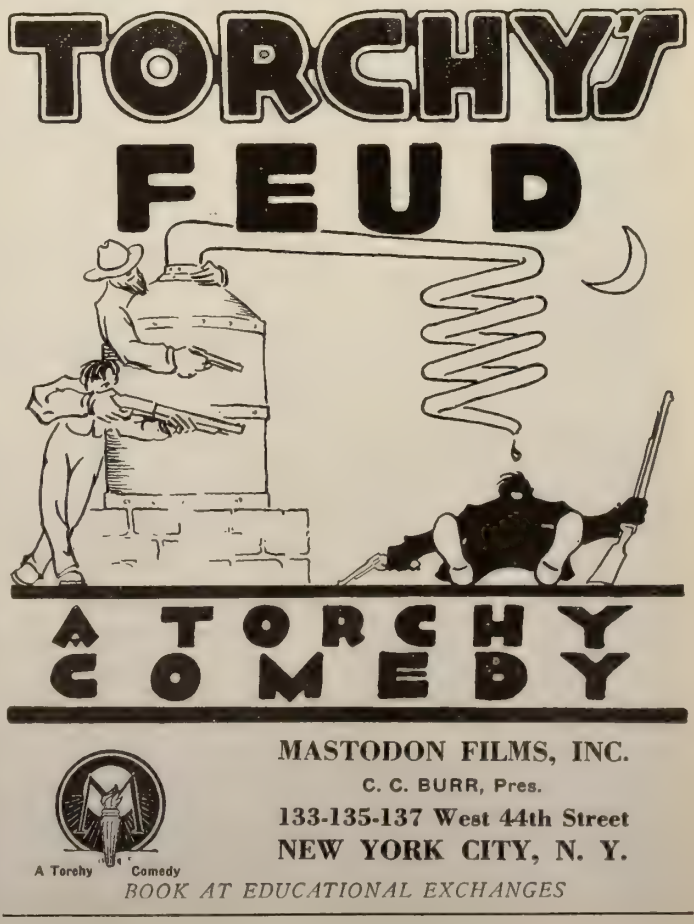
Boone Mancall, former newspaperman and for the last several years engaged in special picture publicity and exploitation work, has been appointed press representative for Mastodon Films, Inc., according to an announcement made this week by C. C. Burr. He will work under R. W. Baremore. Mr. Mancall is well known as a newspaper man and was at one time exploitation manager for Universal in New Orleans.

Dr. Shallenberger Denies Kahn Deal

In a letter to this department, received this week, Dr. W. E. Shallenberger, president of Arrow Film Corporation, denied the report received from Omha, Neb., last week that a deal was pending between his firm and Al Kahn of the Crescent Exchange of that city. Mr. Shallenberger said: "There was no deal made with Mr. Kahn whil I was there (in Omaha) and so far as I know Mr. Kahn has no better chance to handle our product in that territory than any other exchange."

Anchor Film Co. Head Busy

Inquiries for territorial rights to productions released through the Anchor Film Distributors, Inc., are pouring into Morris R. Schlank's office, according to advices received from Frank Cavender, assistant to Mr. Schlank, the latter now being en tour. Letters are being received daily by Mr. Cavender.



MASTODON FILMS, INC.
C. C. BURR, Pres.
133-135-137 West 44th Street
NEW YORK CITY, N. Y.
A Torchy Comedy
BOOK AT EDUCATIONAL EXCHANGES

"Notoriety" Proves a Box Office Landslide in Big First Run Theatres in Three Cities

Will Nigh has done it again. This time he has done it with the Bobby North-L. Lawrence Weber special, "Notoriety." The man who made "School Days" and "Why Girls Leave Home," has come out seemingly with another smash that was tested at two houses last week and at another first run house this week. At Edward F. Albee's spacious Victory Theatre in Providence, R. I., this week "Notoriety" on the same bill with another North & Weber production, "The Curse of Drink," gave every promise of breaking the house record, established last year by Arrow's "Ten Nights In A Barroom." The double bill proved a good plug on Monday for the house, according to a wire from Manager Matt Reilly, was jammed at every show. That the pictures entertained satisfactorily was demonstrated by the huge turnout on the following days when Monday's business was equalled and an extra show had to be shoved in. The press criticisms were laudatory with "Notoriety" getting the greater space. One of the papers—The Providence News—grabbed the feature possibilities of "Notoriety" and used them in connection with the news break relative to the big drug raid in New York and involving Evelyn Nesbit, formerly Mrs. Harry Thaw, whose alleged letters to the suspected drug trafficker were seized by the police. A personal wire to the writer indicated that with the turnaway crowds on Tuesday night and the early turnout Wednesday morning as criterions, the North & Weber pictures would set the season record, at least for this house. This, despite the fact that the management did little or no outside exploitation on either production.

Nigh's uncanny intuition of the box office appeal was demonstrated again last week when "Notoriety" was given its first showings in the country at the Clinton Square Theatre in Albany, N. Y., and at the Alamo Theatre in Louisville, Ky. Without the blare of trumpets "Notoriety" entered on its full week run at both theatres and surprised its own enthusiasts when it held the audience under its spell and kept them coming continuously. Handicapped by a bad break in the weather when sleet and snow threatened to keep picture patrons at home, "Notoriety" proved its appeal by standing them in line from the opening of the doors until late in the evening. In both Albany and Louisville the other houses fell off in attendance while "Notoriety" picked up steadily.

The exceptional endurance of Weber & North's Will Nigh production can only be realized when it is borne in mind that the Christmas shopping season was on its way and the dreaded Yuletide season was making its influence felt as a detraction from picture patronage. The Clinton Square Theatre, Albany, which opened on a Monday, the blue-day of the week, lined them out beyond the box-office with standees filling all balcony and orchestra seats. As the patrons came out they expressed their surprise at being treated to a picture that was "different."

ROCHESTER, N. Y.—(Special)—"Intrigue," the Pola Negri special, was booked into the Strand Theatre this week following much local publicity given the Pola Negri-Charles Chaplin press yarn. Cleverly exploited, the picture went over big at the opening.

INDIANAPOLIS—(Special)—Despite the Christmas shopping season, Equity's "What's Wrong With The Women" opened at the Apollo Theatre here Sunday night to one of the biggest day's business that house has recorded in some time. The Monday turnout was also big, with indications that the engagement would prove a big financial success.

INDIANAPOLIS—(Special) — Jack Hoxie, the western star, is characterized locally by showmen as the best western star draw playing in pictures hereabouts. The star appears this week at the Isis Theatre in "Riders of The Night" and the opening show was a profitable one. The matinees were in many cases as big as the evening.

PITTSBURGH—(Special)—The Rowland & Clark circuit has booked both C. C. Burr features, "Sure Fire Flint," starring Johnny Hines, and "Secrets of Paris," with an all-star cast. The latter picture got its premier showing in this territory at the Blackstone Theatre here Monday.

WASHINGTON, D. C.—(Special)—Arrow's "Ten Nights In A Barroom" was given its local premier showing at the Leader Theatre this week. The picture was elaborately exploited.

BOSTON—(Special)—Al Lichtman's "Shadows," with Lon Chaney starred and topped in all billing, got off to a flying start Sunday at Gordon's Beacon and Modern theatres. The picture was given wonderful newspaper notices.

BOSTON—(Special)—Elmer Clifton's "Down to the Sea in Ships" continues setting new marks for attendance at picture shows at Selwyn's Theatre here. The picture is now in its third week, the engagement having been made possible through the cancellation at that house of a legitimate attraction and the failure of "It's A Boy."

CHICAGO — (Special)—Three important first run engagements for the C. C. Burr special, "Sure Fire Flint," starring Johnny Hines, were closed this week. The million-dollar Chicago theatre will show the feature on January 8, with the Riviera and Tivoli theatres playing the same feature day and date week of January 22.

DETROIT—(Special)—"Shadows" is playing at the Broadway-Strand Theatre. The notices given this Al Lichtman release by Detroit critics were very favorable. The picture opened big Sunday night.

PAWTUCKET, R. I. — (Special) — Zena Keefe will make a personal appearance at "Old Home Week" at the Bijou Theatre here next week in conjunction with the showing of "The Broken Silence," in which she appears.

LOS ANGELES, CAL.—(Special)—Arrangements were concluded here this week whereby all the Principal Pictures Corporation's specials will be given premier showings at the Kinema Theatre. "Mind Over Motor" is booked for a showing here. This is the January Principal release.

Independents in Southwest Boom

DALLAS, TEX. (Special) — Independent productions here are gaining steadily in popularity, judging from reports made by various leading State rights exchanges here. The demand, however, seems to be for the bigger ballyho productions, exhibitors here pointing out that in order to put over an independent production they must necessarily have something they term "big" on which to hang their exploitation.

A. & R. Film Exchange here is using a catchline that is serving a good purpose in all its advertising matter. It is as follows: "We have emergency programs, so when you are held up get in touch with us." This exchange has stocked up with racing and western productions and next year will enlarge its short subject department.

True Film Company is still making money on pictures that have been played out in seemingly all other territories. These pictures include C. C. Burr's "Burn 'Em Up Barnes," with Johny Hines; "His Nibs," with Chic Sales; "Heart of the North," "The County Fair," "Yankee Doodle," "The Whip" and "In the Days of Buffalo Bill."

P. A. Bacon, formerly advertising man with the Ringling Brothers' Circus, has opened a new advertising and exploitation agency here, working on a number of independent accounts at present.

"His Nibs," with Chic Sales starred, has been booked by the Hoblitzelle circuit, playing the Majestic in Dallas, Dec. 10; Majestic, Houston, Dec. 17; Majestic, San Antonio, Dec. 24, and Majestic, Fort Worth, Dec. 31.

Frank Fay, President of the Southwestern Film Corporation, is moving his exchange into the new Film Exchange Building, having taken over a lease for the entire third floor.

Ben Y. Cammack, Manager of the Southern States Film Company Exchange here, has announced Dec. 15 as the date for the release of the C. B. C. Film Sales Corporation feature, "More to be Pitied Than Scorned." The second "Big Six" special, "Only a Shop Girl," will be released late in January.

H. E. Fulgham is now associated with the local A. & R. Exchange for the past few months he was with R. D. Lewis Film Company and prior to that was with Specialty Film Company.

A. V. E. Wessels, formerly president of the Art-O-Graf Film Company which made several pictures handled by the Pioneer Exchanges, is now a full-fledged exhibitor, taking care of the Orpheum Theatre in Steamboat Springs, Colorado.

William Oldknow, owner of the Southern States Film Company Exchange, was a visitor to Dallas last week.

Stars' Presence in Big Demand

With the 1922-23 season in full swing exhibitors are booking stars to make personal appearances as they never have before. The better type of pictures lacking exploitable titles are being put over by personal appearances. The holiday season, now current, has resulted in the booking of many stars, with the New York agencies unable to fill many of the demands, for the reason that never before have independents been so busy with production, either in New York or on the Coast, as they are at this time.

Harry Crull, formerly of Brooklyn, now in charge of the Edward F. Albee interests in Rhode Island, this week booked Zena Keefe to make an appearance at the Bijou Theatre, Pawtucket, R. I., Dec. 18, 19 and 20, in conjunction with an "Old Home Week" stunt at that house. Arrow's "The Broken Silence," in which Miss Keefe is starred, is the attraction. Miss Keefe was formerly leading woman in a stock company that played at the Bijou.

Edward Earle, who plays a leading role in Burton King's productions, "Streets of New York" and "The Shylock of Wall Street," is making personal appearances in conjunction with the metropolitan showings of the first picture. Following these engagements he will appear at several out of town dates now being arranged for the other special, "Shylock of Wall Street."

Franklyn Farnum last week made appearances in southern New Jersey and eastern Pennsylvania houses. This western star has been making appearances for the past three months and early next month will go to the Coast to resume production.

It is more than probable that when the next Principal Picture starring Jackie Coogan is released for distribution in the open market, that juvenile star will make a personal appearance tour of houses playing that picture, according to plans now under way.

Wesley Barry, whom Warner Brothers have signed for several years and who recently completed a tour of the Orpheum Circuit, will play houses showing "Heroes of the Street." Since Barry's arrival in New York, exhibitors have clamored for his services, but until his schedule has been fully completed no announcement can be made as to the places and houses where he will appear.

Betty Blythe, star of "How Women Love," the Whitman Bennett picture and incidentally her first independent production, was making personal appearances this week out in Indianapolis, where her picture played to capacity houses. Miss Blythe is one of the cleverest stars in the business, her act being a big time order.

Miriam Cooper Signed by Schulberg

LOS ANGELES—(Special)—Miriam Cooper has been signed by B. P. Schulberg, president of Preferred Pictures, Inc., to appear in the title role of "The Girl Who Came Back," the new Tom Forman production which has just been placed in the works.

Miss Cooper will head a cast composed of Kenneth Harlan, Gaston Glass, Zasu Pitts, Joseph J. Dowling and Fred Malatesta. "The Girl Who Came Back" is a stage play written by Charles E. Blaney and Samuel Ruskin Golding and will be the third in the series of Forman director specials for release through the Al Lichtman Corporation. The first is "Shadows," which is now playing first runs throughout the country, and the second, "Are You a Failure?" This will be released in January while "The Girl Who Came Back" will be released in March.

Preferred Buys Two More Stories

LOS ANGELES—(Special)—B. P. Schulberg this week closed for the motion picture rights to "The Parasite," the novel by Helen Martin and also announced he would make a picture titled "Sunshine Alley." Schulberg's production schedule at the moment is an extensive one. Gasnier is working on "Poor Men's Wives" and Forman on "The Girl Who Came Back." Material on hand but not yet produced includes "The Broken Wing," recently acquired, "Mothers-in-Law," "A Mansion of Aching Hearts," "My Lady's Lips," and the two new ones, "The Parasite" and "Sunshine Alley." Larry Evans is on the Preferred staff.

EQUITY PICTURES CORPORATION *announces*

that its second big Goodman Special Production is rapidly being completed and will be ready for pre-review in less than three weeks from this date.

Equity's first big Goodman Special—"WHAT'S WRONG WITH THE WOMEN?"—is grossing more actual cash for exhibitors than any other Independent release now on the market.

This second big Goodman Special will entirely outclass "WHAT'S WRONG WITH THE WOMEN?" in dramatic power and box-office value. Its title will be announced next week. Its cast includes such favorites as Mary Alden, Charles Richman, Robert Edeson, Hedda Hopper, Elinor Fair, Vincent Coleman and Lyda Lalo. A guarantee of its super class and box-office power is the fact that it was

Written and is being produced by

DANIEL CARSON GOODMAN

State right buyers communicate with us without delay. Territory now being allotted.

EQUITY PICTURES CORPORATION
723 Seventh Avenue, New York

C.C. Burr, with 1922-23 Program Almost Complete, Laying Plans for New Season

With "The Big Six" program he announced early this Fall almost completed, there being but one production on which work has not yet been begun, C. C. Burr, President of Mastodon Films, Inc., this week stated that he is making elaborate plans for his production schedule for next season. During the past week Mr. Burr announced that, while the first Edgar Lewis production, "Fires of Youth" was still in production, the second picture that producer would make for independent distribution through Mastodon Films, Inc., will be "Oh, Ye Fools!" Mr. Burr is at present dickering with the producers of a number of well known productions and authors whose works will be embraced in the 1923 program.

Meanwhile reports on the current C. C. Burr attractions, "Sure Fire Flint" with Johnny Hines starred, and "Secrets of Paris" with an all-star cast, are scoring well at the box offices of representative first run houses. This statement is borne out by reports received by special correspondents of this department and from exhibitors' reports published in Van Powell's "Straight From the Shoulder" section. Mr. Burr this week concluded a deal whereby "Sure Fire Flint" will be given its Broadway premiere at the Cameo Theatre in New York.

"Secrets of Paris" also will shortly be introduced on Broadway, a deal for one of the big first run houses now being under way, according to Mr. Burr. This is the production made by Whitman Bennett. Mr. Bennett had long planned this production which is none other than Eugene Sue's famous Apache romance "Mysteries of Paris." The several years of preparation which Mr. Bennett put into it before starting actual production have served to bring forth a picture which is a great story and a work of art.

"Sure Fire Flint," the second Johnny Hines feature ("Burn 'Em Up Barnes," that famous money-maker was the first) has already been released and has proven as huge a box office attraction as its predecessors.

Johnny Hines is also adding lustre to a third feature picture called "Luck," which is still in production. "Luck" is based on the story of the same name by Jackson Gregory. There is no doubt if example is to be taken from Johnny's two earlier features that the personality of this versatile young man will make this third feature another good box office bet for the exhibitors.

Two Edgar Lewis productions are included in this program, one fast nearing completion and called "Fires of Youth" and the other entitled "Oh Ye Fools" as yet in script. It is announced from the office of C. C. Burr however, that Mr. Lewis will begin work upon this second feature immediately after he has finished with "Fires of Youth."

On the program of the "Big-Six" announced by Mr. Burr is "The Last Hour." It is based on the story of the same name by Frank R. Adams, which ran serially in Munsey's magazine. This picture was directed by Edward Sloman and is already completed. It is awaiting a definite release date.

The "Big-Six" program does not include the series of All Star comedies which have become a feature of the C. C. Burr productions. These comedies have proven very popular with exhibitors by reason of their big box office value.

Exhibitors at Big Showing of Warner Picture

PHILADELPHIA (Special) — Representative exhibitors from this territory and Harry M. Warner, President of Warner Brothers, and others from New York, attended a special showing of Warner Brothers' Harry Rapf production, "Heroes of the Street," with Wesley Barry, at the Knickerbocker Theatre here on Sunday night. Several hundred members of the police force were the guests of Lou Berman of Independent Film Corporation, under whose auspices the showing was held. The production was enthusiastically received. Following the showing the prominent guests and representatives of the Philadelphia police force were the guests of Mr. Berman at a supper. Harry M. Warner made an address in which he told exhibitors that it was the intention of Warner Brothers to give them "nothing but the best." He discussed production costs, saying that the estimates made on certain productions that that firm will release in the near future have been exceeded and in one case trebled.

The fight that has developed out of the alleged action on the part of Amalgamated Film Exchanges, Inc., of selling territorial rights to their pictures to Robert Lynch of Metro Exchange when a previous contract is alleged to have been signed by David Segal of Royal Pictures, Inc., will be settled early this month in the United States District Court. In a letter to David Barrist, publisher of The Exhibitor, a Philadelphia regional, Mr. Lynch states that he has "not received any court order from Mr. Segal's attorneys." He adds further: "and so there will be no further misunderstanding as to the merits of this case. Please be advised that as far as I know Mr. Segal signed a contract for these pictures back in July and I also signed a contract for them thirty days after without any knowledge of him having already signed. His action now is against the manufacturer, who signed the contract with him, and I have nothing whatever to do with the matter."

Wilkes-Barre was signally honored recently when Johnny Hines, Robert Edeson and Violet Mesereau visited that city to shoot scenes at the mine operations of the Glen Alden Coal Company for the next picture C. C. Burr is making with Hines starred and entitled "Luck." Robert Edeson had a holiday, for Mayor Daniel L. Hart of Wilkes-Barre is an old friend of his.

More independent pictures are being booked in this territory by the big circuits than ever before, according to reports from the various exchanges. The melodramas are in big demand in cities and towns outside of Philadelphia, while the high class pictures get their biggest draws in Philadelphia.

"Deserted at the Altar" is doing a land-office business in suburban towns, according to exhibitors' reports.

Gene Marcus of Twentieth Century Exchange will release the first Principal picture, "The World's a Stage," based on Elinor Glyn's story, with Dorothy Phillips starred, late in January. Right now he is concentrating on "Deserted at the Altar."

Ben Amsterdam's Masterpiece Film Exchange is doing a wonderful business. The Al Lichtman special, "Shadows" has several records to its credit at the bigger Stanley Philly houses, including the Victoria, where it opened several weeks ago. Amsterdam's short subjects have been taken over by David Starkman Exchange.

Independents in A. B. C.-Syndicate Booking Squabble

The competitive bidding between the A. B. C. and syndicate bookers in New York City involves independents. Already one company—Warner Brothers—has decided to play with the independents. The Warners broke with the syndicate bookers last year when they were exploiting "School Days." The syndicate proposition was turned down flat because of the alleged ridiculous figure set by the bookers. At that time Harry M. Warner announced he would book his pictures in independent houses. The experiment was a successful one, for, according to Mr. Warner, "School Days" grossed a record figure and since then Warners' productions have been playing independent houses.

There is a merry war brewing in film circles hereabouts. It concerns the A. B. C. and syndicate booking offices. Allied Distributors will release its massive "Salome" production early next month. This production will be shown at one of the Broadway first-run houses and then is slated to play the Marcus Loew metropolitan circuit. The A. B. C. have abandoned hope to land this picture, but with the announcement made last week of the release of Malcolm Strauss' "Salome" by an independent distributor, George H. Wiley, plans are in the making to book this picture over the independent houses. Whether or not this independent will be shown day and date as opposition to the Allied "Salome" remains to be seen.

Sam Zierler of Commonwealth Pictures Corporation, handling the Al Lichtman product, could have obtained a Broadway showing at two big houses had he selected to delay the release of the B. P. Schulberg special, "Shadows" with Lon Chaney, until the latter part of next month. Subsequently the Broadway run was abandoned and the picture leased t Marcus Loew for presentation ove his circuit the week of January 8.

Johny Hines will have his featur production, "Sure Fire Flint," whic Sam Zierler is releasing for C. C Burr, shown at a Broadway hous for the first time, for that much-ad vertised and money-making specia opens at B. S. Moss' Cameo Theatr within two weeks. The engagemen will be elaborately exploited in Nev York.

The new Renown Pictures Ex change has taken over the New Yor State and New Jersey rights to th second Principal Pictures picture "Environment," co-starring Alic Lake and Milton Sills. This firm also will release "Malcolm Strauss Salome" and the first Principal re lease, "The World's a Stage," with Dorothy Phillips.

Foster Moore of the Jans Film Exchange exploited the Al Lichtman special, "Shadows," on a pretentious basis during its premiere showing at the Strand Theatre in Newark, N. J. A transparency was used. This is a shadow box standing about eighteen inches high and is about twenty-four inches wide and six inches from the proscenium arch to the back wall. There is an electric light hooked up with a skidoodle plug arranged just back of the wall, directly back of a man and woman cutout. When the skidoodle plug shoots the light on the shadow appears at the window and when the light goes off the shadow disappears, giving the illusion of sudden motion and a surprise and suggestion of drama which stops the "window shoppers." The stunt also was used in Elizabeth and Paterson, N. J.

Eddie Earle Is Still Dickering

Contrary to the report published in this department last week, the publicity department of Arrow Film Corporation this week said that while such a deal was pending, Edward Earle, one of the most popular leading men in the business, had not signed the long-term contract with Arrow, as reported in this publiction. Several other companies, according to this latest report, are dickering for Earle's services. Right now he is making personal appearances in conjunction with Arrow's Burton King special, "The Streets of New York."

Principal Gets New Features

"Mind Over Motor" is the title of the third Principal Pictures Corporation's release, which will be ready for general distribution through foremost exchanges handling Principal pictures early in January. This announcement was made this week by Irving Lesser, eastern manager for Principal Pictures Corporation. Starred in "Mind Over Motor" is Trixie Friganza, one of the best known stars on the stage today. The production, which is characterized in Coast despatches as one of the most pretentious independent pictures of the year, was several months in making. Ward Lacsalle directed and produced the picture which embodies a cast of well-known and popular players.

Burr Film at Cameo

"Sure Fire Flint" is to be the New Year's week offering at the Cameo Theatre according to latest reports, coming from the offices of C. C. Burr. This will be the second full length production featuring Johnny Hines which Mr. Burr's organization is putting out to the independent field as part of his "Big-Six" program.

Arrow, North & Weber, C. B. C. and Principal Pictures Close Deals

The current week turned out to be one of the most active of the year in independent circles, virtually every company reporting important territorial sales. Arrow Film Corporation led the list with announcements of the consummation of a number of sales, while other sales statements emanated from the offices of C. B. C. Film Sales Corporation, Bobby North and Lawrence Weber and a number of others.

W. E. Shallenberger, President of Arrow Film Corporation, this week announced the following sales:

H. C. Simeral Co., Pittsburgh, for Western Penna.; "The Streets of New York," "Night Life in Hollywood," "The Innocent Cheat" and "Chain Lightning," the Neva Gerber series of four features; the Grace Davison specials; the Peter B. Kyne specials; the William Fairbanks series of six Westerns, and the Eddie Lyons series of two-reel super-comedies.

In Ohio the recently organized Progress Pictures Co., of which J. S. Jossey is President and E. H. Fielder Vice-President, contracted for "Night Life in Hollywood," "The Streets of New York," "The Innocent Cheat," "The Broken Silence," "The Girl from Porcupine," "One-Eighth Apache," "Back to Yellow Jacket," "A Motion to Adjourn," "The Splendid Lie," "Love, Hate and a Woman," the Neva Gerber series, "Chain Lightning," "Headin' North," "The Stranger in Canyon Valley," "The Blue Fox" serial starring Ann Little; William Fairbanks' series of Westerns, and Eddie Lyons comedies.

In Chicago, Frank Zambreno, Progress Pictures: "Night Life in Hollywood," "The Streets of New York," "The Innocent Cheat," "Chain Lightning."

In St. Louis, Tom Leonard, Pioneer Exchange for southern Illinois and east Missouri.: "Ten Nights in a Barroom," "Night Life in Hollywood," "The Streets of New York," the William Fairbanks Series of six Westerns, "The Blue Fox" serial, "Chain Lightning," "The Deceiver," "The Star Reporter," "The Inocent Cheat," "Jacqueline," "Western Justice," "The Lone Horseman" and twelve Eddie Lyons Comedies.

The approach to a 100 per cent. sale of territoral rights on L. Lawrence Weber & Bobby North's first Will Nigh production, "Notoriety," was hastened this week when the Peerless Film Company of Atlanta, Ga., bought the state-rights to the seven-reel society drama for the five states including North and South Carolina, Georgia, Florida and Alabama. S. W. Grow & J. A. McWhorter, proprietors of the Southern Exchange, and Sam Sax, sales manager for L. Lawrence Weber & Bobby North, were the agents in the deal.

Two important territorial sales on the second Principal Pictures Corporation special, "Environment," co-starring Alice Lake and Milton Sills, were announced this week by Eastern Manager Irving Lesser. The Irving Cumings production which has won considerable enthusiastically favorable and high praise from the trade and metropolitan press critics, has been sold to William Shapiro of Franklin Film Company of Boston for New England, and to Renown Pictures Corporation of New York City for New Jersey and New York State.

"Beautiful and Damned" Gets Double Premier

Warner Brothers production of F. Scott Fitzgerald's novel, "The Beautiful and Damned," with Marie Prevost, was given a preview presentation at the Paramount Theatre, Los Angeles, on November 27, to one of the largest and most representative audiences on the west coast. The eastern premiere was held at the Strand Theatre, New York, during the week of December 17.

At the Los Angeles showing were present the members of the cast, directors, authors and city officials. The cast, in addition to Miss Prevost, includes Kenneth Harlan, Harry Meyers, Louise Fazenda, Tully Marshall, Cleo Ridgley, Emmett King, Walter Long, Clarence Burton, Parker McConnell, Charles McHugh, Kathleen Key and George Kuwa. William A. Seiter, who directed the picture, and Olga Printzlau, who is responsible for the adaptation, were also present.

Southern Trade Is Improving

ATLANTA, GA. (Special) — Business insofar as independent productions are concerned continues to improve in the Southeast territory. The bigger pictures are having no trouble getting into the representative first-run houses in the territory. "Shadows," the Al Lichtman special, is creating considerable comment in this section and is characterized by fastidious critics as "one of the truly great pictures the motion picture industry has contributed for public entertainment."

Virginia Pearson, the star, is in this territory making personal appearances in conjunction with first-run showings of the Ivan Abramson special, "The Wildness of Youth." Last week she appeared at Loew's Grand in Atlanta, the week being one of the biggest that house has had in a long time.

Arthur Bromberg of Bromberg Attractions Inc., is getting some choice dates on "Night Life in Hollywood," which he will release in this territory.

Production Plan Wins Lichtman

The executive offices of the Al Lichtman Corporation received the following telegram this week from Al Lichtman and B. P. Schulberg, both of whom are in Los Angeles:

"Please inform the trade papers of our complete satisfaction over the manner in which exhibitors are receiving 'Shadows.' At first turned down by important exhibitors who doubted its entertainment value, 'Shadows' is now meeting with a reception that is particularly gratifying. There are no more skeptics among theatre men. In Washington the picture played to 2,076 more paid admissions at the Rialto than 'Rich Men's Wives,' and the latter picture met with universal satisfaction there. Here in Los Angeles, on the opening night at the Kinema, 'Shadows' drew such crowds that the Kinema was forced to put on an extra show at ten-thirty at night. In Newark, at the Strand, the picture played to the best business at that house in six months, despite strong competition from other theatres. In San Francisco, at the Strand, the production met with praise from all of the newspaper critics. The Victoria, Philadelphia, played to crowded houses when the picture was at that theatre. The Loew Circuit has signed a contract which becomes effective January 8.

"It is extremely pleasing to us that our original opinion of the production has been borne out. Although 'Shadows' is really starting on its career, the manner in which it has gone over in those few cities where it has been shown is a clear indication that artistic pictures are commercial successes as well."

"I Am the Law" a Big Winner

ST. LOUIS (Special)—"Go to the Movies" week here was a huge success with independent productions playing an important part in attracting patrons to the theatres. C. C. Burr's "I Am the Law" proved the biggest surprise picture of the season, for the grosses piled up at houses showing this picture in many cases exceeded those accredited to the big program specials that were extensively exploited here in extra advertising that appeared in local newspapers.

The personal appearance here last week of Rodolph Valentino prompted many of the neighborhood and suburban houses to book re-issued pictures in which that popular star appeared. In fact, exchanges handling independent re-issues of Rodolph Valentino pictures have been reaping a harvest in this section.

The syndicate circuit situation in Missouri remains unchanged with independents being able to break into real first run houses only with exceptional productions. The Warner Brothers, Al Lichtman and Equity productions have played the syndicate houses, but, for some reason or other, the others have been kept out.

There is some talk that independent exchangemen in this territory are about to promote a stock proposition involving the erection of a new first run theatre in this city. However, very little stock is being placed in this talk, for this sort of rumor has been in circulation for a long time.

Sam Werner of United Film Service anounced this week that he will release "Your Best Friend," the Warner Brothers picture starring Vera Gordon and Dore Davidson, late this month when he will also have ready for distribution "The Hope Diamond Mystery," a serial.

Two Big Bison City Exchanges in Consolidation

BUFFALO, N. Y.—(Special).—Bond Photoplays Corporation is the new company just organized to take over the distribution of Grand & North and Nu-Art Pictures Corporation product. At a meeting at the Lafayette Hotel last Thursday, attended by Sam Zierler of Commonwealth, Bobby North and Sam Grand of Grand & North, Sydney Samson, Buffalo and Albany branch manager for Grand & North, and Fred M. Zimmerman, president and general manager of Nu-Art, the organization was perfected. The exchange end of the business will be supervised by Messrs. Samson and Zimmerman. The Nu-Art office and exchange equipment has been moved from its quarters in the Film building at Pearl and Tupper to the Grand & North building, 265 Franklin street. It is understood that several of the salesmen and office workers of Nu-Art will be retained on the Bond Photoplays payroll.

N. I. Filkins, manager of the Albany office of Filkins & Merit, was in town last week for a conference with Bob Murphy, local manager. "Filk" reports business booming in Albany and said that the past week was the most successful from a financial viewpoint in the history of the company.

Martin Solomon, special representative for Warner Brothers, who has been doing special work in the Buffalo territory, has started back to New York, stopping off at Rochester, Utica and other towns on the way.

Jack Berkowitz, manager of the local Graphic exchange, has obtained the Mutual Chaplin re-issues, 12 of them, for distribution in western New York. Mr. Berkowitz has just returned from a trip to Gotham.

P. H. Smith has resigned as local manager for Warner Brothers and has been succeeded by Mr. Levee, who recently resigned from Paramount in New York to go with W. B. Mr. Levee was in Buffalo several years ago with World Film and later with Paramount.

Bob Murphy booked Pete Morrison in "Daring Danger," for presentation the last half of last week at the Palace Theater on Main street, where it is said to have attracted fine business.

The Bond Corporation deal was the topic of conversation on all lips along Film Row. Fred Zimmerman is one of the veterans of the western New York exchange business as well as one of the most popular managers in the business hereabouts. Syd Samson is also well known and stands high in the favor of exhibitors. With these two men as its active heads, the new organization should enjoy real success. The amalgamation came as a distinct surprise to most of the boys.

Lynch Circuit Books C. B. C. Feature Over Entire Circuit

Proof that independent features are more and more getting the biggest bookings all over the country comes again this week with word that "More To Be Pitied," first of the C. B. C. Film Sales Corporation series of Box Office Winners, has been booked over the entire Lynch Circuit.

This is one of the most important big circuit bookings, not only in the South, but anywhere in the country, and is considered by Oscar Oldknow, head of the Southern Enterprises, which holds Southern rights to the entire six features on the series, as one more proof of the truth of the big things that have been predicted for these features.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Hyman's New Stage Set at Mark Strand Designed to Give Full Value to Color

ALTHOUGH some of the Broadway managers seem to feel that this department might better give space to their productions than to those effected by Edward L. Hyman, managing director of the Mark-Strand Theatre, Brooklyn, there is a reason for the preference.

The Broadway productions are made on a scale beyond the reach of the average out-of-town house, and they are often of a nature to appeal chiefly to Broadway and its visitors rather than to a general audience. On the other hand we have taken a number of visiting managers over to the Brooklyn house and they have all remarked that the productions and effects here, while less elaborate, were far more enjoyable. It is for this reason that we are giving this description of Hyman's new stage setting, which seems to be an adaptation of the "new art" ideas to a demand for "real" scenery.

Uses Scrim

The new set is designed to make more effective use of color, for Hyman regards color and music as much a part of his offering as the pictures he shows on the screen. He has established his house in the minds of Brooklyn patrons as a place of entertainment rather as the theatre in which this or that particular star or feature can be seen for a limited period. Patrons regularly attend the Strand, regardless of the featured picture, because they want to see the productions. They feel certain they will be well repaid whether or not they like the major offering, and the layman often frankly says that the feature was not to his liking, but "the show" was good. He goes away satisfied whether the feature be to his individual taste or not.

A Valuable Asset

In other words, Hyman makes his house the real star, and he often sells the house to those who do not desire the picture. This is a condition greatly to be desired, and the new setting which has been in use for a period of several weeks, contributes materially to the effect.

The curtain to the production stage at the rear has been painted with an eye to lighting, and the colors "take" almost any color. The box set is but faintly seen through a scrim drape placed directly over the canvas. On either side are large window openings for which a set of frames has been provided, varying the outline and bars from week to week and giving variety. Across the top is a canopy of scrim upon which lights can be thrown either from above or below. This is the most novel point of the setting.

Works Elaborate Effects.

Hyman has a larger battery of lamps than the average house, and can obtain more pretentious effects, but any house with three or four floods can suggest similar effects and work in the strips and borders for additional color, though Hyman has discarded the old-fashioned border strips.

In general the idea is to split the colors by well-defined effects. To this end the orchestra, the windows, the canopy or ceiling and the production stage or the curtain to that stage are regarded as separate units. The orchestra, for example, may be flooded in one color, with a sympathetic or contrasting color on the production stage curtain, while a third color may be used for the canopy and a fourth for the windows.

Light Rehearsals Help

Whenever possible, Hyman holds a light rehearsal, usually after the regular performance, and sometimes these rehearsals last for several hours. At such times the lights are worked in various combinations and the results noted. Subsequently these combinations are typed out and copies supplied the various light men.

As a result, Hyman knows just how to gain a desired color effect, and at the full rehearsal he has only to order a light combination by number and each man knows precisely what to do. The rehearsal is not unduly prolonged by experimentation. This is all done when there is more time.

A sample combination reads, for instance: "Blue stage, green foot fronts and on production stage. Windows in orange. Entrance spots in magenta. Two medium green on ceiling. Orange flood on stage and tab curtains. Magenta X rays." This is used for an overture, and the effect of the mingled lights on the scrim are prismatic without being violent.

More Elaborate

A more elaborate effect is gained when there is a soloist on the concert strip in front of the orchestra. In this the two top entrance spots are thrown down on the orchestra with a magenta medium. The lower spots are thrown on the ceiling, that on the left, with a magenta medium, hitting the right side, while the right shoots over to the left in blue, the colors merging at the center. One of the windows is in magenta and the other in orange, while the footlights of the small stage are in blue to mix with a magenta flood from the operating room. Amber is thrown in from the sides to give more light intensity and a blue flood is thrown on the orchestra to mix with the magenta from the spots. Instead of working this out at rehearsal, Hyman merely orders "number nine" and all concerned known precisely what he wants.

Work For Color

It is not possible to give in type any suggestion of the richness of the effects gained through these mixtures of lights, but if you will get the stage hands to stay overtime some night and will do a little experimenting you will find that sometimes you can sell the spot lights where you can't pull a dollar with a weak film.

Hyman does it. You can do it. Try it some time.

Untruthful Pointers

Out in San Francisco, where "East is West" was put on for a three-week run at the Tivoli, one of the best stunts was corner signs with pointing arrows which stated that "East is West." The standard was also lettered with the title and the addition of "Tivoli, Now."

A set of these was run along the business section of Market street and got considerable attention.

They also used a Navy hook-up with the rather weak connection of "Constance Talmadge says 'East is West.' Join the Navy and see the world." The rest of the poster was house stuff.

THE NEW SETTING OF THE MARK STRAND THEATRE, BROOKLYN

At either side can be seen the vague outlines of the transparent windows. The general veiled effect is due to the use of scrim over the painted canvas, which takes the lights yet still permits the design to show throug h. Designed by John Wenger.

Had Sample Castle for "Ghost Breaker"

What might be called a cumulative lobby was worked by A. B. Morrison, of Loew's Palace Theatre, Memphis, on "The Ghost Breaker." He began with cutouts of Lila Lee and Wallace Reid over the marquise. They were chaperoned up there by an owl with flasher eyes. When the play opened, a castle design was built under the marquise and out to the curb, with an opening for pedestrians. The cutouts on top of the marquise were retained, the entire design being planned as a whole.

A truck with a large castle structure was run around town. Cutouts of Reid and Miss Lee were placed in the side windows while Walter Heirs looked out from the rear opening. The perambulator was used for three days in advance and three days of the run.

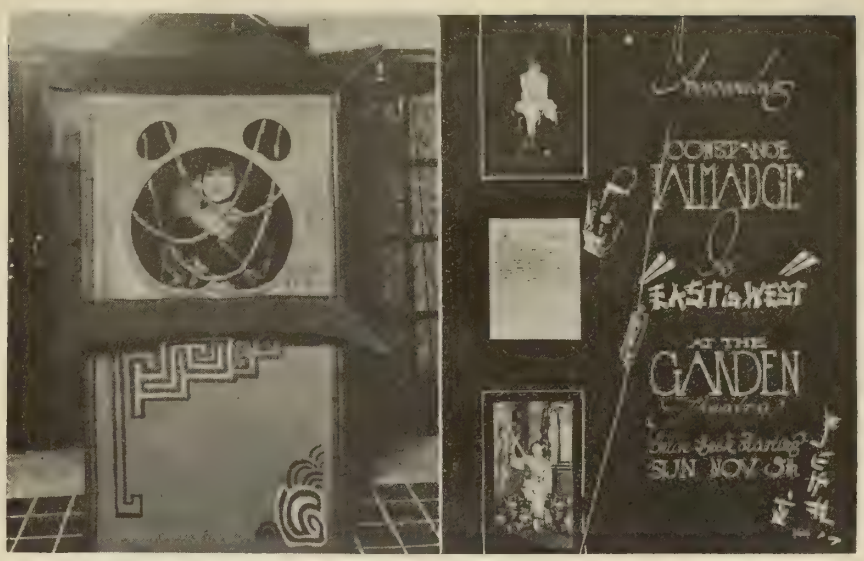
As one of the days fell on Halloween, he sent out five of his staff in masquerade costumes, and carrying cards for the attraction. There were one white and one negro ghost, a clown and two minstrels in cork, and they worked the entire downtown section. The lobby was also especially dressed for that night.

Photos for Josh

Putting a cutout of Roberts in "The Old Homestead" into a photographer's window gave point to a card reading "Uncle Josh is looking for those who have neglected to send their portraits to the folks back at the Old Homestead." The cutout was the one with Josh holding a lantern, and was surrounded by examples of the photographer's art.

Bill Danziger, Paramounteer, and Paul Witte, of the Bijou Theatre, Decatur, Ill., worked the stunt.

The exploitation for "The Prisoner of Zenda" at the Ohio Theatre, Indianapolis, was hung to an automobile home which rolled into town opportunely. This car was occupied by a couple touring from New York to San Francisco, and the occupants seem to seek a hook-up in all the large towns they make, as the stunt has been reported several times lately. Possibly it is the same car used through Florida last winter.



A First National Release

HERE IS ANOTHER WINKER STUNT FOR "EAST IS WEST"

This is not a cutout in the pagoda, but a real girl who initiated the Ming Toy wink at the Garden Theatre, Davenport, Ia., when the Constance Talmadge play was run there. The poster shows the appreciation letter from a local stock actress who played the part

Had Cozy Corners for "Burning Sands"

Cozy corners were Barry Burke's best bet when "Burning Sands" came to the Palace Theatre, Fort Worth, Texas. He had two, one in each corner, and into them went about all the Oriental rugs and furnishings the leading dealer could supply. Canopies, rugs, incense burners, lamps, divans and everything else were carted over to the theatre in return for a credit card, but the displays were very tastefully done and did not look overloaded. It taught a lot of people that good rugs make fine wall decorations, and helped the subsequent sales.

A book store turned over for a window composed of desert sands and copies of the book, and a ten cent store, just opening with a big flourish of trumpets, gave one of its best windows largely to the plugger song, with a cutout. For a prologue a troupe of Hawaiians were turned into Bedouins.

Beat All Records With Floral Lobby

Harry Swift went over to Columbus, Ohio, and helped the Southern Theatre on a lobby for "The Old Homestead," which broke the records by more than $1,000 and got a second week for the feature.

He did not make a barnyard of the entrance, but built a pretty floral display, with a cutout from the six sheet for a centrepiece and the rest greenery. Even the cutout letters forming the name were done in flowers.

It is interesting to note that the b'Gosh lobby has not yet pulled to capacity. The record breaking has all been done through a different form of approach, which seems to bear out Lem Stewart's warning.

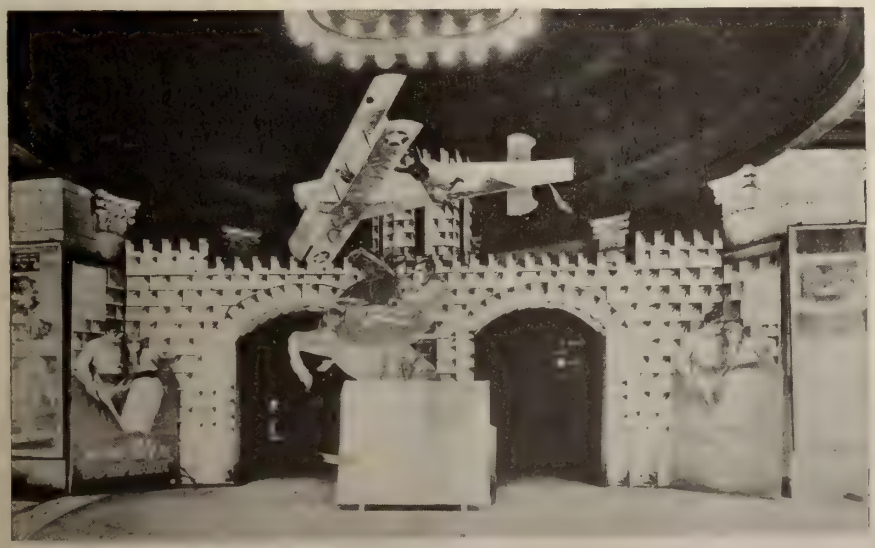
Swift Menus

Harry Swift, the Cincinnati Paramounteer, has gone in for domestic science. Dropping in on Oxford, Ohio, where Miami College is located, he sought out one of the favored college eating places and sold them on the Blood and Sand sandwich. This is a thin steak and a fried egg (red and yellow) between two slices of bread, with potatoes and gravy on the side. It was advertised as "A meal in itself."

Swift's sundae on the same play is yellow peach ice cream with marshmallow and topped with a red cherry and pink whipped cream. This gives the yellow and red color scheme.

Then he made a hit with the 1,400 student prospects by announcing that "Big Red has the Blood and Sand to win all games," and he did it on the fence around the athletic field.

At last the men have had a fashion show. C. A. McFarland, of the Queen Theatre, Houston, figured that if fashion shows brought in the women, clothes for men might help "A Tailor Made Man," so he tied a local shop to a display of clothes for men from six to sixty, including sports clothing, and it got him a twenty per cent. boost in business at a cost of $30. The store contributed a series of large display advertisements as well as a window hook-up.



A Fox Release

BOTH DOING AND DARING IN THIS TOM MIX LOBBY

Mix is a fine box office bet down South, and the managers play him up to the limit. The rearing horse is a favorite display but the Plaza Theatre, Wheeling, W. Va., added the airplane stunt from "Do and Dare," with a castle background. It pulled real money

A Fox Release

THEY TOOK SHEBA FOR A BUGGY RIDE IN MONTGOMERY

H. C. Farley, of the Empire Theatre, in the Alabama town, masked in an old buggy with compo board and did it up with purple and gold for "The Queen of Sheba" and it got a chariot attention at a much smaller cost. Keep this handy and adapt the idea

It Was Botsford's

A. M. Botsford, of the Paramount publicity, writes that the Grauman advertisement in the issue of December 9, which was praised as a plan book advertisement in cut and layout, and adds that the copy credited to Ralph Ruffner was also from the campaign book.

He adds: "I realize that it is impossible for you to determine which of the ads your corresponding exhibitors send in are taken from the press sheet, but maybe you could establish it as a general rule that the best ads they return to you are the ones furnished them by us."

We don't know that this modest suggestion could be made a hard and fast rule, but the Paramount ad layouts are almost uniformly good (except for some of the line cut portraits), and exhibitors would do well to follow the suggestions as to layout and cut placement.

Sectional Flasher

Major I. C. Holloway, of the Rialto Theatre, Columbus, Ga., more than doubled the attention value of his lobby sign on "To Hame and to Hold," by wiring it to a flasher in such a manner that on every other flash only half of the sign would light up. That would get attention in the belief that something had gone wrong, and then the full sign would flash.

Major Holloway and his staff made the cutout letters, wired them and painted them up without outside assistance.

He also used the contest hook-up page and gave out 500 passes. All through the South the receipts on this picture have been in direct ratio to the number of passes won. The more passes distributed, in proportion to population, the larger the cash receipts.

Teasers for the title and the out-of-town postcard stunt, with a personal guarantee, were the other methods used to put the picture over to a 35 per cent. increase.

Pinched Four Times

Max Rosenfield, who usually is accurate except when he is measuring Golems, says that Walter Lindlar, Paramounteering in Traverse City, Mich., managed to get himself pinched four times for disobeying traffic regulations. Each time he was booked on the records as "Uncle Josh" and by the time he had reporters writing kidding stories about the old farmer who could not master the traffic regulations, Frank Anderson, of the Lyric Theatre, sprang his "Old Homestead" advertising.

It reads all right, but in the first place we do not believe that Lindlar can make up to look convincingly like a hick and in the second no newspaper man would fail to smell a rat when a theatre manager bailed out a rube character four times in succession, with "The Old Homestead" in close view.

If this keeps on we shall have to put Max under oath each time he brings in copy.

Grand Dads Now

Grandma matinees have made a mint of money for "Grandma's Boy," and now comes Ben Levy, of the Hippodrome Theatre, Joplin, Mo., with a Grandpa's Matinee for "Remembrance."

A local paper issued an invitation to all grandfathers to attend a specified performance as the guests of the publisher, each accompanied by his favorite grandchild, provided the youngster was under fourteen. Grandpa himself had to be over sixty, but the doorkeeper was nearsighted and a couple of years did not matter much.

It brought in five pure reading stories and most of them were on the front page, where the house stuff never gets.

Also it made verbal advertising worth many times even the newspaper publicity.

Take a Crack at Our Own Contest

Not to be outdone by exhibitors who are staging misspelled word contests, this department is staging a contest of its own along similar lines, and a fine grade pure rubber cigarette will be given each person who marks the misspelled words in this poster.

A Paramount Release

THE CONTEST POSTER

For the guidance of contestants, it may be said that this is a six sheet poster advertising "Fool's Paradise" and "The Sheik," at the Imperial Theatre, Tokio, the first time in nearly two years that this house has been opened for motion pictures.

Mark the misspelled words and write out the proper spelling. The contest will close January 1, 1925.

For You, Too

Tying all the drug stores in town to a slogan sold a play for the Rialto Theatre, Lakewood, N. J.

Every large store in town urged "Don't be afraid of chapped hands or cheeks. They are only 'Skin Deep.'" Then they sold remedies.

A First National Release

A SIX SIDED PAGODA WORKED AT THE MELBA THEATRE

This three-story pagoda is the box office of the Dallas Theatre, and is made of compo board painted in yellow and ornamented with dragons and other emblems. The letters are also cut from compo board and are in vermilion and gold

This Shadow Box Typical of Title

Generally any miniature set is supposed to be the well-known whiskers of the celebrated cat, but H. P. Whitfield, of the Majestic Theatre, Austin, Texas, introduced a new refinement.

The play was "The Ghost Breaker," and he made a cutout of the paper showing Wallace Reid in the trunk as a foundation. A castle arch, with a landscape showing through was the background, set several inches to the rear, to gain perspective.

And the whole was enclosed in a shadow box painted to suggest a turreted castle, which worked in well with the background and added importantly to the effect.

Baker Exploiteers

Even cracker salesmen can be made exploiteers in a pinch. The A. B. C. promised to get behind Lorna Doone with its similarly named shortbread, and is making good. It got more than 300 windows for the First National release when it came to the Grand Opera House and Regent theatres, Pittsburgh.

The biscuit salesmen were offered prizes for the largest number of window hooks in proportion to their sales list, and a five dollar gold piece was offered for the best window display.

The 300 windows seemed to be a record, but Chicago is yet to be heard from.

Pyramided

Although the pyramids are supposed to be constructed of sandstone, Walter Penn, of the Bext Theatre, Palestine, Texas, built his of copies of "Burning Sands" for his display on that picture.

He borrowed a window from a book store, filled it with sand, built the pyramids and then peopled his desert with doll Arabs, added palm trees, camels and everything else but the fleas. He wasted all of a dollar and a half on the display, but he built business more than that.

Rep Helped

Just before "East Is West" played Crandall's Strand Theatre, Cumberland, Maryland, a stock company in Washington put on the play. The Crandall offices in Washington rented one of the costumes for the following week and sent it up to Cumberland, where it was worn by a girl in a 'rickshaw. She was also used in a prologue.

This offers the suggestion that you try to get your local repertoire company to use the play if you have a rep show in town. It will help your business to make a close connection with the stage version. The stock fanatics will want to see the picture and compare the star with their local idol.

A Pathe Release

A BIG FLASH PARADE WHICH COST ONLY $3.80 FOR CARDS

Bicycles dating as far back as the old high wheel machines were used to advertise the opening of the Pathe serial, "Speed," at the California Theatre, San Francisco. Twenty-two boys were used, each of whom was given a ticket to the show

Two for One

Putting over "The Fighting Streak," the Strand Theatre, Brandon, Manitoba, put out a hook-up page with ten co-operative advertisements. East of these displays carried a cut of a horseshoe, with an inset of William Fox.

Friday and Saturday of that week were designated as "lucky horseshoe" days, when any child could clip any one of the ads and use it as a pass if accompanied by one adult.

It was just a variation of the two-for-one idea, but it helped put Tom Mix over, and a lot of houses have found that when he is established, Mix is as good as money in the bank.

Cheated a Coroner and Landed a Story

Being new and more or less enthusiastic, Bill Danziger, Paramounteer, went to Peoria, borrowed an automobile and staged a succession of fake accidents all the way down Main street and back again.

Bill would fall down in front of the car and almost get run over. Then, when the inevitable crowd collected, he would hop to his feet and lecture them on "Manslaughter" at the Palace Theatre.

It is interesting to record the fact, but we think the stunt too strenuous to be recommended. It is too much of a shock, and if some nervous woman drops dead of heart disease, it is not going to help the theatre a lot. It's better to play safe.

Still There

Sensational exploitation has grown so common that some exhibitors are losing sight of the fact that there still are newspapers. Joe Mayer, a Universal exploiteer, put over a campaign for the Auditorium Theatre, Newark, Ohio, in which he employed only the usual accessories and about 300 column inches of display, getting many times that in publicity for "The Storm," including a Which Man contest. It still is possible to use the papers. Don't forget them.

Different

Not wanting to be one of the 8,649 managers to use the klansmen cutouts for lobby decorations for "One Clear Call," Frank J. Miller, Manager of Theatres for Southern Enterprises in Augusta, Ga., decided to do his own thinking, and found that it paid.

In the lobby of the Modjeska Theatre he set up a painted flat showing a brick wall with the title lettered across the face. The wall stood nearly four feet high.

Two feet back on this he placed a profile klan trumpter and between this and the wall he set red incandescents. Back of the horseman, who was considerably over life size, he set up a black backing on which were painted a dead tree and a moon with an owl sharply outlined against the luminary.

He backed this with a mounted rider.

A First National Release

A PAGODA EFFECT FOR THE BOX OFFICE IS VERY SIMPLE

Put a red roof on any structure, put tinkling bells or wind bells at the corners. Mask in with red cloth and you have something that will sell many more tickets for "East Is West." That is what Tom Boland, of the Empress, Oklahoma City, discovered

A First National Release

A NEAT DISPLAY FOR A "LORNA DOONE" CINDERELLA CONTEST

The Des Moines Theatre, Des Moines, Ia., had to use the police to preserve the line while the Iowans sought to qualify for the honor of having the model foot. Apart from the unmounted stills this is an attractive window dressing

Eddie Bonns Booms "Hungry Hearts" Run

Eddie Bonns does not believe in a one-stunt exploitation. He gets even the New York papers to fall for his big stunts on the Goldwyn releases when they come to the Capitol for the New York run, but he believes in backing that up.

For "Hungry Hearts" he put out a boy and a woman, dressed as Russian peasants, who perambulated the financial and theatre sections, and he also put out 3,000 peppermint hearts printed up "No More Hungry Hearts." Each was in a glassine envelope printed with the playing date and house.

The same legend was used on 5,000 paper shopping bags distributed within a mile radius of the theatre, and an equal number of potato bags were put out with the grocers and vegetable markets.

Twelve thousand red paper hearts and 15,000 heralds completed the campaign, except for the book hook-up, which was very largely employed.

Whirling Wheels

Three hundred above the average, with perhaps another three hundred lost through a Sunday missout was the record of "The Fast Mail" at the Majestic Theatre, Memphis.

For two weeks in advance H. B. Clarke had a window on Main street showing a transparency drop of a speeding train with an airplane above it going even faster. In front of this was a layout of stills and cards.

For the lobby he used a compo board locomotive with the wheels geared to high speed on a fan motor. Two 24-sheets were spread across the entrance with a banner on either side of the lobby.

Another Hot Sands

Add to J. M. Edgar Hart's steam heated sand for "Burning Sands," the device of A. R. Lynch, of the Lyric Theatre, Jackson, Tenn.

Mr. Lynch buried cans of solidified alcohol in his sands, so that the blaze came through. It was realistic and inexpensive; less costly even than the El Paso stunt.

If you put a little powdered borax on top of the alcohol in the can, you get a more visible green blaze. Also some fumes. Use it only in the open.

Autographed Prizes

Autographed copies of "Lorna Doone" were offered as prizes in an essay competition at the Des Moines Theatre for that attraction. First National exploitation states that copies of the book desired for use of prizes will be autographed by Ince and Miss Bellamy if sufficient notice be given.

The Des Moines also ran a Cinderella contest for a pair of brocaded slippers and tied up the various proprietary articles in addition to a bannered street car with a sizable mileage.

Paraded the Cops

Wanting something newer than the newsboy's parade, the Strand Theatre, Seattle, paraded the police force to a special showing of "Sherlock Holmes," on the proposition that they might learn something about catching criminals. Goldwynner Frank H. Burns helped Manager Wright put the idea over, and they made motion picture of the parade as a special feature, this being shown in all of the Jensen and von Herberg houses to advertise the film at the Strand.

The "21" puzzle was used for amateur Sherlocks and a street ballyhoo was put out with a fore-and-aft cap and magnifying glass.

Remember This One?

Remember a couple of years ago when you would get the exploitation man to send a few hundred postcards from the nearest large city reading: "Am having a fine time. Saw 'Manslaughter' last night. Don't miss it when it comes to the ....., Nellie," and the blank filled in with the name of your house?

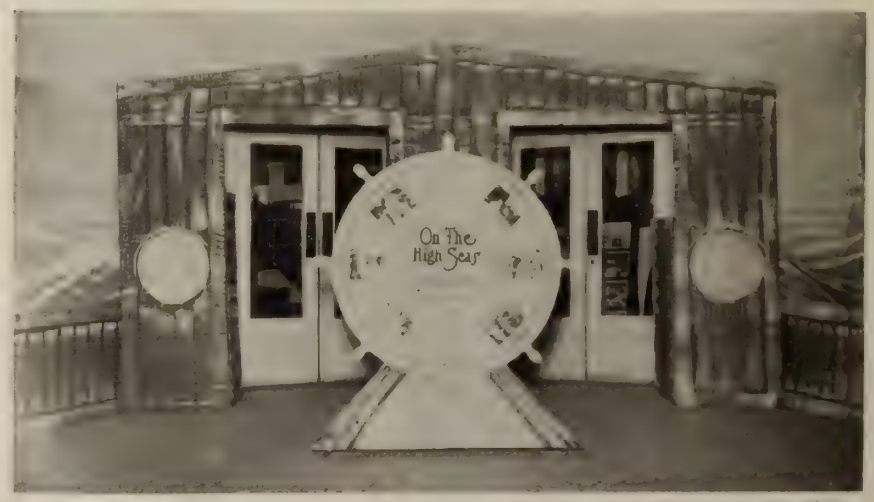
A. H. Cobb, Jr., of the Alamo Theatre, Griffin, Ga., got the Atlanta office to send out 300 cards to a list of names he supplied and it works just as well as ever.

He also used the traffic cards and rotogravures to help build business 35 per cent. It cost him $15.

Gave a B. B. Ball

Revising an old stunt, the Lyric Theatre, Fort Collins, Col., persuaded a local dancing master to give a Buffalo Bill ball the Saturday before the serial, "In the Days of Buffalo Bill," opened at the Lyric.

All who came costumed as the historic personages in the picture were admitted free and prizes were awarded for the best costumes. It put over the picture and helped the dance, for the extra attendance more than offset the free admissions.



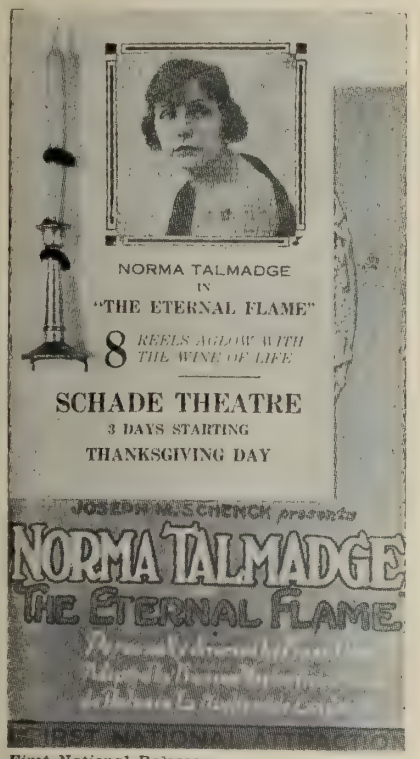
A Paramount Release

HERE'S A LOG BOAT OUT "ON THE HIGH SEAS"

G. M. Phillips, of the Strand Theatre, Atlanta, built this for Dorothy Dalton and Jack Holt to sail in. It looks as though it might have been a log cabin in the remote past, but the wheel gets over the idea of "On the High Seas"

Novelty Folders on "Eternal Flame"

George J. Schade is going in for novelty stunts at his Sandusky house. Several of his schemes have been listed and the latest are small rubber boots for "The Storm" and miniature candles for "The Eternal Flame."



A First National Release

THE SCHADE NOVELTY

This is a three-piece mailer; a card folder telling of the attraction and apparently accessory stuff; a card printed for the house and announcing the date, and a candle one inch long in a metal holder half as long again. The card was slit to let through the base of the candlestick. All were clipped together for mailing.

Most exhibitors have pinned their faith to the three foot candle. Schade goes to the other extreme, and with even better results, for the appeal is more direct.

Music for Ming Toy

A phonograph hook-up was not listed for "East Is West," but that did not prevent the Coliseum Theatre, Seattle, from getting four phonograph windows on the Chinese play.

All companies have a considerable selection of Americanized Chinese numbers on their records, and a cutout from the three sheet gave point to a drive on the play and the selections. This is a little different angle, and if you can get the stores to play the selections, with a repeater, it will be better yet.

A First National Release

THE PHONOGRAPH IDEA

And do not forget that both Victor and Columbia can supply real Chinese records, even though they may not have them in stock. Try a couple in the lobby. The instrumental numbers are the best.

Rings Were Passes

H. H. Wilson, of the Sherman Theatre, Sullivan, Ind., adapted the lost key stunt to "Man-Woman-Marriage," when he belatedly played that production.

Ten wedding rings, procured from the ten-cent store, were "lost" and the finders were rewarded with passes. Everyone was looking for the rings and talking about the play.

Real Circus Flavor Given to a Serial

Roland G. McCurdy, Des Moines Universalist, is evidently an old circus man, with a little sawdust still in his hair.

To launch the Universal chapter play, "In the Days of Buffalo Bill," he used a poster wagon to distribute the lithos and other accessories, but he had two sets of signs painted.

A Universal Release

McCURDY'S CAR

The cut shows "Car No. 2," but the same wagon with the other set of signs was "Car No. 1" and the signs were alternated to give the idea that the serial was so big that it took two outfits to put it over properly. It had a substantial moral effect, and offers an idea to managers for their own bill wagon—whether they have one or not. An express wagon can be hired for a couple of hours a day, and it certainly does give an impression.

Mother's Matinee Hits New Zealand

Human nature is pretty much the same everywhere, and the Fox office reports that the Mother's Matinee, worked in connection with "Over the Hill," is doing as well "down under" as it did in this section of the globe.

The Grand Theatre, Christ Church, a city of 100,000, played to a continuous standout through the use of this device, giving a morning performance when elderly women were admitted as guests of the house. The theatre is located in the center of the town's business activities, and the arriving guests made a wonderful ballyhoo.

An Equity Release

CARTOONS HELPED "WHAT'S WRONG WITH THE WOMEN?" AT THE MAJESTIC THEATRE, MEMPHIS

H. B. Clarke turned to cartoon work to get attention for this attraction. His lobby front was a huge cartoon poster showing what poor fishes the men are, and his entry in the Armistice Day parade was a truck with a more decided reply to the question, showing what Jiggs thinks is the reply to the question. The receipts were pushed several hundred dollars over the usual gross

A Page and a Half for "Foolish Wives"

In addition to taking slightly more than half a page on its own account for "Foolish Wives" on the opening day, the Strand Theatre, Cumberland, Md., one of the Crandall houses, got a full page hook-up, the feature of which was the use of a name plate in each of the hook-up ads, which gives six repeats of the title in reverse to go in with the space on that page either taken by or given to the house. This space is in addition to the half page already mentioned. Supplying name plates to the merchants gives a more complete hook-up and the value of iteration is apparent from a glance at the page. This holds up better than a page in which each merchant follows his own devices in hooking in. The cost of the plates is not heavy, and each is an additional advertisement to be had only for the cost of the cut instead of the cut, plus the space.

A Universal Release

SIX NAME PLATES

—P. T. A.—

Cobb On the Job

Revival meetings are serious troubles to southern managers. The entire population turns out and the theatres have to starve.

When A. H. Cobb, Jr., of the Alamo Theatre, Griffin, Ga., came to play "Nice People," the churches were holding meetings preparatory to the revival to be started the following week. It looked pretty blue for Cobb, but he started in by getting the unqualified endorsement of the women's clubs and then tied that next day to the statement that no better preparation for the revival could be conceived than a viewing of the sins of society in "Nice People." It saved a lot of seats from being empty and, better still, it gave emphasis to the moral value of the pictures.

—P. T. A.—

Employs Full Page for Return Feature

Taking a full page for an important attraction is nothing new, but the Royal Theatre, Victoria, B. C., does something different when it uses an entire page in which to make announcement of the return engagement of Norma Talmadge in "Smilin' Through." It brought the picture back for a full week and sells it on the original notice, given when the picture played the house nearly five months before. There is a keen appreciation added in the column at the left, but the real selling talk is the reference to the original hit. The stuff is well written, though a familiar error is made in the box, "To the public," where the management says in part: "If you have not seen it, don't miss it. If you have seen it, I think you will agree with us that it is worth seeing again." When you start to write decide whether you will use the editorial "we" or the first personal pronoun and stick to your choice. This employs the we earlier in the box, goes to "I" and returns to the "we." It's a very minor matter, but it is so easily to be avoided that some care should be exercised. It is a real tribute to Miss Talmadge that this return should be so widely proclaimed, but "Smilin' Through" is a play most persons will gladly see again, and it should be good for almost universal repeats.

ROYAL
ALL THIS WEEK
NORMA TALMADGE
Note the Prices:
Adults 20c Children 10c
Matinee Seats 1, 3, 5, 7, 9
The Scenes of the Story Are Laid in England, Ireland and France
Smilin' Through
To the Public

A First National Release

A RETURN FULL PAGE

—P. T. A.—

Signed the Shanties

Because the railroad runs right down Main street in Lafayette, Ind., and past the Arc Theatre, the house placarded the flagman's shanties with all sorts of advertising for "The Fast Mail."

Few towns can work this stunt, but there is a good suggestion in the idea. It might be possible to make up a few slab shanties for the main crossings with flagmen to warn of the coming of the "Fast Mail." You don't have to have a railroad to use the shanties, and if you can hook it to the traffic control, so much the better.

—P. T. A.—

Those Penny Tickets

Selling tickets for a penny apiece seems to be the newest cleanup in the Southern Enterprises territory. R. L. Towns, of the Strand, Birmingham, lays off 500 tickets to a local store, good until one o'clock for the opening matinee.

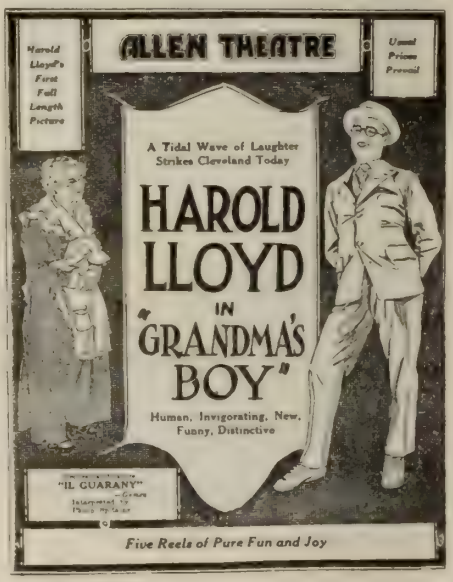
The store advertises the sale heavily, and limits the purchase to two to a customer. To get full value, the counter at which the sale is handled is always adjacent to some merchandise the store wishes to move, and the location is changed for each sale.

The Monday matinee is never very good, and this brings in an additional 500 to spread the valuable word of mouth advertising. It also helps in that the pay patrons, who come later, do not feel so lonesome. Ninety-nine times out of a hundred the visitor is impressed by the full house and likes the picture better than he would in a half empty house.

—P. T. A.—

Sells Harold Lloyd With Little Effort

Because Harold Lloyd is a self-seller, the Allen Theatre, Cleveland, gives most of the display to his name and drawings of himself and grandma, contenting itself with a few strong lines to get the general idea over. This would be inadvisable in many instances, but it will sell Lloyd because so much has been said about his first excursion into the longer lengths. He needs no more argument, for he is already sold through the newspapers and fan magazines. It is required only that the fact of his appearance be stated, and this is done nicely and without waste of words, yet each word in the four lines in the shield is carefully considered that the best and strongest may be used. All the rest of the show is thrown overboard except the overture and the sole appeal is made with the comedy.



A Pathe Release

BRIEF BUT SELLING

—P. T. A.—

Cuts Down Stock Cuts to Fit Desired Space

Edward J. Hiehle, of the Hippodrome Theatre, Marietta, Ohio, does not sit down and weep profusely because the plan book cuts are not always what he wants. He does the best he can with what he can get. He has no engraver in town, but the printer has a hacksaw and he can cut down to make a fit. This display using a familiar Norma Talmadge cut is about the best of a number of efforts he sends in, though there are several specimens in which he gains a good effect through cutting out only the head of a star and taking off the bareness, as in this example from a Metro cut of Mae Murray. This is really a better display in all except the placement of the cut, because it gives better publicity in smaller space. We think the "Smilin' Through" is a bit too large for what should be a self seller. and the title cut is too obscure. This

would get a better display in type, for we take it that Mr. Hiehle wants display and not merely a picture. The design obscures the name and makes even the title less prominent, and this is an instance wherein both name and play title have a value. Clearness is to be preferred to prettiness, and the cut is not even pretty because the drawing is too close and it looks more like

A First National Release

A CONDENSED CUT

a smudge than a design. This "Smilin' Through" advertisement could have been pulled in by a third with no loss of appeal by cutting out the title design and setting this in two lines to the left of the cut, retaining the present selling lines. In the main, the printer seems to run too much to panel work. A little of this is good for a change, but most of the displays are ruled

Hippodrome
NOW SHOWING
1:30—3:00—7:00—8:45
Hippodrome
NOW SHOWING
Children 15c, Adults 35c
Mae Murray in "Fascination"
A Brilliant Drama of a Girl Who Danced With Danger
Depicting a Girl's Great Adventure Between Dawn and Dawn
You Will Rejoice in the Beauty of Mae Murray's Clothes, Furs, Hats and Short-Seeming Shoes
Extra Today! "Fox News"
Extra Today! Peggy Paige Fashion Film By Turner-Ebinger Co.
Extra Today! "Snub" Pollard

A Metro Release

A DIFFERENT HANDLING

off in somewhat similar manner and the idea becomes monotonous. The device should be saved for use where two or more program units are to be put over equally, as where Barthelmess in "Sonny" and the "Buffalo Bill" serial are given a joint showing. Here two paneled cuts and two panels for the titles work better than they would loose in the space, but this does not apply to the two examples shown, where dropping some of the rule work would have given a more airy and inviting display. For Mr. Hiehle's benefit, we like very well his display for "The Four Horsemen" and do not like the fussy display for the last day of "Smilin' Through." Here the cut is a detractor. They did not think that the plan book suggestion for a hook-up page on "In the Name of the Law" would suit the local merchants, so the local ad man got up his own hook-in lines and found no difficulty in selling the merchants by displaying the matter ready to go into the form. This very greatly simplified the matter of selling off the page, and is a hint to others who may experience difficulty. Show them just how it will look. Don't bother to set up, but show the rough pencil sketch.

—*P. T. A.*—

Thanks An Exhibitor for Capital Copy

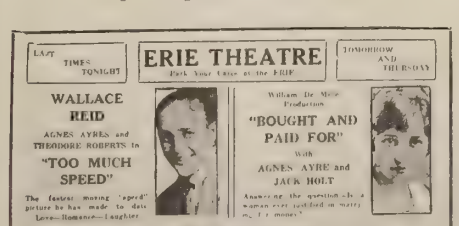
A. O. Gill, of the Erie Theatre, Hugo, Okla., sends his thanks to Hayes, of Hillsdale, Mich., for the reader reprinted in this department for October 21. Mr. Gill writes that he thinks it hard to beat, so he copied it off into his own display, as the larger of the two advertisements shows. He realizes, as does Mr. Hayes, that he can advertise something besides features and that an occasional little comment will do the house infinite good. He is getting nice results

ERIE THEATRE
"The Amusement 'Hub'" of Southeastern Oklahoma
For Your Pleasure
It is my sincere wish as owner and manager of the ERIE that you regard the ERIE as belonging to you, just as much as you regard postoffice, the courthouse, the library or the city hall, for in the ERIE, in this THEATRELAND of make-believe, every day in the year, the poor will again walk with the kings and the rich will be blessed with the common touch, where every one meets in that realm of pleasure.
O. GILL.
TOMORROW and TUESDAY
Jesse L. Lasky presents
"Is Matrimony a Failure?"
—WITH—
T. ROY BARNES LILA LEE
LOIS WILSON WALTER HIERS
A Paramount Picture
GROUCHES, BEWARE!
Clear the track for the jazziest mule-picture ever made. A whirlwind feature comedy that showers laughs and chuckles and breaks all records for the running board grin. Gives the inside dope on marriage and tells why husbands leave home—and come back again. Also—all about the lovely elopement that turned a town upside down.
WEDNESDAY—THURSDAY
AGNES AYRES In "BORDERLAND"
A drama of madcap love and its consequences.
FRIDAY—SATURDAY
MARY PICKFORD
—IN—
"THE LOVE LIGHT"
A picture we believe to be Mary's best.

A Paramount Release

PLEASING THE PUBLIC

from his printer and this paneled advertisement for "Is Matrimony a Failure?" gets nice treatment, to match his carefully written copy. The proportioning of the types could not be much better done, and yet it will be recalled that Mr. Gill's debut in this department was to get a criticism he could shoot into the printer. Evidently the suggestions were accepted, for since then the Gill advertisements have been decidedly good. He writes that he is cutting down his displays. The display for "Is Matrimony a Failure?" occupies a three sixes, but in another sample he puts over a last day and an


LAST TIMES TONIGHT
ERIE THEATRE
Park Your Units at the ERIE
TOMORROW AND THURSDAY
WALLACE REID
AGNES AYRES and THEODORE ROBERTS in
"TOO MUCH SPEED"
The fastest moving "speed" picture he has made to date. Love—Romance—Laughter
William De Mille Production
"BOUGHT AND PAID FOR"
With
AGNES AYRE and JACK HOLT

Paramount Releases

A REDUCED SPACE

underline in just half that space and does it adequately. For the matrimonial picture he saw his chance for more good copy, so he took more space and added the Hayes reader. For "Too Much Speed" and "Bought and Paid For" he figured that he would be able to put them over with less talk, so he cut down his advertising space. He seems to reason along the Lem Stewart lines that large displays are of no value unless they get over better copy. Of course you cannot cut it too much without getting the paper busy with the blue pencil on readers, but you can effect a gradual reduction that will bring your advertising down to more reasonable limits, and then you will have more money with which to splurge on a big special. Figure on just how little the paper will expect and then make that your usual space; building up on this only when you have more to say or wish to say it more importantly. The idea that a three nines will sell twice as many seats as three four and a halfs is fundamentally wrong, else you could take all full pages and crowd the house at extra performances all the time. There is no magic in newspaper advertising save that you put in it yourself with smartly written copy. Mr. Gill also reports that he got good results from a program appeal to patrons to check their preferences on a blank which listed "Society drama, society comedy, love drama, tragedy, classics (from books), comedy drama, slapstick comedy, western." Were also four lines for favored stars, and spaces for the name and address and telephone number. This is old stuff, but once or twice a year you can dig up the copy, run it and not only get a line on your patrons' tastes, but you can verify your mailing list and at the same time persuade them that you are giving careful attention to your programs. It would be good work, from this latter angle, even if you threw the replies in the waste basket. It would have a definite moral value, but no wise manager will basket that stuff until he has taken off the results, and if he gets the favored stars checked, he can use the telephone numbers to good advantage.

—*P. T. A.*—

David Horsley Runs Theatre in Hawaii

David Horsley, who figured prominently as a producer in the good old days of the M. P. Sales Company, is now conducting the States Theatre in Honolulu. He writes that he is coming to New York to make additional contracts, but meanwhile he sends in samples of his advertising. These are on pink paper and cannot be reproduced, but they are interesting examples of what can be done in Hulaland. Evidently he is also connected with the First National exchange there, for one of the ads—on "Jim the Penman," urges the reader to demand the States program at his own theatre, which may account for the large spaces taken for all of the advertisements. They seem designed to sell the program as well as the house. His display for "Go and Get It" is a six fifteens, and for Norma Talmadge in "The Sign on the Door" is even deeper—about a seventeen. This lists twenty-one houses playing First Nationals in the Territory of Hawaii. It is evident that he has not lost his skill as an advertiser, and we regret that the tint of the paper prohibits reproduction, for they are interesting examples and show none of the amateurishness which too often marks the territorial work. This might have been set in any city in the States.

—*P. T. A.*—

"All Wet"

Because there was a flight aviator in town, J. P. Harris, of the Arcade Theatre, Fort Myers, Fla., swapped a slide for an aerial bill stunt. Fifty passes were thrown from the plane while it flew over the main streets. Ten went into the river, but it is still warm down in Florida and small boys dived in and rescued them. With window cards, extra stills and general jazz, combined with the air stunt, Mr. Harris played "Blood and Sand" for three days, where two days was supposed to be the limit for this town.

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

Sincere exhibitors are sending these tips to help you book your show. Their reports are printed without fear or favor. If a picture is good, bad or ordinary, you will find it out here. Turn about is fair play; let these exhibitors guide your bookings, and in turn let's hear from you.

American Releasing

GREAT ALONE. A very good picture of the outdoors that pleased the people who saw it. Get this, as I believe you can make some money. Advertising: newspaper, lobby, etc. Patronage: mixed. Attendance: fair. J. Solomon, Bijou Theatre, Clarksburg, West Virginia.

MY OLD KENTUCKY HOME. Good picture. Race scene good. Pleased about 87%. Patronage: town. Attendance: good. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

Associated Exhibitors

GRANDMA'S BOY. Excellent picture; audiences enthusiastic over it. But it did not draw commensurate with its big cost. Advertising: like a circus. Patronage: average. Attendance: good. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

F. B. O.

BEYOND THE RAINBOW. Good story, fine cast, excellent photography. Went over big with our patrons. Advertising: regular. Patronage: average. Attendance: good. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

BLOT. A clever picture, cleverly played and very entertaining. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

COLLEEN OF THE PINES. For me, just an ordinary movie, poorly constructed, very improbable and unusual. Did not please generally, although no outspoken kicks registered. Usual advertising and lobby display of pictures and posters. Star: Jane Novak. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

GOOD MEN AND TRUE. Good picture; one that is true to life. Harry Carey gaining in popularity. Advertising: usual lobby display. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

FIRST WOMAN. A good picture with a punch at the finish that pleased the few who came in. Our town is very short on business. Advertising: photos, newspapers, etc. Patronage: mixed. Attendance: poor. J. Solomon, Bijou Theatre, Clarksburg, West Virginia.

IN THE NAME OF THE LAW. A picture that everybody liked; no more than a regular program, but it has the pulling power and it pleases. I beat all records in attendance and receipts. You won't go wrong on this one. It brings them in. Advertising: cutouts, two papers, ones, threes, photos, heralds, slide. Patronage: average. Attendance: broke all records. E. T. Dunlap, Dunlap Theatre, Hawarden, Iowa.

First National

EAST IS WEST. An exceptionally good picture. Full of entertainment. Everybody well pleased. A good box-office money-getter. Star: Constance Talmadge. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

ETERNAL FLAME. Certainly great. Get behind it and push; and above all, get a window for the candle stunt. Advertising: strongest in three months. Patronage: small town. Attendance: good. W. Ray Erne, Rialto Theatre, Charlotte, Michigan.

ETERNAL FLAME. Excellent picture; one that will appeal to the better class. Norma Talmadge does her best in this; good supporting cast. Will draw where the star has a following. Advertising: newspaper, twenty-fours, threes, sixes, postal cards, all kinds. Attendance: good. Adolph Schutz, Liberty Theatre, Silver City, New Mexico.

GO AND GET IT. Wesley Barry takes good here. Patrons were much delighted with this type of picture. Advertising: ones, threes, sixes, photos, papers. Patronage: local. Attendance: good. F. M. Knight, Opera House, Blenheim, Ontario, Canada.

KINDRED OF THE DUST. A good picture which drew good business and pleased all seeing it. The kind of a picture that makes new fans. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

LOVE'S REDEMPTION. Extra good picture. Norma Talmadge, the star, quite a favorite with all my patrons. Advertising: two threes, four ones. Patronage: mixed. Attendance: fair. W. Odom, Sr., Dixie Theatre, Durant, Mississippi.

MAN-WOMAN-MARRIAGE. In spite of the fact that there was a cold rain, I had a full house and they all said it was worth going through to see. Advertising: every way I could think of. Patronage: mixed. Attendance: good. R. S. Moore, Gem Theatre, Snyder, Oklahoma.

MARRIED LIFE. Good comedy drama. R. P. Cecil, Dixie Theatre, Wynona, Oklahoma.

ROSARY. Another mistake for us. Steady patrons walked out. Did they like it? Ran two days; receipts first day, $123.50; second day, $9.40. A shame to both Catholic and Protestant—had as many kicks from one as from the other. Advertising: special order posters and lobby. Patronage: neighborhood. Attendance: good first day only. E. L. Wharton, Orpheum Theatre, Glasgow, Montana.

SEVENTH DAY. Very, very good; but couldn't compare with "Tol'able David" and "Sonny." It will please and draw on account of the star, but don't over-advertise it. Advertising: posters and heralds. Patronage: neighborhood. Attendance: fair. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

SMILIN' THROUGH. Norma Talmadge never did anything better. I don't have to go into detail; every exhibitor that keeps in touch knows this picture value. You'll do business, and if you can get it without giving your right eye, do so and make some change. Advertising: usual. Patronage: health seekers and tourists. Attendance: good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

SMILIN' THROUGH. I have shown at least a half dozen of "the greatest pictures ever made," this year; but none of them drew like this. Fully a hundred told me that it was the best they had ever seen. Personally, I think it wonderful. Though I broke the house record, I made very little on it. Advertising: trebled newspaper; tie-up with music store, doubled posters, etc. Patronage: small town. Attendance: biggest yet. A. La Valla, Community Theatre, Bethel, Connecticut.

SMILIN' THROUGH. Hung up a box-office record. First real business in months. Pleased most all. Advertising: regular. Patronage: family. Attendance: big. R. J. Relf, Star Theatre, Decorah, Iowa.

TOL'ABLE DAVID. Beyond the shadow of a doubt, the greatest picture of mountain life ever made. For casting, direction, locations and titles, it can't be beaten. The most enjoyable picture thrown on my screen this year. Book it; boost it every way you know how. Advertising: every way known. Patronage: mixed. Attendance: good. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

TOL'ABLE DAVID. As good a picture as we have seen in years. The kind of a picture that will make and hold picture fans. Advertising: photos and mail. Patronage: rural. Attendance: good. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

TRAPPED IN THE AIR. Very good Western. Pleased about eighty per cent. A fine program picture; plenty of action all the way through. Advertising: ones, threes, newspaper. Patronage: small town. Attendance: fair. H. S. Miller, Liberty Theatre, Montezuma, Georgia.

WEDDING BELLS. Constance is evidently trying to come back, as her stories are getting better. She's always been fine, but there must be some excuse for her appearance. Advertising: regular lobby with heralds. Patronage: small town. Attendance: fair. Majestic Theatre, Greenfield, Tennessee.

Fox

ARABIAN LOVE. Our Saturday crowds liked this one very much. Gilbert looks promising. Advertising: as usual. Patronage: mixed. Attendance: good. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

BAR NOTHING. Jones exceptionally good in this one, but you couldn't possibly get them in, even with a "free show." Although it lost us money, the picture is in no way to blame. This was an especially good Western and those who were there were greatly entertained. Jones has a good following here, but a free show will hardly

get them in during the week. R. K. Russell, Lyric Theatre, Cushing, Iowa.

CONNECTICUT YANKEE. Good comedy drama. Sub-titles great. Lost money on fifteen-thirty-five cents admission. Bad weather. Advertising: photos, handbills. Patronage: small town. Attendance: poor. E. A. Oestern, Oestern's Theatre, Harper's Ferry, Iowa.

DO AND DARE. Boys, here is a snappy one. Mix gets better all the time. Just a word to all of you exhibitors: I have run Fox pictures for three years. I only run three days a week, but I have better service out of Fox than from any other film company. F. C. Butt, Ideal Theatre, Blue Ridge, Georgia.

ELOPE IF YOU MUST. This is just a mediocre picture; only fair entertainment. Advertising: regular. Patronage: neighborhood. Attendance: fair. W. L. Landers, Gem Theatre, Batesville, Arkansas.

FAST MAIL. Full of action and pep. A splendid picture, splendidly played, and to pleased good business. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

FIGHTING STREAK. One of Mix's good ones, well liked by his following, and went over good. Advertising: newspaper, posters. Patronage: mostly men. Attendance: good. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

FOOTFALLS. For me, this has less entertainment value than any picture to date. Imagine the star of "A Fool There Was" as an ingenue. Advertising: ones and six. Patronage: small town. Attendance: poor. S. Pace, Jettie Theatre, Texline, Texas.

FOR BIG STAKES. A splendid Tom Mix picture. Full of the Mix fun and pep. Advertising: posters. Patronage: rural. Attendance: good. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

FOR BIG STAKES. Boys, get this picture! One you can call a special; action from start to finish. Advertising: six, three, photos. Patronage: small town. Attendance: good. F. C. Butt, Ideal Theatre, Blue Ridge, Georgia.

JUST TONY. A human horse is Tony. They cannot help being satisfied with this "Mix" picture. It will please men, women and children alike; invite the whole family to see it. Chas. H. Ryan, Garfield Theatre, Madison street, Chicago, Illinois.

JUST TONY. Mix and his horse. Without exception the greatest masterpiece in horsemanship. The horse is wonderful, and a whole lot better than some stars we have. Advertising: usual. Patronage: small town. Attendance: good (as usual). R. K. Russell, Lyric Theatre, Cushing, Iowa.

LIVE WIRES. A very good five-reel program picture. Young folks especially will enjoy it very much, being a college picture. Advertising: usual. Patronage: mixed Attendance: fair. Frank Fera, Victory Theatre, Rossiter, Pennsylvania.

LIVE WIRES. Stars made a very good showing in this picture. Pleased about eighty per cent. Advertising: slide, paper, cards. Patronage: all classes. Attendance: fair. A. E. Rogers, Temple Theatre, Dexter, New York.

MOONSHINE VALLEY. Fine acting. Picture could have been better, though. Farnum does not draw half as much as he used to. Advertising: photos, one sheet, slide, newspaper. Patronage: rough class. Attendance: poor. Charles Martin, Family Theatre, Mt. Morris, New York.

THE NEW TEACHER. Despite the fact that the reviewers say it is a conventional picture, it went over good. Everybody satisfied. Advertising: three ones, one three, slide. Patronage: general. Attendance: fair. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

TO A FINISH. Buck Jones in a five-reel thriller that pleased a majority of my patrons. Some very thrilling stunts pulled by Buck. A clean Western. If your patrons want excitement, get this one. Avertising: ones, threes, slide. Patronage: small town. Attendance: fair. C. C. Johnson, A-Muse-U Theatre, Melville, Louisiana.

WEST OF CHICAGO. Good program picture. Will please those who like Westerns. Advertising: regular. Patronage: general. Attendance: good. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

WEST OF CHICAGO. Quite good if Westerns are desired. Advertising: posters, program, newspaper. Patronage: country town. Attendance: fair. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

Between Ourselves

A Get-Together Place Where We Can Talk Things Over

Several weeks ago Mr. Thos. L. Haynes said that he found Straight from the Shoulder Reports ninety-five per cent. accurate.

That leaves only a five per cent. leak in the dependability faucet, but you want no leak at all.

Sometimes you'll get a real "lemon" and that's when you need to tip the rest of the crowd before they get stung, the same as they are handing you the office to lay off of some other "quince."

But how about the average stuff that hops onto your screen when you pay too much or don't happen to get the right pulling angle, and old Pa Patron sits tight with his feet in the oven at home—and you get sore and shoot in a "panning" that makes that particular film curl up and die in the opinion of a lot of folks?

Whale the daylights out of any real "bloomer"—but, fellows, for the sake of one hundred per cent. trustability, make every tip a true tip, even if you do miss a chance to get back at somebody.

VAN.

Goldwyn

BEATING THE GAME. I am a booster for Tom Moore. He never disappoints my audiences. A fine program picture. Advertising: usual. Patronage: country town. Attendance: good. H. V. Harvey, Palace Theatre, Dixon, California.

HEAD OVER HEELS. Some like it, but don't think the majority would. Advertising: program, newspaper, posters. Patronage: country town. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

HIS OWN LAW. Just a fair program picture. My patrons were about fifty-fifty. Some liked it and some didn't. Quite heavy in places. A. E. Rogers, Temple Theatre, Dexter, New York.

MADAM X. Nothing extra. Parts cut out. Rental too high. Nothing but a fair picture. Advertising: regular. Patronage: small town. Attendance: poor. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

REMEMBRANCE. Not what it was cracked up to be at all, for me. A fair program picture and nothing more. Lost a lot of money on it. Advertising: window cards, newspapers, etc. Patronage: high class. Attendance: poor. Charles Martin, Family Theatre, Mt. Morris, New York.

WALL FLOWER. Had some favorable comments on this and others did not like it. Personally, could not see why it did not please all; should call it a good program picture. Thos. L. Haynes, Town Hall, Old Lyme, Massachusetts.

Hodkinson

NO TRESPASSING. Good picture; but the women were disappointed. They expected her to dance and wear pretty clothes. It pleased, however, but they like her better in other type stories. Advertising: posters and heralds. Patronage: neighborhood. Attendance: fair. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

FREE AIR. A good picture, reasonably bought. Far above the average program material. Advertising: posters. Patronage: rural. Attendance: fair. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

SLIM SHOULDERS. Everybody seeing "Slim Shoulders" well pleased. No kicks registered. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

Metro

BROADWAY ROSE. Good. Satisfies about seventy-five per cent. Good direction; settings very good; dance scenes the best Mae Murray has done. Picture will make you money if you don't pay too much for it. Advertising: sixes, threes, ones, window cards, slides. Patronage: everybody. Attendance: fair. Adolph Schutz, Liberty Theatre, Silver City, New Mexico.

BROADWAY ROSE. Well pleased audiences. Mae Murray was fascinating in this one. No kicks registered. A good booking proposition. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

CONQUERING POWER. For me, a great picture. Sorry to disagree with some who said picture was a failure. Pleased a hundred per cent. For myself, I believe the picture to be a masterpiece. Advertising: extensive. Patronage: small town. Attendance: excellent. Dr. J. E. Guibord, National Theatre, Grand Mere, Quebec, Canada.

FIGHTIN' MAD. Good Western. Desmond always pleases and brings in the coin whenever his picture is shown. William Noble, Broadway Theatre, Oklahoma City, Oklahoma.

INFAMOUS MISS REVELL. A very poor story, but Alice Lake did as well with it as could be expected. Comments by patrons favorable. Advertising: usual. Patronage: neighborhood. Attendance: fair. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

LIFE'S DARN FUNNY. An ordinary Viola Dana picture. She usually goes good with me and is well liked by my patrons. Advertising: newspaper and posters. Patronage: mixed. Attendance: good. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

PEACOCK ALLEY. Here is one that went over big for two days at advanced prices and pleased them all. Did not hear any complaints at all, so it must be a one hundred per cent. production when my patrons don't kick any. Advertising: lobby, sixes. Patronage: regular. Attendance:

good. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

WOMAN'S HATE. Terrible title, with no drawing power. Patrons unable to make out into what part of the picture the title was supposed to fit. The picture itself not so bad. Patronage: small town. Attendance: fair. W. E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

Paramount

ACROSS THE CONTINENT. Good Reid picture. His automobile stories always please. Everyone seemed satisfied. Advertising: regular. Patronage: mixed. Attendance: good. Fred S. Widenor, Opera House, Belvidere, New Jersey.

ACROSS THE CONTINENT. Familiar theme, treated in the usual way. To me, a very ordinary picture. Theodore Roberts, rather than Wally Reid, pulled it through. Advertising: usual. Patronage: neighborhood. Attendance: fair. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

BEAUTY SHOP. Boys! I just can not tell you how disappointed I was in this picture. When the show was over I went in my office and closed the door for I felt sure I would have to fight or take a lot of abuse. Had this picture booked for two nights, but was so bad, returned after first night. W. Odom, Sr., Dixie Theatre, Durant, Mississippi.

BEYOND THE ROCKS. Excellent. In my opinion, book this one and you can't go wrong. Advertising: twenty-fours, sixes, threes, ones, photos. Patronage: resort. Attendance: good. J. H. Holeman, Auditorium Theatre, Dawson Springs, Kentucky.

BLOOD AND SAND. A high class motion picture for a high class audience, in every sense of the word. A story that tells something and tells it in a most entertaining way. The cutting in of the real bull fight scenes with the studio stuff is marvelous, a work of art that has seldom been equaled. Valentino is at his best. If he was starred in a part similar to his vagabond bull fighter in the first of the picture, he would be immense. Attendance: capacity, three days. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

BURNING SANDS. Not another "Sheik" by any means, but a fine picture. I did not see this one before running it. Advertised it as bigger and better than the "Sheik" but the public do not think so. Why they cast Wanda Hawley in her role in this one I can't tell, but she is out of her depth and struggling hard. She does not arrive at all in this one. Sills is fine, and Regan is as good, except that her attempt at dancing is rather lamentable. Hawley in the scene after the attempted seduction should cover up and not continue the display of flesh too long. Small matter, but it counts in towns like this. Arthur B. Hancock, Columbia Theatre, Columbia City, Indiana.

DICTATOR. Enthusiasm of large audiences throughout the week was faithfully mirrored in the box office receipts, which were unusually large. Star: Wallace Reid. William Noble, Rialto Theatre, Oklahoma City, Okahoma.

EASY ROAD. An excellent picture. Lila Lee is to be commended for her work in this. Drew fairly well. Advertising: six and ones. Patronage: small town. S. Pace, Jettie Theatre, Texline, Texas.

EVERYTHING FOR SALE. Not a bad picture, but failed to do any business. No one walked out; but several went to sleep. Advertising: average. Patronage: mixed. Attendance: very light. Big Ben Theatre, Ilion, New York.

EXCUSE MY DUST. A good Reid picture. About like others he has starred in. Gave the usual satisfaction Advertising: ones, threes, lobby, cards. Patronage: small town. Attendance: ordinary. A. L. Hepp, Idyl Hour Theatre, Greeley, Nebraska.

FIND THE WOMAN. An excellent crook picture, starring Alma Rubens. Play this up with this star, who was featured in "Humoresque." We had many excellent comments on this one. Advertising: threes, ones, photos. Patronage: neighborhood. Attendance: good. E. W. Kundert, Empress Theatre, Beresford, South Dakota.

FOOL'S PARADISE. Here is a hundred per cent. production; one that will stand two days and you can raise your prices. I paid too much to show a profit, but it's a good show. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

FOOL'S PARADISE. For me, one of the most wonderful attractions of the year. Went over fine. Don't be afraid to boost this one. Advertising: special printed cards, one sheets and posters. Patronage: mixed. Attendance: very good. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

GILDED CAGE. Gloria will have to do more than wear pretty clothes if she becomes popular enough for the prices they ask. Advertising: usual. Patronage: small town. Attendance: fair. W. Ray Erne, Rialto Theatre, Charlotte, Michigan.

GAME CHICKEN. Starts out pretty good but winds up by showing a bunch of rum runners unloading a cargo of hootch in a dense fog. Patronage: small town. Attendance: good. W. E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

GREEN TEMPTATION. Patrons very well pleased. A good program picture and will stand extra advertising. Advertising: photos, ones, threes. Patronage: general. Attendance: good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

LANE THAT HAD NO TURNING. This was fine; but I started Paramount Week with the "Wife Trap" and killed the week. Patronage: mixed. Attendance: poor. R. S. Moore, Gem Theatre, Snyder, Oklahoma.

LOVES OF PHARAOH. Good picture, good cast. One of the best pictures, for me, Paramount has ever made. Picture should please all classes and is a sure nuff box office coin getter. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

MAN FROM HOME. Pleased one hundred per cent. Very good story and some wonderful scenery. Advertising: lobby, newspaper, billboards, hand bills. Patronage: mixed. Attendance: good. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

ONE GLORIOUS DAY. Have been showing pictures here now for ten years and I believe that, for me, this is the rottenest I ever ran in the ten years that I have been here. Attendance: what did come walked out. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

PINK GODS. A three star Paramount. Bebe Daniels' best work so far. Wonderful melodrama. Advertising like a circus Business, S. R. O. Jack Hoeffler, Orpheum Theatre, Quincy, Illinois.

Thank You!

Just as soon as Straight From the Shoulder asked for reports on "Woman of No Importance" good friends, including D. W. Strayer, Monarch Theatre, Mt. Joy, Pa., shot them in. The reports have been sent to the folks who wanted them. Thank you.

Playgoers

TRACKS. With special cast; an excellent picture, well executed and well played. No mistake can be made in booking this one. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

Selznick

CHIVALROUS CHARLEY. Just fair. O'Brien is a new star here and the way he draws now think that he always will be. If I was rating this picture for entertainment value I'd say about fifty per cent., and you would have to have a strong short subject to brace it then. Advertising: regular. Patronage: country. Attendance: poor. R. K. Russell, Lyric Theatre, Cushing, Iowa.

A MAN'S HOME. Not a great picture, but people liked it and said so. Advertising: one, six, photos, throwaways. Patronage: neighborhood. Attendance: good. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

MIRACLE OF MANHATTAN. A fair program picture; a good Society drama. Pleased about seventy-five per cent. Advertising: ones, three, six, dodgers. Patronage: general. Attendance: good. T. J. Hickes, Liberty Theatre, Saxton, Pennsylvania.

RECKLESS YOUTH. You will like this picture. Elaine Hammerstein is the star; she is most always good and draws well at my theatre. Advertising: one three, four ones. Patronage: mixed. Attendance: fair. Walter Odom, Sr., Dixie Theatre, Durant, Mississippi.

RECKLESS YOUTH. Hammerstein, as usual, good; but this picture is suggestive. My patrons hate such scenes. Advertising: usual. Patronage: small town. Attendance: poor. R. K. Russell, Lyric Theatre, Cushing, Iowa.

REPORTED MISSING. Owen Moore in a real comedy-drama that makes 'em hold to their seats. Title and paper good; it went over good. F. L. Anderson, Queen Theatre, Marfa, Texas.

UNDER OATH. A very pleasing picture that drew very well and was liked here. On the program order, but a shade better than the average program picture. Advertising: usual. Patronage: health seekers and tourists. Attendance: good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

United Artists

ORPHANS OF THE STORM. D. W. Griffith made a picture here; any exhibitor that can't get business with this, don't know the game. But buy it right. Advertising: heralds and mailing list. Patronage: health seekers and tourists. Attendance: excellent. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

WAY DOWN EAST. Advertised this in seven towns for both my houses and made a little money. Best picture we ever saw. Advertising: photos, mailing list. Patronage: small town. Attendance: fair—I should have done better the way I advertised. E. A. Oestern, Oestern's Theatre, Harper's Ferry, and Lyric, New Allis, Iowa.

WAY DOWN EAST. Wonderful attraction, but greatly disappointed on its drawing power, although strike conditions were bad. Advertising: extensive. Patronage: mixed. Attendance: poor. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

Universal

THE DELICIOUS LITTLE DEVIL. With Mae Murray, an instant hit. Held up fine all week and enjoyed pleased good business. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

DON'T GET PERSONAL. Here is a splendid comedy-drama that should please your patrons if they are not too critical It is clean, entertaining, and carries a good moral. The team work of Marie Prevost and T. Roy Barnes makes this more than an ordinary feature. Will stand extra advertising. Advertising: regular. Patronage: community. Kenneth W. Thompson, M. W. A. Hall, Hancock, Wisconsin.

THE FOX. While this is a very good Western, it is far from being a Special. I promised a little too much on this. Be careful not to oversell it or you'll hear from your patrons as I did. Patronage: small town. Attendance: good. A. La Valla, Community Theatre, Bethel, Connecticut.

THE FOX. This is truly a super-Western production. Harry Carey never fails to please our patrons and in this picture he has outdone himself. The fact that a genuine plot has the spectator in suspense 'till the climax, distinguishes this as a masterpiece in the motion picture realm. Patronage: very best. Attendance: good. Kenneth W. Thompson, M. W. A. Theatre, Hancock, Wisconsin.

LONG CHANCE. Good program picture. All of the Winning Nine have been good. Patronage: small town. Attendance: good. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

PLAYING WITH FIRE. A genuine knock out. This little star (Gladys Walton) knocks 'em for a home run every time. I am strong for Universal; its prices are fair, prints good, pictures average good. Advertising: usual. Patronage: small town. Attendance: fair. A. L. Middleton, Grand Theatre, De Queen, Arkansas.

RED COURAGE. Hoot always brings in the bacon for me and pleases my audience. Advertising: nothing special. Patronage: small town. Attendance: good. R. S. Moore, Gem Theatre, Snyder, Oklahoma.

THE STORM. This one came here with a fine reputation and went away with a better one. It is all picture; interesting all the way. Gave splendid satisfaction to all. Forest fire scene vividly realistic. We know, because we have seen them burning. Advertising: regular. Patronage: small town. Attendance: big. H. S. Mitchell, Opera House, Windsor, Nova Scotia, Canada.

Use the blank below to introduce yourself among the crowd of good fellows who are making Straight from the Shoulder the exhibitor's dependable tip department.

SHATTERED DREAMS. In our estimation Miss Du Pont is very pleasing to look at, but a star will have to have other good qualities to be a drawing card with us. Although this is not such a terribly bad picture, neither is it a very good one. Don't promise your patrons very much if you play it. Patronage: community. Attendance: just fair, and glad of it. Kenneth W. Thompson, M. W. A. Hall, Hancock, Wisconsin.

THE TRAP. A program picture with one punch near the end; otherwise rather draggy. But Lon Chaney does fine work. Advertising: regular. Patronage: average. Attendance: fair. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

WILD HONEY. A fair picture, but business always slumps when a Dean regular picture comes to this theatre. Advertising: newspapers, three ones, slide, photos. Patronage: local. Attendance: not good. Ernest M. Cowles, Orpheum Theatre, Pelican Rapids, Minnesota.

Vitagraph

RECEIVED PAYMENT. A good program picture. Miss Griffith, an Arkansas girl, has a large following here. Advertising: usual. Patronage: mixed. Attendance: good. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

RECEIVED PAYMENT. Very clever picture and well acted. Miss Griffith is getting to be popular here. Advertising: lobby, newspaper. Patronage: mixed. Attendance: fair. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

SHEIK'S WIFE. The American people do not care for foreign made pictures, therefore we lost money on this one although the story was very good. G. K. Nenes, Liberty Theatre, Miami, Arizona.

TOO MUCH BUSINESS. A very good comedy with a very good picture cast and unfortunately a cast that had very little pull here outside of Tully Marshall; but if you can get them in at your matinee they'll publish the fact regarding its merit. I did very well and the audience was highly pleased. Advertising: heralds and mailing list. Patronage: health seekers and tourists. Attendance; good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

WHEN DANGER SMILES. With William Duncan and Edith Johnson, a very interesting picture which pleased and drew very good business William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

Comedies

ALL WET (Fox). Although there are many laughs in this, it is not up to Al St. John's standard. Advertising: regular. Patronage: general. Attendance: good. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

THE BOAT (First National). A great comedy. Plenty of new stunts. Buster Keaton a big drawing card here. Advertising: extensive. Patronage: small town. Attendance: excellent. Dr. J. E. Guibord, National Theatre, Grand Mere, Quebec, Canada.

HEART BREAKERS (Universal). A fair comedy, although, like the rest of the Star series, not worth to us the money we paid for it. I think some one laughed out loud once at this. Kenneth W. Thompson, M. W. A. Hall, Hancock, Wisconsin.

KISS ME, PAULINE (Chester-Educl). A scream from start to finish. Hope the rest of the Educationals are like this. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

PALEFACE (First National). Absolutely nothing to it; did not hear one laugh in the whole two reels. Looks like he made all the good ones for Metro, as we have yet to get one of his First Nationals that will stand up. Showed in connection with this one Harold Lloyd in "I Do," and pleased them all; otherwise would have had to hide out or give back their money. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

REPORTER (Fox). A good, laughable comedy. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

SAILOR MADE MAN (Assoc. Exhib). Harold Lloyd at his best in this picture; audience pleased. Lloyd a good puller here. Advertising: slide and posters. Patronage: small town. Attendance: full capacity. W. T. Edom, Dixie Theatre, Rosboro, Arkansas.

Fill In **Tear Out** **Send Along**

Every report you send helps some exhibitor in his booking of pictures. Be fair to the picture and fair to your fellow exhibitor. Make your report a dependable booking tip and send it now to MOVING PICTURE WORLD, 516 Fifth Avenue, New York.

Title ..... **Star** ..... **Producer** .....

Your own report .....

.....

.....

Advertising Angles ..... **Attendance** .....

Size of Town.....**Type you draw from** .....

Name ..... **Theatre**..... **City** ..... **State** .....

SUNSHINE COMEDIES (Fox). All good. You can't go wrong by booking 'em as fast as they come. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

TOONERVILLE BLUES (Educational). Did not take well. Patronage: small town. Attendance: fair. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

TWIN HUSBANDS (F. B. O.). One of the De Havens' best. It will please. Patronage: general. Attendance: very good. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

Serials

IN THE DAYS OF BUFFALO BILL (Universal). It started off with the best serial patronage I have had for over two years. Buy it; it's a sure winner. Advertising: ones, three, six, photos, heralds, newspapers, dodgers, hats. Patronage: general. Attendance: very good. T. J. Hickes, Liberty Theatre, Saxon, Pennsylvania.

ROBINSON CRUSOE (Universal). On the sixteenth episode and still losing money. Had they made this in more episodes than eighteen it would break me. The worst serial I ever saw. Nothing to it. Any exhibitor who wants to lose money should run it. Advertising: every possible means. Patronage: neighborhood. Attendance: poor. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

TIMBER QUEEN (Pathe). Have run twelve serials and, boys, here is the best serial you can buy. Advertising: six, photos, ones, slide. Patronage: small town. Attendance: good. F. C. Butt, Ideal Theatre, Blue Ridge, Georgia.

More Reports Mean Better Bookings
Use These Tips and Send Along Some

Short Subjects

AESOP'S FABLES (Pathe). Always great. Audience looks forward, expectantly, for their Fable, and feel disappointed when they are not shown. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

COME CLEAN (Universal). With Tom Santschi, a pleasing two-reel drama; find Tom O. K. in all of his two reelers. William Thacher, Royal Theatre, Salina, Kansas.

State Rights

BURN 'EM UP BARNES (C. C. Burr). A corking good light comedy that will delight a sophisticated audience. If you have played Torchy comedies, book "Burn 'Em Up Barnes." Patronage: mixed. Attendance: good, there is a decided and pleasing upward trend in business in this section. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

I AM THE LAW. This is a good picture which pleased a big business. William Noble, New Folly Theatre, Oklahoma City, Oklahoma.

LAST CHANCE. For me, it's a lemon to lay off of, brothers. Our patrons were disgusted. Franklyn Farnum is the star. Patronage: mostly men. Attendance: rotten. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

MAN FROM HELL'S RIVER (Federated). Not up to the standard of Curwood's stories, but pleased eighty per cent. Just a program picture. Advertising: lobby, newspaper, billboards, handbills. Patronage: mixed. Attendance: fair. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

MAN FROM HELL'S RIVER (Federated). A fairly good Curwood story with a real good cast including Wallace Beery. They feature a dog but he doesn't do anything at all. Patronage: small town. Attendance: good. Marsden Noble, Noble Theatre, Marshfield, Oregon.

RICH MEN'S WIVES (Lichtman). Stood them up for three nights—something rarely done here. A real box office picture. It delivers the goods, pleasing everybody. Well worth heavy advertising. B. Warner, Warner Theatre, Niles, Ohio.

SCHOOL DAYS (Warner Bros.) Good picture. Patronage: mixed. Attendance: above average. William H. Mayhew, Broadway Theatre, Cisco, Texas.

UNDER WESTERN SKIES (Acie). Absolutely the worst thing, for me, I have run for many a day and I'd stay away from this one again. Advertising: six, three, ones. slide. Patronage: all classes. Attendance: poor, and glad of it. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.)

The Loaded Door

(Hoot Gibson—Universal—4,563 feet)

M. P. W.—Has novel climax. . . . There is melodrama of a familiar sort in the body of the story.

E. H.—A Western thriller, with the popular cowboy actor doing his best to put over a rather obvious story.

N.—Just a snappy, full of action, rapidly moving and thoroughly satisfying Western.

F. D.—First rate comedy drama, with good action and plenty of laughs.

The Prince and the Pauper

(Tibi Lubin—6,522 feet)

M. P. W.—Mark Twain's delightful story, "The Prince and the Pauper," is beautifully and sympathetically picturized.

F. D.—Interesting and fairly spectacular version of Mark Twain's story. . . . Should appeal to matinee crowds especially.

N.—For the most part, "The Prince and the Pauper," is entertaining and should do especially well in neighborhood houses and at matinees when the children are present.

T. R.—A picture which should find favor with young and old.

The Eyes of the Mummy

(Pola Negri—Paramount—3,805 feet)

M. P. W.—Has dramatic force and is well directed.

E. H.—A rather conventional story of the Sahara desert. It contains a thin plot and many stock situations.

N.—Much below par.

T. R.—This picture at its best is far below the majority of former German films that have been shown in this country.

Under Oath

(Elaine Hammerstein—Selznick—5,175 feet)

M. P. W.—Heart-gripping story lavishly produced.

N.—This is Elaine Hammerstein's best picture to date. . . . It has a good story.

E. H.—Without a doubt this is one of the finest pictures in which Elaine Hammerstein has been seen for some time.

T. R.—An extremely interesting picture and admirable starring vehicle for Elaine Hammerstein.

Chain Lightning

(Ann Little—Arrow—5 reels)

M. P. W.—If your patrons enjoy entertaining Southern pictures you should cash in on this one.

F. D.—Pleasing Southern romance and good race track sequence in this. . . . The average audience will like it.

E. H.—Here is a good program picture.

N.—The racing scenes are filled with color and thrills, and there are sufficient elements of a dramatic nature to provide a first rate entertainment.

Destiny's Isle

(Featured Cast—American Releasing Corp.—5,496 feet)

M. P. W.—Attractive but lacking in strong story.

F. D.—Splendid pictorial appeal and good direction keeps story interesting.

N.—Here's a picture whose somewhat hackneyed theme is redeemed by really worth-while direction and the careful work of a well-chosen cast.

T. R.—An attractive picture which holds its interest fairly well.

Smudge

(Charles Ray—First National—4,716 feet)

M. P. W.—In "Smudge" Charles Ray has a story that is interestingly told, and a vehicle that is well acted throughout.

N.—Here it is—something different. Yet "Smudge" resembles other Charles Ray productions sufficiently to identify it with the star's numerous successes.

T. R.—Affords fair entertainment.

E. H.—An amusing and diverting comedy-drama.

So This Is Arizona

(Franklyn Farnum—W. M. Smith Production—5,800 feet)

M. P. W.—An entertaining Western, with more merriment than is usually associated with this class of features.

N.—Here is a rip-roaring Western, full of speed and pep, with a lot of genuine comedy flung in, and some rather broad humor that starts the risibles of Western devotees.

F. D.—Fair Western, built along familiar lines.

E. H.—It should give general satisfaction where Westerns are booked.

Heroes and Husbands

(Katherine MacDonald—First National—5,460 feet)

M. P. W.—Holds interest from start to finish.

N.—Really fine dramatic narrative, well acted, well directed and well photographed.

T. R.—Pleasing entertainment, but appears to be slightly long drawn out.

E. H.—Rely upon the name and popularity of Katherine MacDonald to put this picture over.

Fourth Mirror, Ready for Release, Shows Royal Pomp of Pre-War Europe

The International News Reel Corporation announces the early release, through the Universal Exchanges, of the fourth issue of The Mirror, the novelty reel chronicling events of the past.

The new Mirror, titled "The Last Days of King Edward," show remarkable pictures of that British Monarch's last days. Mirrors one, two and three have been proved a big box-office attraction, Universal records show. Mirror number one showed the inauguration of President McKinley, in 1897. Mirror number two, "The San Francisco Fire," was quite as well received, and Mirror number three, "The Birth of Aviation."

Mirror No. 4 is of especial interest because of the unusual number of world-famed personages it shows. King Edward VII. is seen in various poses, in and out of uniform, aboard a battleship, reviewing a regiment and in other ceremonies. With him are seen his family, including the present king, and the Prince of Wales, then a boy of 14.

The funeral of King Edward, who died May 6, 1910, is shown in all its pomp and ceremony. In this comes a remarkable scene, showing nine of Europe's mightest monarchs walking behind the casket. King George heads the royal mourners. Then comes the Duke of Connaught, followed by Kaiser Wilhelm of Germany; Princes Edward and Albert of Great Britain, the former now Prince of Wales; King Alfonso of Spain; King Mauel of Portugal; King George of Greece; Prince Constantine of Greece; the Czar of Bulgaria, and with them Colonel Theodore Roosevelt, who at that time was on his way back to the United States from his African expedition. The reel closes with pictures showing the investiture of the young Prince of Wales.

Because of the unusual value of Mirror series, Universal is putting out a varied assortment of accessories for use in exploiting each issue. These include, a one-sheet, a three-sheet, a slide, a set of lobby stills, and a press book containing publicity, advertising and exploitation suggestions. It is said to be the most elaborate offering ever put out with a one-reel picture.

Highest Praise for "Plunder"

Pearl White, star, and George B. Seitz, producer of the new Patheserial, "Plunder," says Pathe, are being credited throughout the industry with having reached the highest point in their screen careers. In New York, Chicago and other centers where trade showings of "Plunder" have been given, the result has been to evoke the highest praise.

Now that "Plunder" is completed and ready for release late this coming winter, the verdicts from the exhibitor viewpoint are significant, Pathe points out, as realizing anticipations created by the original announcement that the "Serial Queen," favorite in Europe as well as in this country, was under contract to return to the "House of Serials."

Monte Carlo in Fox Educational

Monte Carlo has been filmed in a Fox Educational Entertainment, "Bits of Europe." Monte Carlo, the playground of millionaires," has been the subject of several stories of numerous fortunes lost and few won. The town of Monte Carlo in Monaco, is built on high cliffs overlooking the Mediterranean Sea. No natives are permitted to gamble in the Casino. The steep mountain heights, the winding roads, the magnificent natural scenery, forming a picturesque background for the Casino and the surrounding hotels, have tempted the motion picture cameraman.

Gets Barton Films

Bruce Barton, famous for his humorously philosophical editorials, has entered the field of motion pictures. Second National Pictures Corporation is arranging for the release of the first of a series of one-reel photoplays visualizing his word pictures. The first, "Just a Little Late Club," was finished a few days ago by Better Day Pictures, Inc., of which Mr. Barton is president; Elmore Leffingwell, editor, publicity expert and vice president; Roy S. Durstine, treasurer, and James S. Brown in charge of production.

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Rip Snoring Night, A (Universal)
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Starland Revue No. 17 (F. B. O.)
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Town Terrors (Fox)
Unblazed Trails (Bray)
Via Radio (Universal)
Valley of Dry Bones (American Releasing)
Voice of the Land (American Releasing)

"The Texas Sphinx"

(Universal-Western—Two Reels)

This features Harry Carey in some lively scenes in which the thrills consist chiefly in the capture of a bandit. It is a shortened version of one of the earlier three-reel features. The star is supported by a good cast which includes Alice Lake. It offers the usual opportunities for action and suspense and is entertaining if not remarkable in its novelty.—M. K.

"The Chewing Gum Industry"

(Fox-Cartoon—One Reel)

Mutt and Jeff attempt a short-cut to prosperity by establishing an industry in their own novel way in this number. There are some amusing stunts. They procure a Gum-Gum bird which hatches a magical brood of chicklets. They manufacture a gum that is invincibly tough and test it with a false set of powerful teeth. In the end their own creation, the gum proves the master of them both.—M. K.

ThreeMoreCompanies for Century

Plans to add three more producing units to the three now making comedies for Century Film Corporation will be completed upon the return of Julius and Abe Stern to Hollywood.

The Raymaker, Goulding and Edwards units will be supplemented by three new directors of long experience in making comedies. Announcements will be made at an early date, both as regards the new additions to the producing staff, and the rights to certain screen material to be used for the series both of Baby Peggy and of Buddy Messenger.

"Pop" at Rialto

Dan Mason appears as an amateur detective in the latest Plum Center comedy on the Film Booking Offices of America program, "Pop Tuttle, Deteckative," and is the fifth of this comedy series to be produced by the Paul Gerson Pictures Corporation. The Rialto Theatre, in New York, is this week playing its second Plum Center comedy, "Pop Tuttle's Grass Widow."

"Henry's Busted Romance"

(Pathe—Cartoon—One Reel)

This Aesop's Film Fable, distributed by Pathe, deals with a wiser and better husband, after a series of "vamping" experiences, all with the usual animal characters. It is a gem of imaginative humor, one of Cartoonist Paul Terry's best—(1 reel)—S. S.

"The Pest"

(Metro—Comedy—Two Reels)

Stal Laurel is the star of this two-reel comedy distributed by Metro. It is a knockabout comedy of average entertainment value which has several humorous situations. The story of this comedy deals with a book-agent who meets with exciting experiences and finally helps a girl by going out and getting money so she can pay her house rent. A curious point in this comedy is the fact that according to the cast sheet, the title does not refer to the hero, but to a talkative woman who only appears in a few scenes.—C. S. S.

"My Hero"

(Fox-Comedy—Two Reels)

This is another of the Lupino Lane series in which the star's funny acrobatics score heavily. It is his unique style of putting over his comedy and his command of facial expression that transforms familiar material into lively amusement. The action relates, in slapstick, the experiences of a city chap who is sent West by his father for taming. Lupino Lane is so clever that the comedy should be a success everywhere. —M. K.

"Unblazed Trails"

(Bray—Scenic—One Reel)

This is the first of a series of single-reel Bray Nature Pictures which will be distributed on the State right market. It deals interestingly with mountain climbing in the Canadian Rockies. There are many beautiful shots of lofty mountains, glaciers, etc., and some thrilling scenes of a party climbing up the face of a five-hundred foot cliff which appears to be tractically vertical and where it would seem that each step would be the last. Some of the sub-titles, especially in the early part of the film, are lengthy and could be shortened to advantage. —C. S. S.

"Voice of the Land"

(American Releasing—Biblical—One Reel Each)

This is a series of fifty-two single-reel subjects made by Geographic Film Company and distributed by American Releasing Corporation. They are scenics dealing in a reverent manner with places of interest in Palestine which are mentioned in the Old or New Testament. A striking feature of the five shown for review is the fact that much of the land which is described in the Bible as "flowing with milk and honey" is now desolate. They are instructive and will appeal to spectators who are interested in the Bible and familiar with the places mentioned. These pictures have been nicely photographed and are embellished with scenes painted by Paleologue picturing certain Biblical events, and these scenes have been filmed in Prizma colors effectively.

"Jerusalem the Holy"

Jerusalem, sacred alike to Jews, Christians and Mohammedans, is shown to be a walled city. Much of this reel consists in showing the eight gates in the city walls and the significance of each, such as St. Stephen's gate where the first Christian martyr was stoned, Herod's gate, Damascus gate, and others. There are also views of the interior of the city.

"Down to Jericho"

The different points of Biblical interest on the road from Jerusalem to Jericho are pictured, including the Dead Sea, the Wilderness of Judea, the Brook of Cherith where Elijah was fed by the ravens, and the Plains of Jordan.

"Hebron the Ancient"

Hebron is said to be the oldest city in the world, being settled by the son of Abraham, the country being promised to his posterity forever. Of especial interest are the Pools of Solomon, which are wonderful examples of engineering and said to be the oldest water-supply system for a city.

"Beersheba"

Abraham once lived here, but jealousy between Isaac and Ishmael led to the putting out of Ishmael and his mother, Hagar, on the desert. On the nearby hills of Zyph David and Jonathan pledged eternal friendship. Nearby is the wilderness of Edon and other places mentioned in the Bible.

"Valley of Dry Bones"

As the name indicates, this was the ancient burial ground of Jerusalem and the location of the vision of Ezekial when he saw the flesh go back to the bones of the dead. Here are the tombs of the Kings of Judea and the cave in which Jeremiah wrote his Lamentations. Here is also a tomb which many believe to be the burial place of Christ, and the hill nearby to be Golgotha. —C. S. S.

"Fruits of Faith"

(Pathe—Drama—Three Reels)

Will Rogers is the star of this story, which is decidedly out of the ordinary and very entertaining. It is filled with Roger's characteristic humor, many of the sub-titles being unusually good and there is very strong human sympathy throughout. The star appears as a tramp who hears a street minister preach on the power of faith. The manner in which Roger's applies this lesson is alternately humorous and pathetic and these scenes have been handled so as not to give offense to anyone. Chance leads him to place in the desert where he finds a baby. He adopts it and then finds work is not so distasteful after all. He marries to get a "mother" for the baby, and then the child's father returns. Finding how much the couple love the child, who is now four years old, the real father departs and happiness again reigns.—C. S. S.

"Via Radio"

(Educational-Special—One Reel)

Here is one reel of absorbing entertainment that will do credit to any program. A subject that is still an enigma to thousands receives careful and authentic attention, that cannot fail to leave the average spectator dazzled, and with a clearer understanding of the fascinating phenomena.

Educational has produced this subject under the supervision of the Scientific American. Minute diagrams of radio vibrations, and voice waves, comprehensive maps of this country and the world visualizing the radio routes, photographs of the technicians and their operations and glimpses of the artists entertaining countless listeners are included. One of the most interesting is the photographic illustration of the human voice. The vast potentialities of wireless as indicated most strikingly in the signalling of ships are a marvelous revelation. "Via Radio" is a rare and valuable attraction.—M. K.

"Here's Your Men"

(Pathe—Drama—Two Reels)

This is another of the Range Rider series of two-reel Westerns, starring Leo Maloney. It is well up to the standard of the previous issues and is recommended for those who desire snappy Westerns with plenty of action and real "punch." There is hard riding and hard fighting and an absence of padding, the story being tersely told. The theme deals with a man with a violent temper who is accused of killing another man. Maloney, his friend, is also the sheriff. He suspects two men and in a dramatic manner succeeds in freeing the innocent just as he is about to be the victim of a "necktie" party, and in making the guilty pair confess. The manner in which he grabs both off their horses is somewhat overdone. —C. S. S.

"The Educator"

(Educational-Comedy—Two Reels)

Lloyd Hamilton amusingly depicts the difficulties that face the poor school master in the town where ignorance is preferred. Most of his pupils have passed the half-century mark and are unwieldly subjects. They bring their guns to school. Hamilton's placid style of humor and attempts at physical grace are featured to a successful degree. The little traveler who accompanies the school teacher on his way toward the scene of action is an unusually charming child and Ruth Hiatt as the star pupil is a lovely, old-fashioned type. The picture is highly amusing in spots and on the whole is agreeable entertainment.—M. K.

"Town Terrors

(Fox-Comedy—Two Reels)

The famous team of Lee Kids keep up a fast pace in this comedy, one of the series which Fox is preparing from the old five-reelers. They are cast as two small but efficient cyclones who set the whole town in an uproar. Finally to relieve their own boredom they get themselves kidnapped and prove too difficult even for kidnappers. There are some rollicking scenes in the dungeon where they are imprisoned and these will keep any spectator entertained.—M. K.

"Fair Week"

(Pathe—Comedy—One Reel)

Rapid action seems to be the keynote of this one-reel Pathe comedy starring Paul Parrott, with Jobyna Ralston. Paul is as "loose as cement with his money," but a "shell game" reforms him. There are funny mix-ups with the competing live-stock at the fair. The subject is of ordinary value. —S. S.

"A Small Town Derby"

(Universal-Comedy—Two Reels)

Johnny Fox is the star in this Century comedy, but Maudie, the mule, comes off with high honors, too. She takes an active part in many clever stunts. His master's sister has many beaux and Maudie is of great service in evicting the undesirable ones. Later she proves a reliable substitute for a motor engine in carrying the family to the circus. Johnny enters the pie-eating contest but falls woefully behind because of the unprecedented speed of the black boy sitting next to him. With Maudie's assistance he is the final winner. The comedy ends with a horse race, an entertaining close to a comedy that will bring many laughs.—M. K.

"Pop Tuttle's Grass Widow"

(F. B. O.—Comedy—Two Reels)

There is some good rural comedy in this most recent of the Dan Mason series. The barn dance is the big hit of the comedy, and due mainly to the enthusiasm of the performance it goes over with many laughs. Enlivened by the good old Virginia reel and Pop Tuttle's jigging it offers wholesome merriment of a sort that one does not tire of. Dan Mason is as usual, excellent. He becomes infatuated with a married woman who poses as a widow and behaves like one at the dance, but is painfully disillusioned when he discovers her jealous husband. —M. K.

"Screen Snapshots No. 15"

(Pathe—Magazine—One Reel)

This pictures, in one reel, Hall Caine, English novelist, watching Director Maurice Tourneur, Mae Busch and Richard Dix make "The Christian," Nazimova and her husband at the beach, Will H. Hays greeting various stars, and some real antique "movies."—S. S.

"Starland Revue No. 17"

(F. B. O. Release—One Reel)

Among the attractive contents of this number is a study of Muriel Stryker, Ned Wayburn's "Girl in Bronze" which proves unusually interesting as a screen subject. Screens from popular Broadway cabarets, and rehearsals and close-ups of the artists in the "Greenwich Village Follies"; Ethelind Terry's unique style of making her own blouses. Herton Spurr and his vaudeville art are included.—M. K.

"A Rip Snoreing Night"

(Universal—Comedy—One Reel)

A decidedly funny plot that runs along in smooth sequences, makes this comedy unusually good. There is hardly a moment in which something laughable fails to occur.

Lew Sargent is featured, and the story shows how he takes his boss' place in bed, while said boss goes out to a poker game. Sargent is discovered by his employer's wife, and a series of comical complications develop.—T. S. daP.

"Glad Rags"

(Metro—Comedy—Two Reels)

This is a Metro two-reel comedy, which is admirably suited to Bull Montana's distinctive personality. He appears as a tough prize-fighter who learns how to be refined in order to win a swell girl. He succeeds in getting a certain amount of polish, but loses his big fight thereby and the girl says "What an awful oil-can you turned out to be." There is considerable action, several laugh-provoking situations and it should prove satisfactory for spectators who liked Montana's previous comedies, though it is hardly as speedy. Tom Gallery, in an unusual role for him, contributes much to the merriment.—C. S. S.

PROJECTION

By F. H. RICHARDSON

Fifteen Dollars a Week

Abe Greenwald, of Local 307, Philadelphia, writes as follows:

Dear Friend and Brother:—Well, Frank, it's a long time since I saw you last, in the rays when we used to ride home together in the extremely early (or was it late) hours of the morning after attending those perfectly wonderfull meetings of that perfectly wonderful Auxiliary Local Union No. 35. That was in the days when the "operator" got fifteen whole dollars for seven (count em, 1111111) days, and thought he received big money.

Pauses to Remark

I might here pause to remark that I have observed that the projectionist who does not get more than the union scale usually stays put in about the same place for quite a spell.

I have been following the Projection Department for several years, but have never said anything about some of the ideas I have put into practice in connection with my Simplex projector. After reading about Brother Baldassari, Hamilton, Ontario, I concluded it was my move. I therefore herewith subit two of them for comment and approval.

Sketch No. 1 represent sa tube, made from sheet tin, to fit over the projection lens barrel, with an aperture cut in its front end. This aperture is the exact size of the effective light beam, and intercepts all stray rays, so that they cannot reach the screen.

The tube is made long enough to reach out to the rotating shutter. The back end is cut as per Fig. 2 in sketch No. 1. To do this just cut a "V" every ¾ inch, and then bend the points in a bit, so they will grip the lens barrel. If you do this and do it right, you may be a bit astonshide at the improvement in your picture.

Sketch No. 2 represents two 3-point switches wired to control a motor from two different points. To install same so that you may start or stop the projector motor from working position beside the other projector, remove the four-pole switch from the projector and connect one wire from line to motor, soldering the necessary wire joint, of course, or using a good "connector," the other live leg to run to 3-pole switch located in convenient position near the other projector.

These two wires are indicated by broken lines. You then connect two wires from 3-point switch to another 3-point switch located on projector. Connect other pole of motor to the still vacant contact of one of the switches, and the job is done. A piece of 3-wire BX is all you need from outlet box on projector to other outlet box.

Plan Is Practical

This plan is entirely practical and will be found very convenient for projectionists who are alone either a part or all the time. It will, in fact, be found to be a very handy thing in the long run, regardless of whether a man is alone or not.

To illustrate its convenience, suppose you are at one projector, and the other is about through with its reel. You are waiting to make the change-over, hence are not beside the working projector. Something happens to the working projector—a not at all impossible, or even very improbable thing, considering how some so-called projectionists butcher up the end of reels with paper stickers which are often more or less loose and overworcked punches.

In this event you can instantly stop the projector and start the other, thus avoiding letting the audience know anything went wrong and possibly avoiding damage to film, or even a fire.

I hope I shall see you when next you visit the City of Brotherly Love. I am at the Locust Theatre, Fifty-second and Locust tsreet. In closing I wish you a Merry Christmas.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in succesful use by hundreds of progressive projectionists.

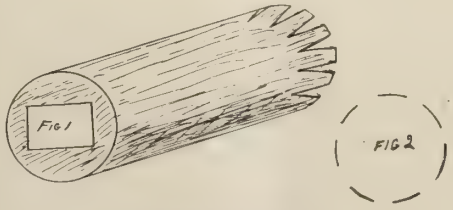
"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Ave., New York City, or 28 East Jackson Boulevard, Chicago, Ill.

Good Stuff

Good stuff, Brother Greenwald! The publication of such ideas as this does not in the least injure you—quite the reverse, in fact—and is helpful to other progressive men all over the world.

Your ideas are excellent. I was obliged

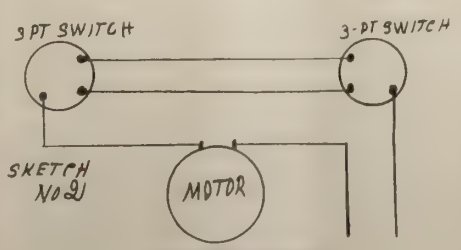


SKETCH ONE
Tube Fitting Over Lens Barrel

to change the wording of your letter quite a bit, but don't think I changed your meaning. I tried not to anyhow.

The tube and aperture will prove of some value in all cases, if rightly made and rightly used. Under some conditions they will be very valuable indeed.

What you have done is to follow the recommendation of Brother Griffith and place the stray-light mask at the shutter plane, the shutter plane being presumably, at the aerial image. The tube and aperture should be painted a flat black, both inside and out, but especially inside.



SKETCH TWO
Motor Control Switch

When I next visit Philadelphia I would be delighted to visit you. I enjoy visiting the projection room of any and all progressive men—men whose ideas are not entirely limited by or to quitting time and payday. The trouble is, however, that in a city like Philadelphia there are so very many things to do in the limited time at my disposal that when I leave there is always much left undone. I will, however, bear the matter in mind and try to pay you a call anyhow.

What Do You Think?

From a projectionist in Pennsylvania comes a complaint that his theatre has been called upon to pay for damage done while running first run by scratches caused by deposit of emulsion on tension shoes. He says:

Inclosed find communications between myself and one of the local exchanges relative to damaged film. The De Luxe Exchange, of Philadelphia, sent a first-run two-reel comedy for a run in our theatre. I put it into the projector and it started off fine, but in a few moments the tension shoes started chattering, which was, of course, caused by emulsion deposit on them.

In my opinion the exchange should inspect the films and properly lubricate them to prevent this trouble. If the projectionist parafines or oils them, the exchange howls its head off and we catch the devil just the same. If we run them as received we are forced to pay for damage, as in this case. The film is scratched for about fifty feet along both edges. No other damage was done. Any suggestion by you will be appreciated and will be followed.

No Proof of Damage

In the first place the fact that a scratch mark shows is no proof that any APPRECIABLE damage has been done the films. If the marks are merely on the surface of the emulsion then the exchange has no valid claim, since no appreciable weakening of the film has occurred, provided the added strain set up by increased friction was not sufficient to abrade the edges of the sprocket holes.

If the scratches are deep, but do not extend through the emulsion, then while the celluloid base has not been weakened, it is probable that the edges of the sprocket holes have not entirely escaped damage by abrasion, due to the added strain put upon them by forcing the intermittent to pull against the high friction set up. If the scratches extend through the emulsion and into the celluloid base, then the damage is serious, and the injured portion should be immediately replaced, because the stock is weakened and unquestionably the sprocket hole edges have not escaped, even though they be not actually broken at the corners.

Microscope Needed

It is for just such examinations that the projectionist really should have a microscope, or at least a high-power magnifying glass. A condenser will not serve. In the end it might pay such of you as use first runs to have one.

BUT, my friend, are you, yourself, blameless. HOW MUCH TENSION HAS YOUR PROJECTOR at the aperture??? If it is excessive, then YOU ARE NOT BLAMELESS. You are in fact culpable, and I

will have small sympathy if you get soaked by the exchange.

Examine General Instruction No. 9, page 603 of your new handbook—I assume that you already have your copy. If not, why not?—and set your tension as it should be. A too heavy tension greatly aggravates emulsion deposit, as you can readily understand.

DON'T imagine that the tension is set right when the new projector comes. If it is it is purely by accident. The projector manufacturer does not and cannot know under what conditions any given projector will operate—whether it will fall into the hands of a "speed demon" or not, so he must perforce set the tension for the WORST POSSIBLE CONDITION, which means a tension set for at least 125 feet of film per minute. You may never exceed seventy feet, and it requires small reasoning power to see that the tension of the new projector will, in that event, be too heavy for your work.

If you have a projector without a tension adjustment you are out of luck, as you will be compelled to lighten the tension by bending the springs—a slow and difficult task, but one which can and must be done. If you have a projector with a tension adjustment, then follow the instructions laid down in general instruction No. 9, page 603 of the new handbook, and all will be well.

But what I want to know is, what is the view of other projectionists as to the duty of the exchange in the matter of film lubrication? Also I will say that the Eastman Company will soon place on the market a machine which looks as though it will solve the first run film lubrication problem.

From Spain

Jose Sola Guardiola, Barcelona, Spain, writes:

We are constructing one of the largest cinemas of Europe. Knowing your great experience in such matters, we would be obliged to you for advice on the screen. What we want to know is what class of screen you consider best of all and size of same. Room is thirty-three meters in length, thirty-one meters large (presumably meaning wide) and twenty meters high. Distance of projection is thirty-five meters.

It is difficult to give advice on such matters as screen size when one knows little or nothing about the customs of the country. Australia, for instance, for the most part uses a picture so large that to my way of thinking it is distinctly bad practice, yet it would be useless to advise a small picture because Australia exhibitors firmly believe a huge picture is necessary. An 18 or at most 20 foot picture is ample large for any theatre.

Your room is, roughly, about 110 feet front to back, 102 feet wide and 65 feet high. On the plan you drew the projection distance is approximately 120 feet, or 35 meters.

Problems

There are problems connected with the matter which prevent me from giving intelligent advice without further knowledge. If your screen is within say twenty feet (six or seven meters) of the front row of seats you must either use a screen having excellent diffusing powers or have a tremendous "fadeaway." By this I mean that if a screen of low diffusing power be used, while the picture may be brilliant from in front of the screen, at the extreme side front seats it will be very dim; also you will have a tremendous distortion from the extreme side front seats. Everything on the screen, as seen from those seats, will be very thin and tall.

What I would strongly advise you to do is to send six dollars at once, and have a copy of the new handbook sent you. The matter dealing with the screen, pages 219 to 267, is precisely what you want. To give you any kind of comprehensive understanding of the matter in this department or by letter would require at least thirty pages of manuscript, with a half dozen tables and an equal number of drawings. Much as I would like to help you it is impossible to spare either the time or space. The handbook is what you need. It is all there, and in excellent form, with tables and data enabling you to apply the knowledge to your own house.

It Travels

David Livingstone, projectionist, Tioga Theatre, Owego, New York, is having trouble which he describes as follows:

Our current is 110 volts A.C. We use a Hallberg Economizer at fifty amperes. The economizer feeds both lamps, so that striking one arc kills the other. In the second edition of your handbook you recommended a carbon set, which we are using. The carbons are ⅝ cored.

The trouble is that the flame travels around the outer edge of the carbon. Usually the light then strikes directly toward the back of the lamphouse. Sometimes it will light half the picture.

We can find but one remedy, viz: to keep the carbons separated about ⅝ of an inch, but this gives a blue field below and a yellow above. I would be glad to have you call at the Tioga if ever you again pass through our city.

A Bit Rusty

There is so comparatively little A. C. used at the arc now-a-days that I am a bit rusty on such troubles. I think, however, that your difficulty is most likely due to damp carbons. Suppose you park about a dozen of them on the top of your lamphouse, or on its floor, if there is room, and leave them there for three or four days.

Then try them and I think you will find the arc will stay put. If not, then advise me and I'll refer the matter to the carbon manufacturers and see what they can get out of it.

The second edition? Man alive! I did not suppose there was still one of them still doing service. Take my advice and invest six dollars in one of the new books IMMEDIATELY.

The second edition has been out of date for five long years. You must invest a little money in knowledge if you want ever to get ahead. Six dollars may seem quite a lot to you, but what you get you will find to be worth several times that sum.

Oh! yes, by the way, be sure you haven't a lot of lamp lead (wire) inside the lamphouse, laying in a coil. This has been known to set up magnetic action and disturb the arc. Don't think that is your difficulty, but look into it anyhow. I will be glad to give you a call if I ever pass through Owego again.

An Argument

Two projectionists of Boston, Hub of the Universe, set forth the following:

Brother Umti Ump and myself (names requested to be kept a dark, dense mystery) have had an argument and have agreed to leave it to you, with a bet of a dinner for ourselves and squaws on the result. The burning question is:

Would it be practical to use fifty amperes D.C. at one arc and 100 amperes A.C. at the other without the audience seeing a difference at change-over?

In this we assume that both arcs be handled in the best possible manner. One of us says it could be and the other says it could not. Which is right?

I think what the yesser has in mind is merely screen illumination. If this were all maybe the no man thought further—maybe not—then it might be possible that there would not be sufficient difference to cause the audience to notice when change-overs were made.

But screen brilliancy is NOT all. There is the quality of the light to take into consideration, and there is a great difference in light quality from an A. C. arc and a D. C. arc, especially if the A. C. carbons be used. The light from an A. C. arc is very much more harsh. It contains what is, I suppose, more of the violet rays.

It is also more penetrating. D. C. light is "smoother" and more soft and pleasing. That is not very well put, but the terms "smoother" and "soft" are the best I can think of to convey the idea.

The man who voted no is correct, and the yesser will kindly step up to the window of the cashier when the dinner is finished, but inasmuch as probably you may both have had merely the item of screen brilliancy—density of illumination—in mind, I would suggest that the squaws do NOT order too expensively and that the hemales stick to refreshments of reasonable price.

Flicker Elimination

L. S. Cusick, projectionist, Peck's Theatre, LaSalle, Illinois, says:

I have two Powers projectors and am using sixty cycle current. Have a projection distance of about 75 or 80 feet. Rotating shutters are set to eliminate all travel ghost. Question: What shall I do to eliminate flicker when projecting at ANY speed?

Your question is not very clear. You may mean what can I do that will enable me to project at any desired rate of speed, no matter how fast or slow, without flicker, in which case there is no answer, for the simple reason that it cannot possibly be done. Presuming that you already have your Fourth Edition Handbook, turn to page 611 and study General Instruction No. 22, which continues to page 625.

When you have mastered what is therein contained you will not ask such a question, because you will understand what flicker is, why it is and how far you can go in its elimination. To set it all forth here would consume several pages.

You also may mean that you now have a flicker, no matter at what speed you project. If this is true then it is likely that you are using a rather "brilliant" screen, and using the maximum of current very efficiently. It is also quite certain that you never project very much in excess of sixty feet a minute.

Give All the Facts

Kindly give me all facts and I will see what can be done for you. By all facts I mean, what kind of screen do you use? How many amperes at the arc? Do you use rheostats or transformers, and if the latter, what kind? What is focal length of condenser lenses? Are they plano convex? How far are they spaced apart? What is distance front surface of converging lens to film? What distance film to first lens of projection lens? What is free diameter of projection lens and what is size (width) of picture? What is your maximum speed of projection? Any other information which you may think will help me in forming a opinion of your case.

Handbook Error

Under table No. 18, page 393 of the handbook, the printer man got the line of caption all balled up, and it was not noticed in proof reading, it seems. Below the line appears as it should be. Owners of the handbook should clip this out and paste it over the one on the book. This is the line:

1 Sq. mm is .00155 of a Sq. inch. 1 Sq. inch equals 645.2 Sq. mm.

As I said, just clip the line above out and paste it in the book over the caption line under table 18, page 393.

CURRENT AND ADVANCE FILM RELEASES

Together with Index to Reviews and Consensus of Trade Paper Criticisms.

AMERICAN RELEASING

		Review	Consensus	Footage
Jan of the Big Snows	Curwood Prod.	Sept. 2	Nov. 4	4,549
The Hidden Woman	Nanuet Prod.	Sept. 16		5,000
Men's Law and God's	Finis Fox Prod.	Aug. 12		5,000
The Three Buckaroos	Balshofer Prod.	Aug. 12		5,000
The Mohican's Daughter	S. E. V. Taylor Prod.	Sept. 30		5,000
Me and My Gal	Welsh-Pearson Prod.	Aug. 26		5,433
The Amazing Lovers	Jans Prod.			6,000
The Proof of Innocence	Louise DuPre	Oct. 21		4,800
The Trail of the Axe	Dustin Farnum	Oct. 7		5,000
Man and Woman	Jans Prod.			5,000
The Challenge	Dolores Cassinelli	Dec. 9		5,000
Fools of Fortune	Russell Simpson	Aug. 19		5,609
Timothy's Quest	Dirigi Prod.	Sept. 23		6,000
The Woman He Loved	Frothingham	Sept. 16	Sept. 30	6,000
Queen of the Moulin Rouge	Pyramid Prod.	Aug. 19		6,704
The Sign of the Rose	George Beban	Aug. 5	Aug 26	6,200
When the Desert Calls	Pyramid	Nov. 25		6,000
The Challenge	Dolores Cassinelli			5,000
The Pillagers				6,000
Bluebird Jr.	Mary Anderson	Oct. 14		5,000
The Other Side	Hugh Dierker			6,000
The Deerslayer	Sacramento Prod.			6,000
At the Cross Roads	Seena Owen			6,000
Belle of Alaska	Chester Bennett			4,666
Jungle Adventures	Martin Johnson			5,000
Cardigan				5,892
The Danger Point	Carmel Myers	Nov. 18		5,807
The Marriage Chance	All Star	Nov. 25		6,000
Beyond the Jordan	Biblical	Dec. 2		1,000
The Super Sex	Hillyer Prod.	Dec. 9		5,749
What Fools Men Are	Terwilliger Prod.	Dec. 9		6,087

ARROW

Impulse	Neva Gerber	Oct. 21		4,505
One-Eighth Apache	Roy Stewart			5,000
Why Not Now	Eddie Lyons			2,000
Follow Me	Eddie Lyons			2,000
But a Butler				2,000
Fresh Paint				2,000
Hands Up				4,622
The Star Reporter	Billie Rhodes	Aug. 26		4564
Two-Fisted Jefferson	Jack Hoxie	Dec. 2		4,690
Peaceful Peters	William Fairbanks	Nov. 4	Dec. 2	7,000
Streets of New York	Burton King	Nov. 11		4,720
The Double O	Jack Hoxie	Dec. 9		

ASSOCIATED EXHIBITORS

Up in the Air About Mary	Louise Lorraine	July 8	Sept. 2	4,627
Grandma's Boy	Harold Lloyd	Aug. 12	Sept. 30	4,377
Dusk to Dawn	Florence Vidor	Sept. 9	Sept. 23	5,200
When Husbands Deceive	Leah Baird	Sept. 2	Sept. 23	5,708
Till We Meet Again	Mae Marsh	Nov. 4	Nov. 18	5,822
Woman Who Fooled Herself	May Alison	Nov. 25		2,000
Breaking Home Ties	Manheimer Prod.	Dec. 2		5,622

CERTIFIED PICTURES CORP.

Are Children to Blame?	Em Gorman	Dec. 2		5,000
Her Half Brother	R. Lee Hill	Dec. 2		5,000

EDUCATIONAL FILMS CORP.

Kinograms	Twice a Week			1,000
A Scandal in Bohemia	Sherlock Holmes			2,000
The Empty House	Sherlock Holmes	Aug. 26		2,000
The Copper Beeches	Sherlock Holmes	Aug. 19		2,000
The Yellow Face	Sherlock Holmes			2,000
Tiger of San Pedro	Drama	Sept. 30		2,000
Fresh Fish	Comedy	Oct. 7		1,000
The Priory School	Sherlock Holmes	Oct. 14		2,000
The Skipper's Sermon	Toonerville Comedy	Oct. 14		2,000
Man vs. Beast	Louis Shuman	Oct. 21		2,000
The Solitary Cyclist	Sherlock Holmes	Oct. 28		2,000
Ocean Swells	Christie	Oct. 28		2,000
The First Flivver	Tony Sarg	Oct. 28		1,000
Blazes	Jack White	Nov. 4		2,000
Choose Your Weapons	Christie	Nov. 4		2,000
The Enchanted City	Special	Feb. 18		1,000
The Steeplechaser	Mermaid	Oct. 7		2,000
Hodge Podge	Novelty	Nov. 11		1,000
Chop Suey	Christie Comedy	Nov. 11		2,000
The Split Outfit	Wilderness Tales	Nov. 25		1,000
Crash	Cameo Comedy	Nov. 18		1,000
The Resident Patient	Sherlock Holmes	Nov. 25		
Pitter-Patter	Cameo	Nov. 18		1,000
The Chased Bride	Christie	Nov. 25		2,000
High Power	Mermaid Comedy	Dec. 2		2 000
Railroading	Hurd Cartoon	Dec. 2		1.000
In Dutch	Christie Comedy	Dec. 9		2.000
The Beryl Coronet	Sherlock Holmes	Dec. 9		2,000
Man With the Twisted Lip	Sherlock Holmes	Dec. 16		2.000
Natural Born Liar	Bruce Scenic	Dec. 16		1,000
Once Over	Cameo Comedy			1,000
The Haunted Castle	Tony Sarg			1,000
Hurry Up	Cameo Comedy			1,000
A Good Scout	Mermaid Comedy			2,000

FAMOUS PLAYERS-LASKY

The Bonded Woman	Betty Compson	Aug. 12		5,000
The Young Diana	Marion Davies	Aug. 12		6,744
Blood and Sand	Rodolph Valentino	Aug. 19		7,235
Nice People	DeMille Prod.	Aug. 26		6,244
Her Gilded Cage	Gloria Swanson	Aug. 12		6,249
The Valley of Silent Men	Cosmopolitan	Sept. 9	Nov. 11	6,491
Burning Sands	Melford Prod.	Sept. 16		6909
Pink Gods	Bebe Daniels	Oct. 7	Nov. 11	7,062
Manslaughter	DeMille	Sept. 30		9,061
Missing Millions	Alice Brady	Sept. 30	Oct. 21	5,870
Above the Law				7,177
The Old Homestead	All-Star	Oct. 14	Nov. 11	7,696
The Face in the Fog	Lionel Barrymore	Oct. 21	Nov. 4	6,095
The Cowboy and the Lady	Mary M. Minter	Nov. 11		4,918
To Have and to Hold	Geo. Fitzmaurice	Nov. 4	Dec. 9	7,518
When Knighthood Was in Flower	Marion Davies	Sept. 30	Dec. 16	11,618
On the High Seas	Dorothy Dalton	Oct. 14	Nov. 18	5,050
The Ghost Breaker	Wallace Reid	Sept. 23	Oct. 21	5,130
Clarence	Wallace Reid	Oct. 28	Nov. 25	6,146
The Impossible Mrs. Bellew	Gloria Swanson	Nov. 4	Dec. 9	7,155
Man Who Saw Tomorrow	Thomas Meighan	Nov. 11	Dec. 2	6,993
The Young Rajah	Rodolph Valentino	Nov. 18		7,705
Anna Ascends	Alice Brady	Nov. 25		5,959
Ebb Tide	Melford Prod.	Dec. 2		7,336
Pride of Palomar	Cosmopolitan Prod.	Dec. 2		7,494
Singed Wings	Daniels-Nagel	Dec. 9		7,788
Outcast	Elsie Ferguson	Dec. 16		7,309
A Daughter of Luxury	Agnes Ayres	Dec. 16		4,538
Back Home and Broke	Thomas Meighan			

FILM BOOKING OFFICE OF AMERICA

Up and at 'Em	Doris May	Sept. 9		4580
The Kick-Back	Harry Carey	Aug. 5	Aug. 26	5000
Hound of the Baskervilles		Sept. 30	Oct. 28	4,900
Twin Husbands	De Haven	Oct. 7		2,000
Such Is Life in Amsterdam		Sept. 30		1,000
Pop Tuttle's Clever Catch	Dan Mason	Oct. 14		2,000
If I Were Queen	Ethel Clayton	Oct. 28	Dec. 9	5,955
Entertaining the Boss	Carter DeHaven	Nov. 4		2,000
Such Is Life in Busy London	Travelaugh	Nov. 4		1,000
The Broadway Madonna	Revier Prod.	Nov. 11	Dec. 16	5,602
The Fire Fighters	Tuttle Comedy	Nov. 11		
The Snowshoe Trail	Roy Stewart	Sept. 23	Nov. 11	5,382
Good Men and True	Harry Carey	Nov. 18		5,000
The Blond Vampire	Physioc Prod.	Dec. 2		6,000
Thelma	Jane Novak	Dec. 2		6,000
When Love Comes	Helen Jerome Eddy	Dec. 16		4,800
Ben-Her	Novelty	Dec. 16		1,000

FIRST NATIONAL

Alias Julius Caesar	Charles Ray	Dec. 2		6,131
Lorna Doone	Maurice Tourneur	Oc. 21	Dec. 9	6,083
Hurricane's Gal	Dorothy Phillips	Aug. 5	Sept. 2	7,944
The Masquerader	Guy Bates Post	Aug. 26		7.835
Rose of the Sea	Anita Stewart	Aug. 19		6,037
East Is West	Constance Talmadge	Sept. 9	Sept. 23	7,737
The Light in the Dark	Hope Hampton	Sept. 9	Oct. 7	7,500
Skin Deep	Ince Prod.	Sept. 30	Nov. 18	6,500
Home-Made Movies	Comedy	Oct. 7		2,000
The Bond Boy	Richard Barthelmess.	Oct. 21	Nov. 18	6,902
The Eternal Flame	Norma Talmadge	Sept. 23	Oct. 21	7,453
The Electric House	Buster Keaton	Oct. 28		2,231
Step Forward	Turpin-Sennett			1,737
The Woman He Married	Anita Stewart	April 22	May 13	6.563
The Blacksmith	Buster Keaton			1,746
Oliver Twist	Jackie Coogan	Nov. 11		7,600
Day Dreams	Buster Keaton			2,000
White Shoulders	Katherine MacDonald	Nov. 25		5,966
Brawn of the North	"Strongheart"	Nov. 25		7,050
The Dangerous Age	Stahl Prod.	Dec. 2		7,204
Minnie	Marshall Neilan Prod.	Dec. 9		6,696
Omar, The Tent Maker	Guy Bates Post	Dec. 9		8,090
Bow-Wow	Sennett Comedy	Dec. 9		1,856
The Blacksmith	Buster Keaton	Dec. 16		2,000

FOX FILM CORP.

Monte Cristo	Dumas Story	April 1	Aug. 5	9,828
Nero	Violet Mersereau	June 3	June 24	11,500
Silver Wings	Mary Carr	June 3	June 17	8,275
Lights of New York	Special			
The Fast Mail	Special	July 15	July 15	4,880
Moonshine Valley	William Farnum	Sept. 2	Sept. 30	5,619
Educational	Series	Sept. 9		1000
A Little Child Shall Lead Them	Special	Sept. 16	Sept. 30	8,361
Do and Dare	Tom Mix	Oct. 7	Nov. 11	4,744
In Calvert's Valley	John Gilbert	Oct. 21	Nov. 4	4,735
Yosemite Trail		Sept. 30	Oct. 28	4,368
Youth Must Have Love	Shirley Mason	Sept. 30	Oct. 21	4,368
Dandy Dan		Oct. 7		2,000
Kids and Skids	Lee Kids	Oct. 7		
Mixed Faces	William Russell	Oct. 14	Nov. 18	4,400
Cold Turkey	Cartoon Comedy	Oct. 14		1,000
The Tin Broncho	Sunshine Comedy	Oct. 14		2,000
The City Chap	Al. St. John	Oct. 21		2,000
Lazy Bones	Clyde Cook			2,000
Double Trouble	Lee Kids	Oct. 28		2,000
Splitting Hairs	Sunshine			2,000
Puppy Love	Sunshine			2,000
Without Compromise	William Farnum	Nov. 4	Dec. 9	5,173
Bells of San Juan	Charles Jones	Nov. 4	Nov. 25	4,587
Step Lively, Please	Sunshine Comedy	Nov. 4		2,000
Bumps and Thumps	Mutt and Jeff	Nov. 4		1,000
Town That Forgot God	Special	Nov. 11		10,461

(Continued on following page)

(Continued from preceding page)

		Review	Consensus	Footage
Arabia	Tom Mix	Nov. 11	Dec. 9	4,418
The Haunted House	Sunshine Comedy	Nov. 11		2,000
Camphor	Educational	Nov. 25		500
The Village Blacksmith	Wm. Walling	Nov. 18	Dec. 9	8,000
The Love Gambler	John Gilbert	Nov. 18	Dec. 16	4,682
Shirley of the Circus	Shirley Mason	Nov. 25		4,608
Ranch Romeos	Comedy	Nov. 25		2,000
Boss of Camp Four	Chas. Jones	Dec. 2		4,235
Old Spain	Educational	Dec. 2		830
Pekin Ducks	Educational	Dec. 2		500
Out of Place	Al. St. John	Dec. 2		2,000
Bird Life	Educational	Dec. 2		1,000
While Justice Waits	Dustin Farnum	Dec. 9		4,762
Lazy Bones	Clyde Cook	Dec. 9		2,000
The Great Night	William Russell	Dec. 16		4,346

GOLDWYN

Always the Woman	Betty Compson	July 22	Aug. 12	5,450
A Rex Beach Week-End	Sport Film			1,000
Taking the Air	Sport Film			1,000
By-Way Champions	Sport Film			1,000
Fore				1,000
Hook, Line and Sinker				1,000
Split Seconds				1,000
Playing the Game				1,000
Remembrance	All-Star	Sept. 23	Oct. 14	5,650
Sherlock Holmes	John Barrymore	May 20	June 3	8,000
The Sin Flood	Lloyd, director	Jan. 21	Oct. 22	6,500
Brothers Under the Skin	Featured Cast	Nov. 25		4,983
Hungry Hearts	Bryant Washburn	Dec. 9		6,540
A Blind Bargain				
Broken Chains				
Northwest Mounted Police	Sport Film	Nov. 2		1,000
The Blind Bargain	Lon Chaney	Dec. 16		4,473

HODKINSON

Heart's Haven	Adams-McKim	Aug. 12	Sept. 30	
Great Authors	Series			1,000
Movie Chat	Series			1,000
Slim Shoulders	Irene Castle	July 8	Aug. 19	6,050
Married People	Mabel Ballin	July 29	Sept. 2	5,200
Affinities	Colleen Moore	Aug. 26		5,700
The Headless Horseman	Will Rogers	Oct. 28	Nov. 25	6,000
The Mystery Box	Bray-Special	Nov. 25		1,000
The Sky Splitter	Bray-Special	Nov. 25		1,000
Bulldog Drummond	Carlisle Blackwell	Nov. 25		5,000

AL LICHTMAN

Rich Men's Wives	Gasnier Prod.	Sept. 2	Nov. 4	6,500
Shadows	B. Schulberg Prod.	Nov. 11		7,040
Thorns and Orange Blossoms	Gasnier Prod.	Nov. 25		6,971
The Hero	Gasnier Prod.			
Are You a Failure?	Forman Prod.			
Poor Men's Wives	Gasnier Prod.			
The Girl Who Came Back	Forman Prod.			
Mothers-in-Law	Gasnier Prod.			

METRO

The Five Dollar Baby	Viola Dana	June 10	June 24	6,000
The Prisoner of Zenda	Rex Ingram Prod.	May 6	June 3	10,467
Forget-Me-Not	Burston Prod.	July 29		
The Face Between	Bert Lytell	July 29	Aug. 5	5,000
The Hands of Nara	Clara K. Young	Aug. 19	Sept. 23	6,000
Broadway Rose	Mae Murray	Sept. 30	Oct. 21	7,227
June Madness	Viola Dana	Oct. 7		5,500
Trifling Women	Rex Ingram Prod.	Oct. 14	Nov. 25	9,000
Youth to Youth	Billie Dove	Oct. 28		6,900
A Punctured Prince	Bull Montana	Oct. 28		2,000
Enter Madam	Nov. 11	Clara K. Young	Dec. 2	6,500
Mud and Sand	Nov. 11	Laurel Comedy		2,000
Love in the Dark	Viola Dana	Nov. 25		6,000
Quincy Adams Sawyer	Star Cast	Dec. 9		7,500
Toll of the Sea	Anna May Wong	Dec. 9		4,600

PATHE

Nanook of the North	Eskimo Film	June 24	July 1	6000
Go Get Em, Hutch—Serial	Charles Hutchison			1000
Pathe Review	Issued Weekly			
Pathe News	Twice a Week			
Topics of the Day	Issued Weekly			250
The Timber Queen	Ruth Roland Serial			
Speed—Serial	Charles Hutchinson	Sept. 23		2,000
The Big Flood	Cartoon	Sept. 30		700
Pay Your Dues	Lloyd Reissue			1,000
Deputized	Leo Maloney	Sept. 30		2,000
Fire Fighters	Comedy	Oct. 7		2,000
The Hated Rivals	Cartoon	Oct. 7		
Never Touched Me				
Two of a Trade	Cartoon Comedy	Oct. 14		700
The Old Sea Dog	Snub Pollard	Oct. 14		2,000
Rough Going	Leo Maloney	Oct. 14		2,000
Smyrna on Fire	News-Special	Oct. 14		
Out on Bail	Paul Parrott	Oct. 21		1,000
The Romantic Mouse	Cartoon	Oct. 21		1,000
Shiver and Shake	Paul Parrott	Oct. 21		1,000
Broadcasting	Johnny Jones	Oct. 21		2,000
Chop Suey & Co.	Lloyd Reissue			1,000
The Rajah	Lloyd Reissue			1,000
The Bar-Cross War	Leo Maloney	Oct. 28		2,000
The Golf Bug	Paul Parrott	Oct. 28		2,000
The Ropin Fool	Will Rogers	Oct. 28		1,000
Henpecked Harry	Paul Terry	Oct. 28		1,000
Shine 'Em Up	Paul Parrott	Nov. 4		1,000
The Elephant's Trunk	Cartoon Fable	Nov. 4		1,000
Our Gang	Hal Roach	Nov. 4		2,000
Hale and Hearty	Snub Pollard	Nov. 4		1,000
The Drifter	Leo Maloney	Nov. 11		2,000
Hook, Line and Sinker	Snub Pollard	Nov. 11		2,000
Washed Ashore	Paul Parrott	Nov. 18		1,000
The Price of Progress	Special	Nov. 18		2,000

		Review	Consensus	Footage
Harvest Hands	Comedy	Nov. 18		1,000
The Rolling Stone	Cartoon-Fable	Nov. 18		1,000
The Enchanted Fiddle	Cartoon-Fable	Nov. 18		1,000
His Enemy's Friend	Leo Maloney	Nov. 25		2,000
Young Sherlocks	"Our Gang" Comedy	Nov. 25		2,000
The Big Scoop	Johnny Jones	Nov. 25		2,000
The Flivver	Paul Parrott	Nov. 25		1,000
Blaze Away	Paul Parrott	Dec. 2		1,000
Fortune Hunters	Cartoon	Dec. 2		1,000
Friday the Thirteenth	Cartoon	Dec. 2		1,000
Saturday Morning	"Our Gang" Comedy	Dec. 2		2,000
Dr. Jack	Harold Lloyd	Dec. 9		4,700
One Jump Ahead	Leo Maloney	Dec. 9		2,000
Man Who Laughs	Aesop—Cartoon	Dec. 9		1,000
Plunder	Pearl White Serial	Dec. 16		
Wanted, A Story	Johnny Jones	Dec. 16		2,000
Fleeced for Gold	Educational	Dec. 16		1,000

PLAYGOERS PICTURES

The Man She Brought Back	Chas. Miller Prod.	Oct. 7	Nov. 18	5000
Face to Face	Reginald Warde	Oct. 7	Nov. 11	5,000
The Island of Doubt	Wyndham Standing	Sept. 30	Oct. 21	5,483
Through the Storm	Ross Prod.	Sept. 9		5905
Her Majesty	Mollie King	Aug. 19		4331
The Woman Who Came Back		Aug. 12	Oct. 7	5,106
Sunshine Harbor	Margaret Beecher			4300
Lonesome Corners	Edgar Jones	Nov. 11		4,622
The Man and the Moment	Hayford Hobbs	Nov. 18		4,470

PRINCIPAL PICTURES

The World's a Stage	Dorothy Phillips	Dec. 2		6,000

SELZNICK

Channing of the Northwest	Eugene O'Brien	June 17	June 24	4725
John Smith	Eugene O'Brien	June 10	July 22	6000
Selznick News	Two a Week			1000
Love Is an Awful Thing	Owen Moore	Sept. 16	Oct. 7	6,500
One Week of Love	Elaine Hammerstein	Nov. 18	Dec. 2	7,000
Pawned	Tom Moore	Dec. 16		5,000

UNITED ARTISTS

The Three Musketeers	Douglas Fairbanks	Sept. 10	Sept. 24	
Little Lord Fauntleroy	Mary Pickford	Oct. 1	Oct. 8	9984
The Man Who Played God	Geo. Arliss	Oct. 7	Oct. 28	5,855
Robin Hood	Douglas Fairbanks	Oct. 28	Dec. 2	10,008
Tess of the Storm Cunotry	Mary Pickfrd	Nov. 25		10,000
Tailor Made Man	Charles Ray	Dec. 9		8,649

UNIVERSAL

Adventures of Robinson Crusoe	Harry Myers Serial	June 17		
Human Hearts	House Peters	July 22	Aug. 5	635
The Storm	House Peters	July 1	July 8	7405
Perils of the Yukon	Wm. Desmond Serial	July 8		
Sure Shot Morgan	Special			2000
In the Days of Buffalo Bill	Art Acord-Serial	Sept. 2		
Giants of the Open	Roy Stewart	Oct. 21		2,000
The Radio King	Serial	Sept. 30		Serial
The Girl Who Ran Wild	Gladys Walton	Oct. 7	Oct. 28	4,500
The Long Chance	All Star	Oct. 7	Oct. 28	4,331
Under Two Flags	Priscilla Dean	Oct. 7	Oct. 28	7,407
The Lone Hand	Hoot Gibson	Oct. 21		4,857
Rustlers of the Redwoods	Roy Stewart	Nov. 25	Nov. 25	2,000
The Kentucky Derby	Jewel	Oct. 28		5,398
Wolf Law	Frank Mayo	Oct. 28		4,463
A 44-Caliber Mystery	Harry Carey	Nov. 11		2,000
Broad Daylight	Lois Wilson	Nov. 11	Dec. 16	4,691
Accidental Wealth	Neely Edwards			2,000
Ginger Face	Century Comedy	Nov. 18		2,000
Another Man's Shoes	Herbert Rawlinson	Nov. 11		4,251
A Model Messenger	Lewis Sargent	Nov. 11		1,000
Pirates of the Deep	Jack Mulhall	Nov. 18		2,000
The Lavender Bath Lady	Gladys Walton	Nov. 18		5,000
The Speed Boy	Lewis Sargent			1,000
Just Dogs	Comedy	Nov. 18		2,000
A Bully Pair	Comedy	Nov. 18		1,000
The Jilt	Matt Moore	Nov. 25		5,000
Ridin' Wild	Hoot Gibson	Nov. 25		4,166
Hello, Judge	Century	Nov. 25		2,000
Committee on Credentials	Harry Carey	Dec. 2		2,000
Their Steady Job	Neely Edwards	Dec. 2		1,000
True Blue	"Queenie"	Dec. 2		2,000
The Altar Stairs	Frank Mayo	Dec. 9		4,641
Law of the Sea	Jack Mulhall	Dec. 9		2,000
Rookies	"Brownie"	Dec. 9		2,000
A Lot of Bull	Chas. Molina	Dec. 9		1,000
Forsaking All Others	Cullen Landis	Dec. 16		4,462
Chickasha Bone Crusher	Reginald Denny	Dec. 16		2,000
Timberland Treachery	Roy Stewart	Dec. 16		2,000
Women First	Lee Moran	Dec. 16		2,000
A Rip Snoring Night	Lewis Sargent			1,000
The Texas Sphinx	Harry Carey			2,000
"New Leather Pushers"	Every Two Weeks			2,000
A Dangerous Game	Gladys Walton			5,000
Where's the Parade?	Neely Edwards			1,000
All Night	Valentino-Myers			5,000
The Tattle Tail	"Brownie"			2,000
The Golden Bullet	Harry Carey			2,000

VITAGRAPH

The Silent Vow	William Duncan	Apr. 15	Apr. 29	4000
The Ladder Jinx	Special	July 22	Sept. 2	5000
The Girl in His Room	Alice Calhoun	July 1	July 22	4523
A Pair of Kings	Larry Semon	July 8		2000
Golf	Larry Semon	Aug. 26		2000
A Girl's Desire	Alice Calhoun	Sept. 2	Oct. 7	4,950
The Little Wildcat	Alice Calhoun	Sept. 16	Nov. 11	5,000
The Fighting Guide	William Duncan	Sept. 16		4900
Fortune's Mask	Earle Williams	Oct. 14		4,973
You Never Know	Earle Williams	Dec. 2		4,807
The Counter Jumper	Larry Semon	Dec. 9		2,000
Urban Popular Classics	Educational	Dec. 9		1,000

Better Equipment

Conducted by E. T. KEYSER

Work Commenced on Crandall's $650,000 Tivoli in Washington

ON Monday, December 4, work preliminary to the construction of Crandall's new Tivoli Theatre, at Fourteenth Street and Park Road, Northwest, was begun in Washington and two days later announcement was made that Mr. Crandall had acquired control of the Garden Theatre on Ninth Street between D and E Streets, Northwest, to be known hereafter as Crandall's Central Theatre. Detailing and fabrication of the steel for Crandall's new Ambassador Theatre at Eighteenth Street and Columbia Road, Northwest, are well under way and work on this handsome new addition to the Crandall list of theatres will be begun at once.

The completion of these operations will swell the number of Crandall houses in Washington to ten and the total circuit to fifteen. The entire circuit comprises Metropolitan, Savoy, Ninth and E Avenue, Grand, Apollo, York, Lincoln, Ambassador, Central and Tivoli in Washington, the Strand in Cumberland, Md., the Apollo and Strand in Martinsburg, W. Va., and the American and Rialto in Roanoke, Va.

Beautiful and Commodious

Crandall's Tivoli will be one of the most beautiful and most commodious residential theatres in Washington and one of the most noteworthy structures of its kind in the United States. It will have a frontage of 220 feet on Fourteenth Street and 109 feet on Park Road with a total seating capacity with balcony of 2,500.

The entrance will be at the corner of the intersecting streets. On the Fourteenth Street side there will be twelve two-story shops and an equal number of spacious offices. The entrance will be surmounted by a decorative marquise and it is promised that every approved modern appliance and appurtenance that can add to the beauty, comfort and convenience of the house will be present.

Unique in Many Ways

While it is the purpose of Mr. Crandall to conduct the new Tivoli as a motion picture theatre, the house will be equipped with a full-size stage capable of accommodating any form of dramatic, operatic or concert attraction. The heating and ventilating systems will be of the latest approved types and exits will be provided on three sides of the building in greater number than District of Columbia regulations require.

The Tivoli will be unique in many ways. The exterior will be of highly ornamented polychrome terra cotta, modelled on a beautiful of the Italian renaissance monumental building. In the spacious arches of this facade are the shops the distinctive feature of which will be the open well permitting a clear view of both first and second floor displays upon entering the door.

The interior of the theatre will disclose a simple and dignified Italian renaissance design. The interior decoration will be carried out, as in the other Crandall houses, in marble, silks and satin tapestries.

There will be spacious and handsomely furnished retiring and smoking rooms for both ladies and gentlemen on both the orchestra and balcony floors. Another distinctive feature will be found in the mezzanine lounge where writing materials and other conveniences will add to its attractiveness.

Novel Projection Room

One of the most novel innovations in the construction of the house will be the location and arrangement of the projection room. This will be on a direct line with the screen and will have a fireproof wire-glass window opening directly into the mezzanine, thus enabling the patrons to view every operation within and observe precisely what processes are necessary to project an entertainment upon the silver sheet.

The Tivoli when completed will represent a total investment of approximately $650,-

HOW THE TIVOLI THEATRE WILL APPEAR ON COMPLETION

Reproduced from Architect's Wash Drawing of the New $650,000 House, Now Building for Harry M. Crandall in Washington, D. C.

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000. The designing and construction of the house is under the direct supervision of Thomas W. Lamb, of New York City.

The Garden Theatre, to be known hereafter as Crandall's Central is a downtown house in the heart of Washington's business section with a seating capacity of approximately 1,000. It was built originally as the Imperial Theatre to house a musical comedy stock company which was successfully operated for several seasons, and therefore has full stage room and equipment which greatly facilitates the staging of prologues and other embellishments of the pictures.

The Central will be completed renovated, reseated both on orchestra and balcony floors and new projection room equipment will be installed. Instead of an orchestra, the Central will be musicalized by the installation of a large pipe organ.

It is expected that this house, which has stood idle for the past year, will be ready for public opening Christmas week.

Motion Picture Incorporations at Albany Are Increasing in Number

WITH seven companies incorporating, the capital represented by motion picture concerns entering the business in New York State during the week ending December 9, reached only $316,500. The following shows the individual capitalization and directors for the first year,

Genees & McIsaac Producing Corporation, $5,000, James L. Robinson, Upper Montclair, N. J.; Mercedes von Bredow, Henriette Smith, New York City; Notable Screen Productions, $500, Merritt Crawford, A. E. James, Charles Ascott, New York; Victory Cinema Corporation, $10,000, Joseph Schron, Louis Ogust, Frederick Zorn, New York; Premier Productions, $500, H. J. Sanders, New York City; Nat Lesser, Fay Alexander, Brooklyn; J. Searle Dawley Productions Corporation, $250,000, Merle I. St. John, Grey M. Burns, Vera A. Roberts, New York; J. and L. Corporation, $50,000, William Kaufman, Edward N. Bloomberg, Ida Shmunis, New York; Church Motion Picture Syndicate, $500, Paul Smith, Ethel G. Martin, Eleanor B. Ryan, New York City.

More Capital Attached

Apparently reassured that the motion picture industry has not reached the saturation point, and that there is no danger that the motion picture is ceasing to attract and entertain, capital is being attracted toward the industry in far more certain terms than at the beginning of this year. The incorporation bureau of the secretary of state's office at Albany, New York, by its records, substantiates this assertion.

While fewer companies, perhaps, are incorporating and entering the motion picture business in some one of its many phases, these companies during the past two months have shown capitalization far in excess of those which incorporated up to the latter part of September.

During October, 22 companies represented a combined capitalization of $4,309,500, while 33 companies in November showed a capitalization, which in the aggregate amounted to $3,784,500.

Compare these figures with the fore part of the year. In January, 31 companies were incorporated, but these represented a capitalization, all told, of but $953,500.

February showed 31 companies as having incorporated during the month, but the capitalization dropped to $562,000, or little over a half million.

During March, 41 companies incorporated, with a capitalization of $1,712,000.

April witnessed a slump to 15 companies showing a capitalization which amounted to but $274,000.

There was some pick up in May and June, but July found only 19 companies forming and incorporating in New York State, and representing a capitalization footing to $609,000.

August and September each brought about some increase, but not to the extent shown by the last two months.

During the eleven months thus far this year, 289 companies, with a combined capitalization of $17,782,100, have been formed.

New Million Dollar House for Milwaukee

Excavation work has been begun at the corner of Sixth Street and Grand Avenue, Milwaukee, for the three thousand five hundred seat Wisconsin Theatre.

Plans for the new house, drawn by C. W. and George W. Rapp, of Chicago, were

MILWAUKEE'S FORTHCOMING MILLION DOLLAR HOUSE
Advance view of the 3,500 seat Milwaukee Theatre, from Architect's Wash Drawing.

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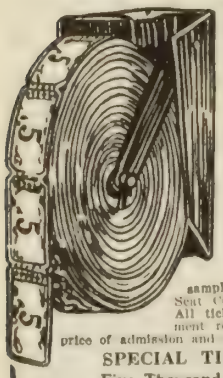

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Fifteen Thousand	6.50
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Fifty Thousand	12.50
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recently accepted and work on the structure, which will be seven stories high, with a roof garden on top and with an amusebent parlor in the basement, will be rushed.

The building permit calls for a structure costing $1,000,000 and it is said that the Wisconsin will not only be the largest theatre in Milwaukee, but, with the exception of the Chicago Theatre, the largest in the Northwest.

John I. Beggs, president of the Milwaukee Electric Company, is president and Oscar Brachman, a real estate dealer, is secretary of the company financing the erection of the building.

$10,000 House for Columbia City, Wash.

Otis E. Hancock, Columbia City, Washington, is completing plans and specifications for a $10,000 moving picture theatre for Alfred Goddard, of the same town.

The house will be 30 by 110 feet, of masonry construction, trimmed with stucco, brick and tile. It will seat over 400, and will face Rhinier Avenue and Hudson Street. A marquise will cover the main entrance.

Improving Theatres

BIRMINGHAM, ALA.—Alcazar Theatre has been renovated, redecorated and reopened.

EVANSTON, ILL.—Sum $25,000 will be expended for improvements to Evanston Theatre.

*BLOOMINGTON, IND.—Bedford Steel & Construction Company, East Side square, has contract to remodel two one-story theatres for Robert H. Harris, care Grand and Princess Theatre.

WAKEFIELD, MASS.—Princess Theatre, Inc., has plans by Funk Wilcox, 26 Pemberton square, Boston, for alterations to theatre on Green street, to cost $25,000. Address Charles W. Hodgdon.

BUFFALO, N. Y.—International Railway Company has sold Garden Theatre to Blanch E. Dunn. New owner plans extensive improvements. House will be re-opened under name of the American Palace.

GOUVERNEUR, N. Y.—Improvements to cost about $20,000 will be made to Gralyn Theatre.

HAVERSTRAW, N. Y.—Waldron Opera House has plans by E. M. Milinar, 345 Madison avenue, N. Y., for alterations to theatre, to cost $30,000.

GREENSBORO, N. C.—Colonial Theatre has been remodeled and re-opened under management of James T. Hendrix.

HUNTINGTON, W. VA.—Extensive improvements have been made to State Theatre. House has re-opened with first-class picture policy.

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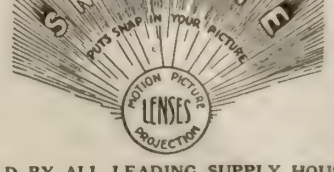

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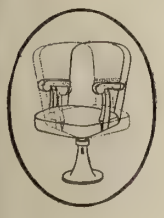

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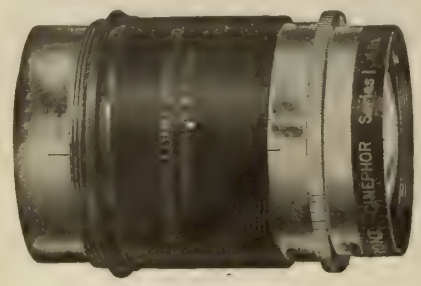

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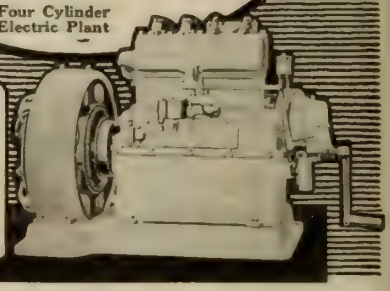

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Why not drop us a card and tell us it's up to us to "show" you? It will be a very friendly part of your permanent equipment.

ADDRESS

FRANK MOSSBERG CO.

P. O. Box 420

ATTLEBORO, MASS., U. S. A.

INDUSTRIAL PHOTOGRAPHY

The American Film Company has established an enviable reputation during the last twelve years for the finest quality of photography—both in theatrical and non-theatrical work. American-made productions are outstandingly better in lighting, clearness and brilliancy.

We can take care of any photographic requirements you may have, whether it be the making of motion picture negatives, positives, tinting, toning, editorial work and so forth. We also make still negatives and positive prints.

Ordinary film reduced to American Standard Safety Size.

(Absolutely fireproof film passed by all fire underwriters.)

We have a film printing capacity of one million feet weekly.

American Film Co., Inc., Laboratories

6231 Broadway, Chicago, Ill.
and
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Samuel S. Hutchinson, Pres.

American 10 Points:

1—QUALITY. Prints known for brilliancy and clearness. Expert staff, trained by years of experience, assures highest quality prints obtainable.
2—REPUTATION. Gained in 10 years of experience.
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6—CLEANLINESS. Within two blocks of Lake Michigan. Away from dirt and dust.
7—SAFETY. Plant approved by City of Chicago and Board of Fire Underwriters.
8—PROMPTNESS. Accustomed to serve exacting requirements.
9—PRICES. Reasonable and competitive.
10—GUARANTEES. Write for our unique guarantee of quality work.

Simplex

NINE SIMPLEXES INSTALLED IN NINE DAYS IN DAYTON, OHIO'S FOUR BIG THEATRES !!

DWYER BROS. CO., Cincinnati Simplex Distributors
report the following Simplex installations in nine days

NATIONAL CASH REGISTER CO.

operating 2000 seat Community Theatre

2 Simplex Projectors

(Selected only after the most exhaustive competitive tests)

NEW KEITH THEATRE

3 Simplex Projectors

STRAND THEATRE

2 Simplex Projectors

AUDITORIUM THEATRE

2 Simplex Projectors

Proving again that when the
discriminating trade wants
THE BEST

SIMPLEX IS ALWAYS CHOSEN

THE PRECISION MACHINE CO. INC.
317-29 East 34th St.—New York

THE FREEPORT

Freeport, Long Island, N. Y.
Opened November 30, 1922

This Splendid Theatre Erected at a Cost of $500,000
in a Town of 18,000
Would Be a Credit to a City Ten Times Its Size

POWER'S PROJECTORS

With

POWER'S-G. E.
HIGH INTENSITY ARC LAMPS
WERE INSTALLED

Because Major R. T. Rasmussen C. E.
Builder and Managing Director
Believes That

BETTER PROJECTION PAYS

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

Regional in News Value; National in Service

Moving Picture WORLD

Vol. 59, No. 9 DECEMBER 30, 1922 PRICE 25 CENTS

STATE

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly. $3.00 a year.

CHARLES C. BURR

CHARLES C. BURR PRODUCTIONS are built in the belief that there is no substitute for quality.

Somewhat more than two years ago this organization began with the making of a two reel comedy series.

Slowly, steadily, its production grew, the staff responsible for the various pictures being increased by careful selection and thorough training.

"Entertainment always—but quality first" has been the principle upon which this growth progressed.

In features, in comedies, in cartoons, in scenic pictures, that slogan reveals itself.

Independently made pictures should be quality pictures. We believe no producing organization puts more of its sense of responsibility to exhibitor and public upon the screen.

MASTODON FILMS INCORPORATED

Now— Two-color National Advertising!

THE SATURDAY EVENING POST
January 13, 1923
TRADE MARK
Paramount Pictures
The name that earned fame through thousands of hours of wonderful entertainment!
THE name that means better pictures to the people who see pictures for entertainment and the people who exhibit pictures for a living.
Not founded on just a few successes but on more than a thousand, over years.
Successes such as the great pictures of Paramount's famous 41 released during the past six months—"Manslaughter," "Blood and Sand," "The Old Homestead," "To Have and To Hold," "The Young Rajah," "Clarence," "Ebb Tide."
Today no good theatre will make up its program until it knows what Paramount has in store.
Back of this name and this fame are an intense ideal and much the largest organization in the industry. An ideal expressed by high standards of production in every Paramount Picture—an organization unique in power, finance and personnel.
—and yet, you may miss the benefits unless you choose your pictures by the brand name Paramount!
An unromantic thing perhaps, but what thrilling results it ex
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
Paramount
If it's a Paramount Pictur
Paramount's Super 39 Coming!
See the two-page color announcement in the Saturday Evening Post of January 27th containing list of Paramount's Super 39, for release between February 1st and August 1st, 1923.
es

THIS is the first of Paramount's new National Advertisements.

It will run in the Saturday Evening Post, January 13th, **in two colors!**

The use of color more than doubles the attention value, and consequently the number of readers. That means more money for exhibitors.

Paramount plans to make its national advertising campaign for the coming season far ahead of any former motion picture campaign—and one of the finest in the whole field of advertising.

A THEME that always interests—the off-stage life of a footlight favorite. With gowns that make you gasp, and sets that astonish with their beauty.

The story was especially written for the star and director by Clara Beranger, author of "The Gilded Lily," and it is altogether the biggest box-office picture William deMille has ever made.

BY CLARA BERANGER

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR President

ADOLPH ZUKOR PRESENTS A

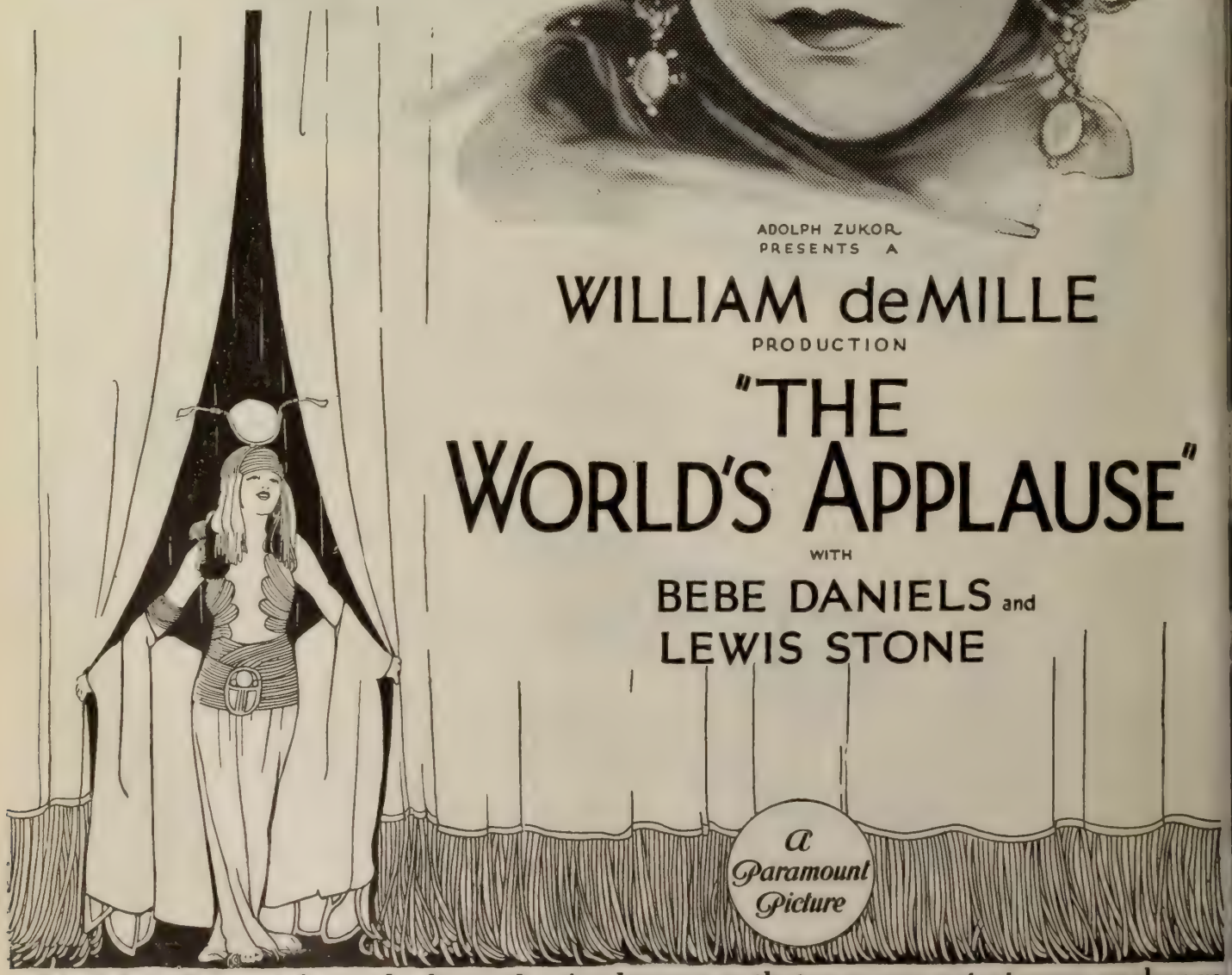
WILLIAM deMILLE

PRODUCTION

"THE WORLD'S APPLAUSE"

WITH

BEBE DANIELS and LEWIS STONE



A Paramount Picture

This advertisement is made from the 4-column cut that you can get at your exchange.

"One Week of Love from an audience viewpoint, is made on platinum and set with pearls"----Film Daily, Nov. 12-'22.
SELZNICK
REG. U.S. PAT. OFF.
PICTURES
Lewis J. Selznick presents
ELAINE HAMMERSTEIN
and CONWAY TEARLE
in
"ONE WEEK OF LOVE"
by Edward J. Montagne and Geo. Archainbaud
Directed by George Archainbaud
Produced by Myron Selznick

THOMAS A. EDISON recently said:–

The greatest mission of the motion picture is ***first:*** to make people happy; to bring more ***joy*** and ***cheer and wholesome good will*** into this world of ours.

Bringing Joy and Cheer With Wholesome Good Will

has been the proud acheivement of

Christie Comedies

for seven years, and the new series of twenty, now booking, exemplifies this spirit even more.

"THE CHASED BRIDE"

with

NEAL BURNS

the latest release is a fast-action farce, with a train-load of laughs for the whole family

Worth Advertising On Any Program

book through

Educational Pictures
"THE SPICE OF THE PROGRAM"

High-class Romantic Melodrama

Is more popular to-day than ever—both on the screen and on the stage. And for all classes of the public in all sections of the country the big entertainment hits are melodramas.

Jack Pickford's "Garrison's Finish"

Is just as chock-full of thrillingly melodramatic scenes as any well-made picture can be. And there's also a corking love story, wonderful racing scenes, beautiful horses and still more beautiful women, spendid acting and perfect photography.

Everything For Every Audience

JACK PICKFORD

in

"GARRISON'S FINISH"

Based on W. B. M. Ferguson's novel of the same name
Supervision and screen version by Elmer Harris
Direction by Arthur Rosson • Photography by Harold Rosson

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City
—A Branch Office located in each United Artists Corporation Exchange—

It's all here
Melodrama
Adventure
Romance
Mystery
Intrigue
Revenge

IMMEDIATE BOOKING

D.W.GRIFFITH'S

Great spectacle as shown on Broadway.
The same New York presentation that drew
150,000 people in two weeks.

Now booking in New York, Pennsylvania, Michigan, Indiana, New Jersey, Maryland, Massachusetts, Oklahoma, Arkansas, Texas, Mississippi, Louisiana, Alabama, Tennessee, Florida, Georgia, South Carolina, North Carolina, Virginia and Kentucky.

UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH
HIRAM ABRAM, PRESIDENT

D.W.GRIFFITH'S

"One Exciting Night,"

The first genuinely up-to-date mystery picture ever filmed. Brimful of love, laughter and thrills. A frantic search for a missing half million dollars. Stealthy figures and peering eyes. Sliding panels and secret doors. The funniest black-face comedian possible. And a tremendous storm scene as a gorgeous, dynamic climax.

"Orphans of the Storm,"

A Griffith picturization of the famous "The Two Orphans" as the basis for a historically accurate presentation of the titanic upheavals of the French revolution. The sweetest love story of all history. Scenes of pagan splendor among the aristocrats as the rabble riots for bread. The "great ride" as a Griffith climax.

"Way Down East,"

Foremost among the most popular pictures D. W. Griffith ever made. Melodrama and romance; comedy and adventure; box-office certainty everywhere every time. A cast beyond criticism or comparison. A picture for the small town theatre as well as the big city. And there's the Griffith thriller in the form of a smashing ice scene.

"Dream Street,"

A truly Griffith feature in every sense of the word, picturing the famous Limehouse district of London. A tenderly beautiful love story for the romantically inclined, plus mystery and melodrama as only Griffith himself transfers to the screen. The great director is at his best in this picture of beauty in the midst of squalor.

"The Love Flower,"

A D. W. Griffith triumph from all phases of picture-making. A wonderful story that runs the gamut of all the human emotions—love, hate, revenge, forgiveness. Superb settings on a tropical isle, with marvellous photography showing a battle to the death deep, deep, in the water at the foot of a towering cliff. A real thriller.

"Broken Blossoms."

The most artistically beautiful picture this master producer ever filmed, with real entertainment for all classes. Not a "high-brow" picture, but a tremendous melodrama of the London Limehouse district, with a love story so tenderly told as to bring tears—tears that wash away sadness and make beauty seem more beautiful.

"The White Rose,"

Now in course of production.

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH

HIRAM ABRAMS, PRESIDENT

"All Night" most intriguing, most delightful and subtle; highly dramatic.
—*The Wisconsin News, Milwaukee, Wis.*

Rodolph shines in "All Night." Situations clever, acting good.
—*Chicago Daily Tribune.*

CARL LAEMMLE presents

RODOLPH VALENTINO and CARMEL MYERS in "All Night"

UNIVERSAL SPECIAL

Story by Edgar Franklin

Directed by Paul Powell

"No Exhibitor should lose an opportunity to book them"
EUGENE ROTH California Theatre San Francisco.

"There never was a big picture made to compete with them"
RALPH WETTSTEIN
Ascher's Merrill, Milwaukee

"These New Leather Pushers are as fascinating as the first series. I for one rejoice that they are back."
ROB. REEL
Chi. Eve. American

"The New Leather Pushers"

presented by CARL LAEMMLE

Starring

REGINALD DENNY

From the Collier's Weekly Stories by H.C. Witwer

Directed by Harry Pollard

UNIVERSAL JEWEL

COLLIERS SERIES

To All My Friends—

In the profession, among the exhibitors and in the vast army of motion picture lovers, I extend my sincerest wishes for a wonderful Christmas and a happy and prosperous New Year.

THOMAS MEIGHAN

P. S. Look for my coming Paramount Pictures: "Back Home and Broke," by George Ade, and "The Ne'er-Do-Well," by Rex Beach, both directed by Alfred E. Green.

Seasons Greetings
Johnny Hines.

E. K. LINCOLN

Another Big Achievement for the Star and a Triumph for Every Exhibitor

FLORENCE VIDOR

IN

"Conquering the Woman"

From the famous novel "Kidnapping Coline" by Henry C. Rowland

A KING VIDOR PRODUCTION

ASSOCIATED EXHIBITORS

ARTHUR S. KANE, PRESIDENT

"CONQUERING THE WOMAN" presents Florence Vidor in the most delightful and whimsical role of her career.

In a word, the story of how a perplexed father cures his strong-willed daughter of the "high-falutin' notions" acquired during a sojourn abroad.

He puts her aboard one of his merchant ships and strands her on a lonely island with a young man who had said that women are like high-spirited horses—they must be broken to the bit.

The story is from the pen of Henry C. Rowland, one of the most popular writers for The Saturday Evening Post.

It is a King Vidor Production which guarantees straight-forward direction and excellent presentation.

The supporting cast includes David Butler, Peter Burke, Bert Sprotte, Roscoe Karns, Mathilde Brundage and Harry Todd.

"Conquering the Woman" is in six parts.

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE INC.

FLORENCE VIDOR, a star who disarms criticism; who never disappoints; who can always be relied upon to attract business.

She won stellar prominence through these very qualifications.

Everyone admires her; everyone respects the charm of her womanliness and warms to her radiant personality.

But Florence Vidor is not only beautiful and talented. As an attraction she occupies a place among the mighty. A place she ranks by virtue of box-office performance and honest audience satisfaction.

THE ALBANY EVENIN

Notoriety Gets off to A Flying Start at the Clinton Square Theatre

EIGHT REELS OF ACTION IN WILL NIGH'S "NOTORIETY"

Three times last night th
ence at The Clinton Squar
Theatre caught its breath whe
different climaxes in the Wil
photoplay, "Notoriety," came
When the last flicker of the ei
film was flashed, the unanimou
ion of all present was that the
production had enough thrill at
interest to fill three pictures in
one.

When Arthur Beal, imperson
Rod La Rocque, takes the s
the court-room and defends
who is held for the shooting
society idol, the audience could
ist applauding. An attack
craze for sensationalism and
of the present day that is the
est message the screen has
tered, took the house by storm
word in the titles and every ge
the actor rang true and struc
We could almost hear him ac
public for encouraging crime
plauding notorious characters
names appear in public print.

And just when we thought
could be made any stronge
Alden, acting as Ann Bolan
picture, came to the front of
with a condemnation of the lu
limelight that brought tears
scene that was as touching as
have seen in recent times she
the perils of popularity that threaten
young girls who seek fame and find
shame instead.

[redacted]

"Notoriety" at Clinton Square For Full Week

Promises to Offer Thrill to Patrons Movie Screen.

LINTON SQUARE.
mighty motion picture
ome to town, to be fea
s week at the Clinton
ter, where it had its
rday. The new picture is
in eight reels and takes
om the true experiences
girl in a modern metrop
ne of the action starts in
flat of a hard-working
o is the adopted mother
Deering. Like many girls
Pigeon" dreams of being
day—of having her name
in the papers and being
by her friends. Her
true one day when she
tand in front of a millio
where one of the guests
reception is mysteriously
riminal drops the gun at
ide, and from that mo
innocent girl of the tene
talk of the town. Her
ated in newspaper head
r picture appears side by
t of the millionaire who

that a theatrical man
along and urges her to
ge of her popularity in
by starring in a show
on is about to succumb
tation Arthur Beal, the
caught the criminal in the
who secretly is attracted
steps in and shows her
at the lure of the lime
forth. The lesson that
is the last thrilling mo
picture and leaves an im
will never be forgotten
of. "Notoriety" includes
leading stars of filmdom,
rine Powers, who plays
Pigeon," Rod La Rocque
George Hackathorne, Richard Trav
ers, Rosner Sherry and Merry Ma
de.

[redacted]

CLASS OF SERVICE | SYMBOL
Telegram |
Day Letter | Blue
Night Message | Nite
Night Letter | N L
If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT

ABA 22 47 NL 5 EXTRA

ALBANY NY 5

WEBER AND NORTH

1600 BROADWAY NEWYORK NY

BACKED THEM TO THE BOX OFFICE AT 730 AGAIN TONIGHT
CONSIDERED THE OFF NIGHT OF THE WEEK MY PATRONS HAD TO STAND ON
BALCONY STAIRWAY

FRED ELLIOTT CLINTON SQUARE THEATRE ALBANY NY

The Year's Greatest Gift To the Independent Market

WILL NIGH'S CLASSIC CREATION

"NOTORIETY"

Produced and Distributed by

L. LAWRENCE WEBER & BOBBY NORTH

1600 Broadway New York City

It's a LANDSLIDE for ALL STAR COMEDIES

The COUNTRY'S BEST THEATRES are Booking these Wonderful Comedies featuring —

CHARLES MURRAY - MARY ANDERSON - RAYMOND McKEE

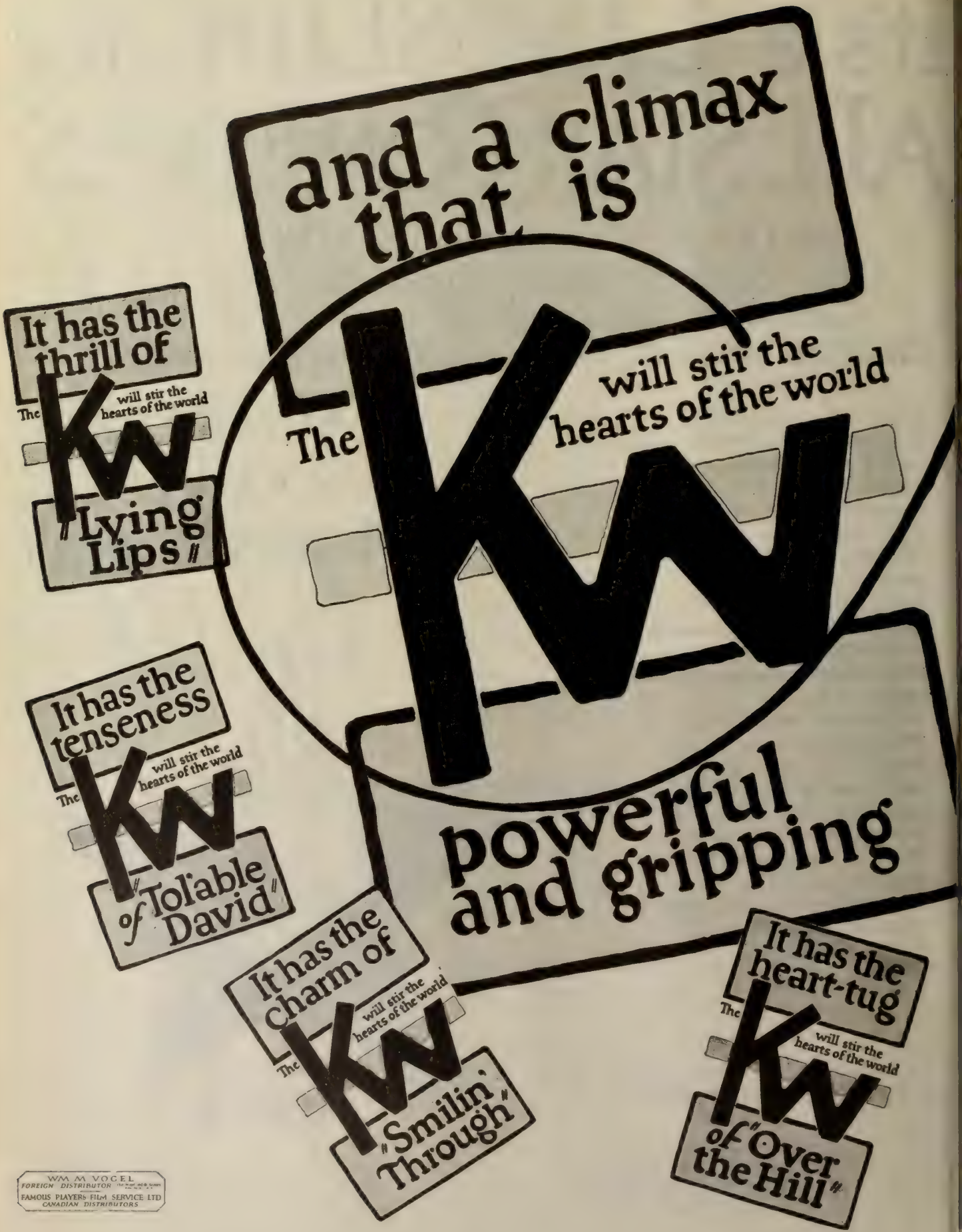
RIALTO—New York City
LUBLINER-TRINTZ CIRCUIT—Chicago, Ill.
SHEA'S HIPPODROME—Buffalo, N. Y.
SAVOY—Syracuse, N. Y.
GLADMER—Lansing, Mich.
POST—Battle Creek, Mich.
CAPITOL—Superior, Wis.
GARDEN—Muskegon, Mich.
MAJESTIC—Jackson, Mich.
FT. ARMSTRONG—Rock Island, Ill.
GIFTS—Cincinnati, Ohio
DREAMLAND—Columbus, Ohio
MOON—Omaha, Neb.
BELLEVIEW—Niagara Falls, N. Y.
STRAND—Altoona, Pa.
WORTH—Ann Arbor, Mich.
ORPHEUM—Flint, Mich.
AMERICAN—Troy, N. Y.
ALBANY—Schenectady, N. Y.
FULLER—Kalamazoo, Mich.
RIALTO—Aurora, Ill.
WASHINGTON—Ypsilanti, Mich.
VICTORIA—Rochester, N. Y.
PALM—Rockford, Ill.

FAINT HEARTS
A SOCIAL ERROR
The FOUR ORPHANS

Presented by
C.C. BURR

Follow the lead of these first-run theatres—BOOK ALL THE THIRTEEN AT ONCE.

HODKINSON PICTURES


and a climax that is
The Kw will stir the hearts of the world
powerful and gripping
It has the thrill of
The Kw will stir the hearts of the world
"Lying Lips"
It has the tenseness
The Kw will stir the hearts of the world
of Tol'able David"
It has the charm of
The Kw will stir the hearts of the world
"Smilin' Through"
It has the heart-tug
The Kw will stir the hearts of the world
of "Over the Hill"
WM. M. VOGEL
FOREIGN DISTRIBUTOR
FAMOUS PLAYERS FILM SERVICE LTD
CANADIAN DISTRIBUTORS

The Queen of the Screen

Betty Blythe

in The

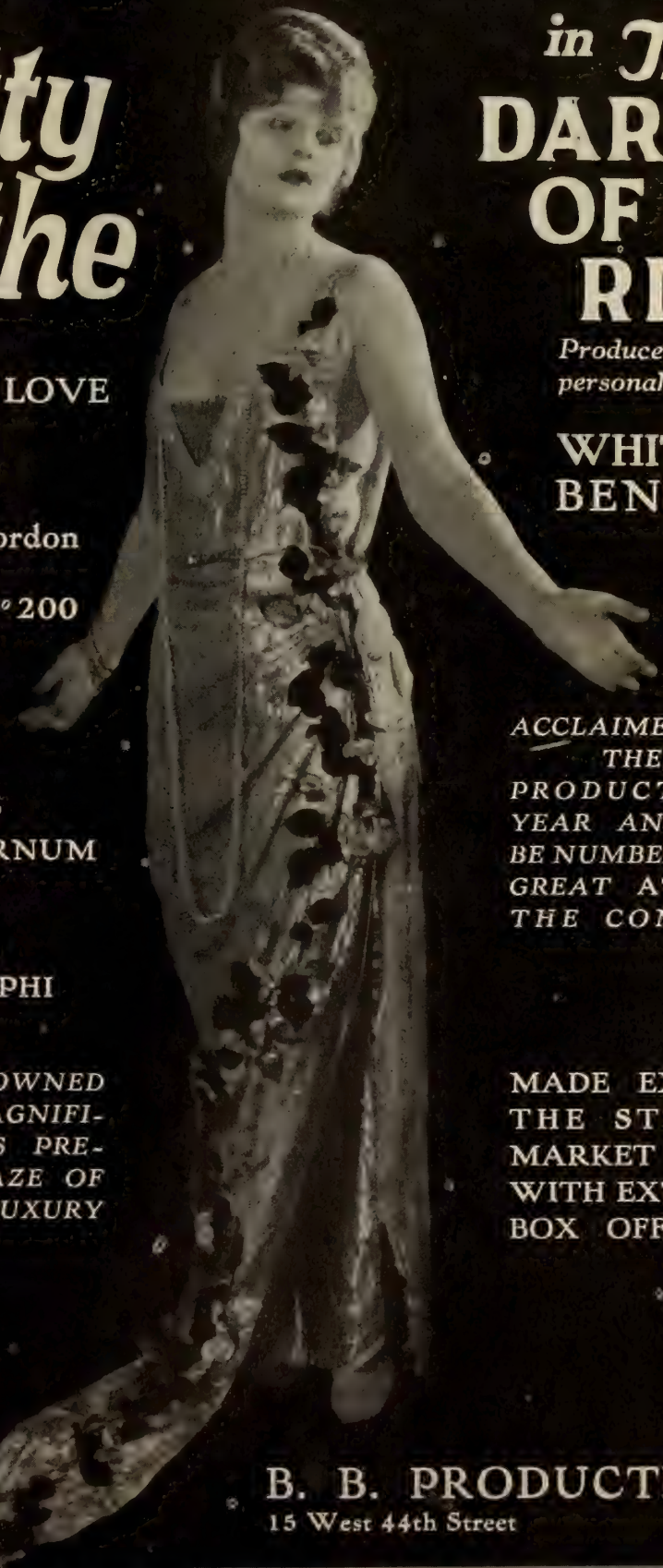
DARLING OF THE RICH

Produced under the personal supervision of

WHITMAN BENNETT

with

MONTAGUE LOVE
Gladys Leslie
Charles Gerard
Leslie Austin
Julia Swayne Gordon
and
A CAST OF 200



Written by
DOROTHY FARNUM

Directed by
JOHN ADOLPHI

GORGEOUSLY GOWNED AND WITH MAGNIFICENT SETTINGS PRESENTING A BLAZE OF WEALTH AND LUXURY

ACCLAIMED AS ONE OF THE OUTSTANDING PRODUCTIONS OF THE YEAR AND WHICH WILL BE NUMBERED AMONG THE GREAT ATTRACTIONS OF THE COMING SEASON

MADE EXPRESSLY FOR THE STATE RIGHTS MARKET AND REPLETE WITH EXTRAORDINARY BOX OFFICE FEATURES

B. B. PRODUCTIONS INC.
15 West 44th Street New York City

B.P. Schulberg
presents
A
GASNIER
PRODUCTION

A picturization of Gilbert Emery's Famous Stage Success as presented by Sam H. Harris

The HERO

Scenario by Eve Unsell

Photography by Karl Struss

Portrayed by
Gaston Glass
Barbara La Marr
John Sainpolis
David Butler
Doris Pawn
Ethel Shannon
Frankie Lee
Martha Mattox

It's a Preferred Picture

Distributed by
AL-LICHTMAN
CORPORATION
1650 BROADWAY NEW YORK CITY

NOW READY FOR SCREENING

AT ALL AL. LICHTMAN EXCHANGES

THIS should be the season of greatest rejoicing for our art-industry. For it is the climax of a year of substantial progress—a year of constructive development toward stabilized conditions and higher ideals.

Better showmanship in our theatres and better pictures from our studios have been the two great contributing factors to this progress. Realization on the part of the producer of the demand for more sincere creative effort and for real entertainment, coupled with splendid presentation and constructive exploitation, has re-established public confidence in motion pictures with consequent reaction at the boxoffice.

This season has brought the greatest array of big pictures in the industry's history—and the producing schedule for 1923 indicates that the high standards of 1922 will be excelled

I offer as my contribution to the continued prosperity of the theaters, "The Hottentot," now in release through Associated First National Pictures, Inc., with every assurance that it will prove the greatest comedy-drama of the season, with "Bellboy 13" and "What a Wife Learned!" for release in January and February and "Scars of Jealousy," "A Man of Action" and "The Sunshine Trail" to follow in the spring.

Thos. H. Ince

CULVER CITY
California
December 22, 1922

Trade Paper Facts

There is only one answer to an A. B. C. Audit.

And that answer is—another A. B. C. Audit.

Any other answer is either Good Salesmanship—or just plain Bunk.

* * *

You wouldn't buy a blooded animal without examining his pedigree.

You wouldn't buy a pig—if he were offered to you in a black bag.

You wouldn't buy any goods of any salesman if the salesman himself showed a lack of confidence in his product.

* * *

The publisher with confidence in his publication and its circulation has one way to show it—the A. B. C. Audit.

The publisher without faith in his circulation has one fear—the A. B. C. Audit.

Two motion picture trade publications have the courage to submit to an A. B. C. Audit and to present the figures to you.

* * *

There are no ifs, ands, or buts about it. There is only one answer to an A. B. C. Audit—that is another A. B. C. Audit.

Any other answer is either Good Salesmanship—or just plain BUNK.

Robert E. Welsh

Himself - He cannot laugh - But He makes Others roar

Joseph M. Schenck
presents

BUTTON BUSTER KEATON

IN HIS FIRST NATIONAL
2-REEL BUTTON BUSTERS

"My Wife's Relations" "Cops"
"The Boat" "The Electric House"
"The Frozen North" "The Paleface"
"The Playhouse" "The Blacksmith"

Written and directed by
Buster Keaton and Eddie Cline

FIRST NATIONAL PICTURES

A First National Picture

Mr. Thomas Saxe,
Milwaukee, Wis.

Dear Tom:

Have you read the last Exhibitors Trade Review. It says: "Leatrice Joy as Minnie is Splendid. Her emotional scenes are good and her comedy is excellent. - A novelty - different from the majority of themes - a happy combination of comedy and drama Should prove a first rate entertainment in practically every locality"

Yours for a Big Box Office Result

Minnie

with Leatrice Joy and Matt Moore
Directed by Marshall Neilan and Frank Urson: Photographed by David Kesson and Karl Struss.

MARSHALL NEILAN PRODUCTIONS

FIRST NATIONAL PICTURES

A First National Picture

Marshall Neilan's Latest and Best

Released on the Open Market

The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

The Editor's Views

Here and There Among Film Men—The Arbuckle Case—Prosperity Dinners and the Fatted Calf—A Few Two Line Editorials

THIS makes about the tenth Christmas issue of a motion picture trade paper with which the present writer has found himself in more or less intimate contact.

We approached the first with burning ambition to create one of those well advertised fictions, "a book that will be saved and referred to throughout the year." We approach the tenth with the feeling of the carnival showman. "Oh, shucks, it's time for another one of those 'Grand Annual Christmas Numbers and Festival of Fun Extraordinary."

The Christmas issue enthusiasm has a way of slumping off perceptibly with the years. First, the staff works for weeks, and maybe months, on an assorted collection of pet ideas that an insatiate industry is waiting anxiously to see.

"Features" are evolved that, to return to the phrase, "will be saved, and filed, and referred to throughout the year." Art and color lend their aid. The industry's dynamic figures employ thousands of otherwise valuable words to talk of "The Outlook for the Coming Year."

Twelve office boys, twenty press agents, the boss, and your wife tell you the day the issue is published, "It was wonderful."

A week later you hesitatingly mention your "Christmas Issue" to a sales manager or an exhibitor and he says, "Are you going to have one this year?"

So this year we've given you a little froth, a few smiles—maybe—as little bunk as possible, and—"A Merry Christmas to You."

This issue also marks a change in the style of our editorials and the editorial page itself.

Based on this idea:

If we drop into the office of a film man to say, "Hello," we are fully aware of the fact that he does not expect—nor want—us to deliver a five-minute oration on "The Whichness of the Why."

And that is what any attempt at a ponderous weekly "single subject" is certain to become when limited by the boundaries of trade discussion.

But we do notice that the film man mentioned above does enjoy a random dialogue about this and that in the field, what So-and-So thinks about it, and what Somebody-or-Other is going to do about it.

In such chatter between film men every development is not a "Crisis for the Industry" and every proposal a "Problem That Must Be Certainly Grappled With."

So we are going to ramble on in conversational tone with a few views, a little news and more of personalities than anything else. Other people's personalities. Not the editor's.

Will Hays has put the American public's Christmas spirit to the test by his Santa Claus offering to Roscoe Arbuckle. What will the answer be?

Will Hays, master of mass psychology as taught in the political maelstrom, has put the lessons of his past to the crucial test.

The Christmas season, time of "peace on earth," the best of things to men of good will, has been chosen as the moment to pronounce forgiveness for Roscoe Arbuckle.

The industry can expect a variety of reactions, both within and without the fold. The loudest talkers and the most prolific letter writers in the ranks of reformers will probably be prominent with their denunciation. Many well-meaning exhibitors and others in the business, without giving consideration to Arbuckle's personal plight, will probably feel that the lifting of the ban will react harmfully on the screen.

Our personal feelings have undergone many re-

markable changes since the day that the Arbuckle scene was first set in a courtroom.

Principally because we have tried to keep from forming any prejudices of our own and to allow the attitude of the lay public to produce our conclusions.

And it is our sincere conclusion at this minute that the great masses of the American public harbor no spirit of vengeance towards "Fatty" Arbuckle.

There will probably be many to disagree with us on this. It can be no more than an opinion so long as mass psychology cannot be counted, weighed, and tabulated.

But to our mind, the question of the American public's willingness to allow Arbuckle an opportunity to earn a living is entirely separate and distinct from the question of the same public's later attraction to the name of Arbuckle on a billing.

That is a matter for the exhibitor to face with particular reference to the pulse and sensitiveness of the small slice of the public to which his own house caters.

Joe Gook says that "Prosperity Dinner" sometimes means Prosperity to the promoters thereof.

In the rush of sending a miscellaneous mass of news matter through the presses, Moving Picture World last week carried an account telling of a "Welcome Prosperity Dinner" announced for the Hotel Astor, with film men as the chief guests, speakers and all-around performers.

We were sorry to see the story in type ourselves, because it is our own opinion that the motion picture business has been over-banquetted and "over-speechified."

The promoters of the present affair may be very sincere and enthusiastic. We do not presume to say.

But while film men are perfectly willing to put a "Welcome" mat out on the front porch if Mr. Prosperity is coming our way, it is the writer's view that at two hundred and fifty dollars a table, twenty-five a plate, they are also killing the fatted calf. Handing back a lot more than Mr. Prosperity has yet given them.

Whenever you are certain the world is growing better and better in every way Frank Rembusch enters the office.

As we are impressing these words upon a none too spontaneous typewriter, the thought comes that no Christmas issue this year can be complete without reference to the general era of wonderful pictures, and returning prosperity for producers, distributors and exhibitors.

Then Frank Rembusch, of Indiana, is announced.

And Frank tells us that we are all wrong.

"The smalltown exhibitor is just getting by," says Frank. "And you can't say much more for the man in the larger communities.

"I know because I am running a string from auditorium size down to village centers.

"If it were not for my unusual buying power and the fact that I am working twenty-four hours a day myself I would never get away with it. Now what is the small town man doing who buys for only one theatre and often lacks the backbone necessary to combat the film salesmen?

"Film rentals are too high. And the producer is not getting the money. It is being eaten up in the forty to fifty per cent. selling cost."

Some exhibitors see more film salesmen in a day than they do patrons.

We always have to keep a wary eye on these exhibitors who talk a melody of "blues" because any wise theatre man will yield to the temptation to put in print a talk that will help his individual price arguments with the salesmen.

Rembusch, however, does not merely argue in words. He will let you see the books and prove his point by the figures. His views sum up in several high lights:

"The public shows its displeasure every time we attempt a few cents increase in admission price. They won't go higher."

"The war tax is taking just so much money out of the exhibitor's end. Mr. Public will pay just so much for his entertainment, whether it ends up in Uncle Sam's pocket or ours."

"Thousands of houses need new projection machines, painting, and general toning up, but the exhibitor has not been able to lay a cent aside for this in years. The eventual result will be disastrous."

"We called General Film a trust and felt oppressed. The truth is the pioneers were good business men. They knew that first of all the customer must make money. The result was that they made money and the exhibitor made it on a scale that will never again be equalled in this business."

"The good old days" is a popular song hit in the picture business as well as anywhere else.

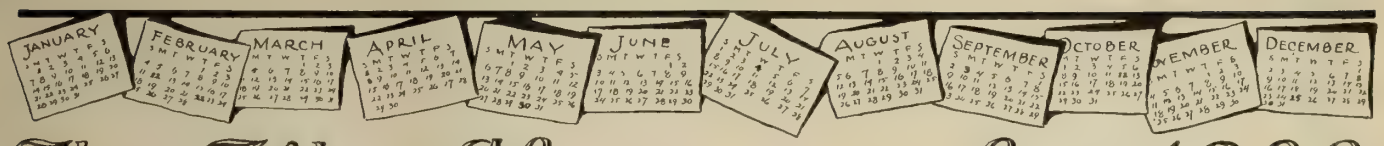
Film men looking forward to the New York Censorship Board dying a painless and noiseless death are very apt to be disagreeably surprised.

We feel that censorship in the Empire State is doomed, but we also know that politicians do not give up jobs nor will reformers admit defeat without a battle and a real hard one.

Rumblings that we have already heard convince us that we are making no mistake in warning the industry that this fight will not be a walkover.

Just a thought that it is well to keep in mind.

Robert E. Welsh



The Film Horoscope for 1923

JANUARY——Will Hays, in speech before the Iowa Society of Los Angeles, declares that every day the picture industry is growing better and better in every way.

Loud rumblings in the neighborhood of Albany, N. Y., followed by appearance in Help Wanted Columns of three ads signed "Ex-Censor."

Continued zero weather lays magnates low with epidemic of "mysterious trips to Los Angeles." Four sales managers decide to look over the Atlanta territory.

All box office records at the Capitol, Rialto, Rivoli, and Strand, were broken to smithereens only four times. Each.

FEBRUARY——Will Hays, in a speech before the Assistant Property Men's Association, of Jacksonville, Fla., declares that every day the picture industry is growing better and better in every way.

Twenty film magnates suddenly recall the February of the "flu" year. Twenty panic-stricken film magnates hurriedly take up Doc. Coue.

Joe Glook, prominent executive, announces new long run record—"Only a Mother Could Love Her" being first picture in history to play Dannenburgh, Nevada, for two consecutive performances. Matinee and evening.

New advertising manager makes alarming discovery that newspapers give pages of space to baseball, which does not advertise and interests men only, with scant treatment for motion pictures—big advertisers with millions of followers. Consternation in newspaper circles over the discovery.

All cash receipts records at the Capitol, Rialto, Rivoli, and Strand, were smashed to pieces only four times. Each.

MARCH——Will Hays, in speech before the Step-Fathers Club of Oskaloosa, declares that every day the picture industry is growing better and better in every way.

Trade paper editors get their wires crossed and all run their annual "Percentage" editorial the same week.

Frantic editors trying to cover up slip a cog and all follow the next week with their annual editorial on "Censorship."

Editors come clean and in closing week of month elect one of their number to write four editorials on "Cooperation and Confidence."

Ditto last paragraph January and February forecast.

APRIL——Ditto first paragraph January, February and March prognostications. Ditto last paragraph January and February.

Milton Mix, prominent film magnate, in exclusive interview for Moving Picture World, declares that "the story is the thing."

Milton Mix, prominent film magnate, in interview exclusively granted to Motion Picture News, announces that "exploitation is the answer."

Milton Mix, P.F.M., in exclusive interview secured at great pains by Exhibitors Trade Review, declares "The star is the cure for all box office ills."

Milton Mix, P.F.M., etc., ad lib., for Exhibitors Herald, says, "Let's have less Bunk in the trade papers."

Jack Whoozis, press agent for Milton Mix, drops dead at shock of having his salary raised.

MAY—JUNE—JULY—AUGUST —— Ninety-four and a half pictures advertised in trade papers with slogan, "Here's the wallop that will break the back of the summer slump!"

Fourteen thousand exhibitors, twenty magnates, and ten thousand assorted payroll decorators, decide that the picture business has gone to the dogs.

Somebody thinks up a new alibi for a trip to Europe and twenty magnates book passage.

Twenty sales managers take up fancy diving in order to keep up—or down—with the weekly collection figures.

Heat wave breaks and picture business comes back from the dogs.

SEPTEMBER——Never before in the history of the motion picture industry were so many big, super, marvelous productions put forth by so many companies.

The exhibitors don't know what to do about it.

Authoritative Wall Street rumor rumors that fifteen leading film companies are going to merge and that the new gigantic combine will employ J. P. Morgan as general manager of the Poster Department.

Authoritative Wall Street rumor authoritatively denied.

Picture business continues to grow better and better in every way. Not a week passes without four Broadway box office records being broken, smashed, and busted.

OCTOBER—NOVEMBER—DECEMBER—— Ditto, ditto, ditto, ditto.

Letters to Santa Claus

The Magnates Were All Too Busy to Write Their Own Notes, So We Had the Job Done, With All Due Apologies, By a Mere Member of the World Staff

Adolph Zukor of Famous Players Lasky

Dear Santa:

If you find something in my stocking when you crawl down the chimney—don't get scared. It's only a few dozen of those small theatres you wished on me last Xmas. Take 'em back—I don't want 'em. All they ever got me was hard names, assorted brickbats and insomnia.

I have so many great writers, greater stars, and greatest directors, I don't know anything you can bring me—and I don't believe in you much anyhow. I have more confidence in Jesse Lasky and Sidney Kent.

But you might send me a nice, new, shiny adjective. "Famous Forty-One" was great, "Super Thirty-Nine" is better. Now if you got one something like "Sizzling Sixty-Six" slip it to me and I'll keep it happy till September.

P. S.—If you know the address of Al Black and Steve Lynch you might plug their stockings with those theatres. They believe in Santa Claus.

Adolph Zukor

Dear Santa:

Let the next Norma Talmadge picture pass the "Smilin' Through" mark.

Let the next Constance Talmadge keep pace with "East is West."

Let the next Chaplin make "Shoulder Arms" look like a flivver.

Let the next Ince have more thrills than "The Hottentot."

And so on, ad infinitum, whatever that means.

I'm not handing you such a difficult job at that, Santa, as you will admit if you've read Bill Yearsley's announcement of First National's line-up for the next six months.

Outside of that, fill my stocking up with a generous portion of Harmony. I don't need it now; got the greatest Harmony act working around here now that you ever saw. But a year is a long, long time, Santa, and you know how these co-operative affairs are.

Besides, I'm going to be too busy making good pictures to have any time for politics.

Richard A. Rowland of First National

J. A. Rowland

Arthur S. Kane of Associated Exhibitors

Dear Santa:

Send me the name of a first-run theatre in New York with the nerve to run a good picture as long as it will stand up—as they did in Los Angeles with Harold Lloyd's "Grandma's Boy."

You might stretch that request to include many other eastern cities along with New York.

Santa, can you imagine a theatre that will take a big picture off while business is still GOING UP? Well, that's what some of these exhibitors will do just because of "policy."

Pardon me if I seem to be trying to sell you, Santa, but selling is my business and I just can't help it.

Please don't think I'm a hog when you see two stockings hanging on my mantlepiece. I have a double identity and can use presents two ways—for Associated Exhibitors and Playgoers' Pictures.

If you can keep these identities straight you'll be doing better than a certain bone-headed trade paper editor.

Arthur S. Kane

Dear Santa:

Send me a picture that has—

A title with the box-office pull of "Rich Men's Wives;"

A story with the strength and artistry of "Shadows,"

And the sure-fire melodramatic hokum of "Thorns and Orange Blossoms."

Do that for me, Santa, and I'll say you're almost as good as Benny Schulberg. That's saying a lot because Benny turns the trick without me writing him foolish letters like this or hanging my stocking up.

Do that for me, Santa, and I'll tell you a funny story. You know, I've told funny stories to ten thousand exhibitors in the United States. And they always laughed. Even when I was telling them for Paramount.

I can even make Ben Amsterdam, Sam Zierler and Harry Charnas laugh. And they're hard-boiled.

You know it.

Al Lichtman of Lichtman Incorporated

Al Lichtman

from the Industry's Leaders

At That, It Isn't the First Time the Signatures Have Appeared Under Material Written By a Typewriter Pounder, But the Press Agents Never Kept It to 175 Words

William Fox of Fox Films

Dear Santa:

I need your help.

Please fix it so that the Shuberts, Erlangers, etc., can build at least a dozen more Broadway theatres this Spring and have them all ready for me next Fall.

I took over the White Way playhouses on a wholesale plan this Fall, to take care of all my big specials, but even with all the ticket windows I had working for me I didn't have enough. I suppose you noticed that announcement I made a week or so ago of six big specials that I have had up my sleeve all the time and haven't said a word about. These are big enough for Broadway but I ran out of theatres. So they go right to the exhibitors after the first of the year.

The New York dramatic critics are complaining that they have forgotten the sound of the human voice, so many of the legit houses are confined to my silent drama.

William Fox

Dear Santa:

I ask nothing for myself—all I ask is that you fill the stocking of every exhibitor in the country with "Plunder."

You can't give them a better present if you comb the earth—take my word for it. And that of the reviewers. Also that of P. A. Parsons. And anyone else you happen to meet.

I have a tip for you.

The other day I saw a letter in which a fellow asked you for an idea for a serial to run in fifty-two episodes and guaranteed to hold up to the end.

Tell him about Pathe News.

If you're real good to me I may fix it so that O'Flaherty will put you on the screen the next time he travels to Eskimoland.

Some of these other film men may not believe in Santa Claus, but I've seen "Nanook of the North" and I know there is a Santa Claus.

Elmer Pearson of Pathe Exchanges

Elmer Pearson

W. W. Hodkinson of Hodkinson Company

Dear Santa:

If you want to be real nice to me this Xmas give me a radio broadcasting set that will enable me to talk at one and the same time to the fifteen thousand more or less exhibitors, er, I mean, the fifteen thousand exhibitors more or less, er, you know what I mean.

Be sure it's a radio set that won't slur or cough on the word "Percentage."

If I can put that message over I won't ask you for anything next Xmas. I won't need it. I've got the pictures, got the greatest home office executive staff in my history, and a selling force that is stepping.

Of course, I can put that "Percentage" argument over in the trade papers, but the editors tell me no one reads those solid pages of type and it takes me two pages to tell 'em anything. If they hear my voice on the radio they won't realize how long my story is. But I can't draw a diagram by radio, can I?

Wm. W. Hodkinson

Dear Santa:

Just slip me a little legal advice, Santa, and I'll be satisfied—

If it was alright for Sammy Goldwyn to change his name couldn't we, individually and collectively, or whatever it ought to be, change our names to "Warner Brothers?"

It don't seem to make any difference anymore whether it's Harry, or Abe, or Sam, or who it is, half the men I meet say, "Hello, Mr. Warner Brothers."

We don't need any of your help this year, Santa, we're hitting on high. But just to show how generous we are, if you have any presents to spare you might slip a few to the poor loco bird who said five years ago that "My Four Years in Germany" was just dumb luck.

If there is anything left after that hand a lollypop to the gink who muttered that "Why Girls Leave Home" was another lucky accident.

We showed them how to set a pace and HOLD IT, didn't we?

H. M. Warner of Warner Brothers

H. M. Warner

Letters to Santa Claus

he Magnates Were All Too Busy to Write Their Own Notes, So We Had the Job Done, With All Due Apologies, By a Mere Member of the World Staff

Lewis Selznick of Selznick Company

Dear Santa:

I'm not much at asking for favors, Santa—I usually go after what I want—but if you have to be a good fellow you might send me a couple more sons who will develop like David and Myron.

I suppose you heard about "One Week of Love," and all the boosts those wise-cracking film men are giving Myron who supervised that knockout in its entirety? And you must have read that letter Rupert Hughes wrote him? He knows what he's talking about—that fellow Hughes.

Folks have called me "crazy" lots of time in this business and I've gone right ahead and "shown them." Well, the biggest things I've shown them are David and Myron.

Things are going so smoothly right now, Santa, that I got my fingers crossed and that makes it pretty hard to write you a letter. Besides, with David and Myron to make the pictures and Jack Woody to sell them I don't see much use for a Santa Claus anyway.

Lewis J. Selznick

Dear Santa:

I don't know just how you can make this Xmas any merrier that it is just naturally going to be, or 1923 any happier a year than 1922 has been for Universal.

Why, didn't the editor of The World even go out of his way a few weeks ago in an editorial to register his admiration at the sustained level of quality Universal has maintained this year?

About the only thing I can think of that would make 1923 any more complete than 1922 would be a good fight.

Gosh, it has been years since I had a regular two-fisted fight—something that I could really scorch and sizzle about in those "Straight from the Shoulder" talks.

If you don't provide me with any better subject for argument I'll have to present my own by exposing those bunk Broadway showings and near-first-runs. I can tackle that now without having them say I'm jealous—my pictures lick that argument this year, don't they?

Carl Laemmle of Universal Company

Carl Laemmle

The Boss is Shy—Here's Grainger's Photo

Dear Santa:

Send me another Jimmy Grainger.

That would be enough for any good film company to get for Xmas—and I'm no hog. So I won't ask for anything else.

Any other Xmas I might have asked you for a few good pictures, but if you've been reading my ads and the Associated Press stuff Dietz and Bonns put over you know that this year I'm going to be there with all the good pictures I need. Wouldn't I have an awful nerve to ask for pictures when I have such whales as "The Stranger's Banquet," "The Christian" and "Ben Hur" coming along?

Still, if you insist, and really must give me something else you might drop Valentino in my Holeproof to star in "Ben Hur."

And please, Santa, PLEASE don't drop Sammy Goldwyn in my stocking. Give Sammy a nice little company of his own to play with. He's a good boy but we have more fun playing in our

F. J. GODSOL.

Dear Santa:

I have a hunch that it was Santa Claus that sent Louis B. Mayer to me a few months ago with Fred Niblo and Reginald Barker, so I don't suppose I can count on you to pay me another visit because it's Christmas.

But I'm going to hang my stocking up, anyway. I always hope for the best.

And they say I'm a pretty lucky boy.

Maybe you'll slip me another "Four Horsemen of the Apocalypse."

But don't start another war just to give me a pig picture, Santa, I don't as kthat much.

If you want to be real good and crown a few years good work with glory maybe you can convince that partner of mine, Nick Schenck, that the Talmadge girls and Buster Keaton wouldn't look bad under the Metro banner.

In a year or so, huh?

MARCUS LOEW.

Marcus Loew of Metro Pictures

from the Industry's Leaders

At That, It Isn't the First Time the Signatures Have Appeared Under Material Written by a Typewriter Pounder, But the Press Agents Never Kept It to 175 Words

E W Hammons of Educational Exchanges

Dear Santa:

The first Xmas I was in this business, Santa, I asked you to fill my stocking with plenty of good short subjects.

You came across.

The next Xmas I asked you to give me my own distributing machine so that I could follow up good short subjects with the right service.

You came across.

Xmas after that I asked you to send me a few thousand exhibitors who would be willing to pay real money for good short subjects.

You are coming across—with more and more every day. And you've even thrown in a lot of showmen with sense enough to feature good short subjects, beg pardon, *my* short subjects, in their advertising.

I'll say you're good.

I haven't the nerve to ask for any more. Unless you have an extra large, super-proportioned case to hold my growing collection of golf cups.

E. W. Hammons

Dear Santa:

I suppose every other letter you are getting, Santa, says "please send me this," and "please send me that."

Well, if the shock isn't too much for you I'm just going to tell you some things that I DON'T WANT YOU TO SEND ME.

First of all, don't send me any stars!

I got a lot of stars from you in my stocking every past Xmas and gave them a lot of attention, but when the year was all over I found it was "My Wild Irish Rose," "Black Beauty," "Dead Men Tell No Tales" and pictures like that that got me the money.

The stars are the bunk. I'm after good stories and box-office angles this year more than ever.

Also—don't send me any exhibitor deposit money. I don't need the money. I don't need a deposit if the exhibitor's name on a contract means anything, and I don't want the contract if it doesn't mean business. So there you are.

Albert E Smith of Vitagraph Company

Albert E. Smith

Hiram Abrams of United Artists

Dear Santa:

All I want for Xmas is an A. B. C. in every big first-run city in the country.

I don't mean a set of alphabet blocks, but booking combinations that will give the average exhibitor a chance to show the real big stuff (adv. for me) and give the producer a chance to get the money he should.

I don't like to be mean around Xmas time, but as far as I am concerned there are a lot of circuits and some one man towns that you can forget if you are extra busy and the reindeers grow tired.

I don't suppose I can expect many Xmas presents when I am already set to open the year with two royal flushes like "Robin Hood" and "Tess of the Storm Country."

But if you want to make the new year three hundred and sixty-five Xmas days for United Artists just slip the first Chaplin in my stocking. Oh, boy!

Hiram Abrams

Dear Santa:

Just because this is our first Xmas don't send us a lot of baby toys. American Releasing is a pretty lusty one year old infant and I don't want to give it any lolly-pops—it's only playing with he-man's size toys.

I guess you don't need to be told that after looking over the quantity of top-notch product we hit them with this Fall.

So the best thing you can do, Santa, is to imagine you are calling on me back in the old Paramount days—give me the same line of presents, only don't get the addresses mixed.

Just send me about forty like "Timothy's Quest" for the balance of this year and fifty more to carry next year's September to December period. What do you think of a twelve month baby getting one of its offerings right up there in the select "Big Ten" of the year?

Some baby, eh?

Walter E Greene

Walter Greene of American Releasing

Moving Picture
WORLD

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Ohio Censors Bar Love-Making Scenes from Films

LOVE-MAKING scenes, involving the love triangle, will be barred in the future by the Ohio Film Censors. Such an announcement was made on December 15, at Columbus, Ohio, by Vernon Riegel, director of education, and head of the censor board. This is one of the most drastic policies put in operation by the board, and is one of part of a general policy for love-making scenes. Riegel said:

"We shall be as liberal in our censorship in general, as is consistent with the proper performance of official duty, but there will be strict censorship of pictures involving love-making in the future."

If Riegel's words are carried out to the letter, it means that most every motion picture comedy or drama will feel the knife, for the great majority of films contains love-making.

This new order comes on the heels of action of the censors in rejecting several important pictures in which thousands of dollars have been invested. The two latest pictures to be rejected are Gloria Swanson in "The Impossible Mrs. Bellew" and Elsie Ferguson in "Outcast." It is possible the latter will be passed with eliminations. Dorothy Dalton in "The Siren Call" was recently passed after considerable reconstruction.

During the last six months, or since the row which resulted in Mrs. Evelyn Snow resigning, and Riegel taking charge, the following pictures have been rejected:

"The Alibi," "The Bootlegger's Daughter," "Father Tom," "Foolish Wives" (second time), "Heedless Moths," "Here Come the Girls," "Hypocrites," "The Knife," "The Impossible Mrs. Bellew," "The Law and The Woman," "The Love Slave," three chapters of "The Leather Pushers," "The Red Peacock," "The Storm Girl," "Striking Models," "The Weak-End Party," and "Whose Baby?"

It is possible that the new order by Riegel has some political significance, because a new governor goes into office January 1, 1923 The new governor, A. V. Donahey, is a democrat, while the present executive, Gov. Davis, is a republican. Riegel is a democrat, one of the very few held over when Davis took office.

Boston Theatres Robbed

Yeggs Break Into Four and Make Their Escape

Yuletide yeggs, seeking a little coin to tide them over the holiday season, paid their respects during the past week to several moving picture theatres in Boston and the vicinity, forcing open strong boxes in a half dozen different picture houses and making good their escape with several hundred dollars in booty. It appears quite probable that the midnight marauders entered the several cities and departed thence on night freight trains, as the picture houses, for the most part, were located near the railroad tracks.

The theatres which were robbed were the Dudley, Washington street, Boston; the Theatre Comique, Munroe street, Lynn; the Strand, Green street, Newburyport; the Palace, Broadway and Modern Theatres, Lawrence, and the Plaza at Salem.

With Warner Brothers

Watt L. Parker, for the past four years connected with the Select Pictures Corporation, most recently as advertising manager, has resigned to accept the position of advertising manager of Warner Brothers, with offices at No. 1600 Broadway, New York City. He assumed his new duties Tuesday, December 26.

"Just Like a Woman," First Picture of New Organization

By MARY KELLY

IN the name of a new picture corporation known as G. H. Haskins Productions, the "G" is for Grace This should be a practical tip when you consider the title of the forthcoming picture, "Just Like a Woman." For the producer, author and director is a woman, and in her first picture she offers her personal conception of a modern girl. "Just Like a Woman" will be released by Hodkinson in February.

Grace Haskins is a new figure among producers. The last five of her twenty-three years have been spent in gaining a practical knowledge of the details of picture making. First, as secretary to Madeleine Travers and subsequently as an assistant in the editing and cutting departments of various companies, she studied the work from different angles.

"My observations while engaged in the various studios, convinced me that a large amount of expense is not necessary to make an attractive production. I set about my own production with a definite rule—economy. I looked over some of the used sets in the big studios and decided that with a little reconstruction, re-tinting and imagination it would be possible to transform them into something that would look like new. Since my picture has been completed, it has been appraised by old-timers in the industry. I have had the great satisfaction of having one of the best judges tell me that 'Just Like a Woman' has the appearance of costing two and one-half times what it did actually cost."

To inspire public interest in the picture, Miss Haskins is announcing a contest in which she will offer $500 to the one who can write the best story on the title, "Just Like a Woman.' This is open to everyone.

In view of the nature of this contest, she is not giving a detailed synopsis of the story of her picture. She is endeavoring to obtain a number of individual opinions on the subject before she discloses her own. The picture is a comedy drama, light in motive, and featuring Marguerite de la Motte.

Mrs. Goldman Dies

News of the sudden death of Mrs. Montague Goldman, wife of manager of the department of distribution of the Famous-Lasky Film Service, Ltd., of London, was received in New York by cable December 19.

Had It Wrong

A statement to the effect that the films of certain motion picture companies, members of the Motion Picture Producers and Distributors of America, had recently been barred from Mexico was printed, in error, in Moving Picture World's issue of December 23.

The companies named were Metro Pictures Corp., Warner Bros., Educational Film Exchanges, Select Pictures Corp., Goldwyn Pictures Corp., Vitagraph, Inc., and Famous Players-Lasky Corp.

It develops, however, that instead of being barred from Mexico recently, the facts of the case were that the embargo against them which had been made effective last April, was recently lifted.

Fighting Music Tax

F. J. Rembusch Also Leading Movement for Lower Film Rentals

F. J. Rembusch, the Indianapolis exhibitor, on his arrival in New York this week announced that he was leading an exhibitor movement to defeat the music tax and lower the film rentals. He condemned certain attorneys who had informed him that the music tax fight was useless and retaliated by "firing them and getting new counsel which is prepared to carry on a fight that is certain to eliminate this obnoxious tax."

His letter to Will Hays on the high rentals follows:

"When the Motion Picture Producers and Distributors formed a new company with yourself as president, the theatre owners rather believed that your purposes were mainly to bring more wholesome pictures on the market, and in this work you have well succeeded. We also hoped that your organization would work for the greater good of all branches of the industry as you promised to co-operate with theatre owners in every way possible.

"We anticipated that more equitable trade relations would result between your clients and the theatre owner and that an era of economy would result so that prices for pictures would recede so as to conform more nearly to our box office results, but our experience has been rather the opposite.

"Since the formation of your company picture prices have increased at a gradual and alarming rate, while the value of picture product has not increased, and our box office receipts have decreased. Furthermore, some of your companies have lately instituted other hardships, such as 'Block Sales,' which compels us to buy and book blocks of pictures at advanced prices, which are unreleased and unfinished, and the quality of which is unknown, instead of selecting only those pictures which we wish to buy. We are also denied the right to cancel, so necessary to our financial success and the satisfaction of our patrons, by the selection of suitable pictures for each particular locality.

"But above all, through the report system the film companies are giving each other information on their sales to us that enables producers and distributors to extract every dollar possible from the theatre owner. This report system is functioning through the weekly meetings of film salesmen and exchange managers, both in local districts and the sales heads in New York. This report system on sales is so accurate and highly organized that your companies know almost to a cent how much can be charged to the theatre owner for pictures and they invariably take it all. If the film companies owned our theatres they could not make greater profits. The film companies are receiving every dollar and more over our regular expenses for service and this is unfair.

"The theatre owner is operating either at a loss or barely paying expenses. All this I have verified in my own case and from other theatre owners and from information secured from the Federal Trade Commission, who are investigating this industry. We find that these conditions prevail everywhere in America. The public are also vitally interested in this question because of the high admission prices which we are obliged to charge.

"The producers are organized and the theatre owners are disorganized and you are in a very strategic position as sellers of pictures against theatre owners as buyers of pictures. A careful analysis of the situation brings us to the conclusion that whether unintentionally or surreptitiously your organization is dominating prices and trade conditions and really functioning as a highly organized picture monopoly. As such we must object to your organization and make every effort to protect ourselves. I am bringing this to your notice because I am absolutely sure that you, if you were aware of this condition, would use every means to correct it.

"I originated the 'Big Man Idea' when I proposed Mr. Taft to direct the theatre owners, some three years ago, and I believe the idea is good if properly directed. However, it seems to make a difference what branch has the big man, and we have no big man to champion our side of the case. I believe that you have no desire to work a hardship on the theatre owner, through the fact that we are unorganized and your clients are highly organized. I shall be very glad to hear your side of the question, and as the question is one affecting all theatre owners you can readily reply openly."

"P. S. From very accurate information on hand we know that the general cost of production has decreased. Inasmuch that the cost of film service has increased we naturally believe the film producers are making tremendous profits.

"If we are wrong in this statement then it is high time for producers to institute a system of economy and get away from the extravagant production costs.

"The fact that producers are able to continue to buy theatres and wage a double monopoly is also significant that they are getting the rewards that should be more fairly divided."

Christmas Greeting

CHRISTMAS of 1922 brings to me, and I am sure it brings to everyone in the motion picture industry, a sense of joy born of the certain realization that we are working with each other in a great service to Mankind.

The motion picture has carried the silent call for virtue, honesty, ambition, patriotism, hope, love of country, and of home to audiences speaking twenty different languages, but all understanding the universal language of pictures; it has brought to narrow lives a knowledge of the wide, wide world; it has clothed the empty existence of far-off hamlets with joy; it has lifted listless laboring folk till they have walked the peaks of romance and adventure like their own Main street, with laughing lips and healthy hearts; it has been the benefactor of uncounted millions.

To the men and women who are actually doing this great service of Motion Pictures I would voice the sincerest appreciation.

To every one in the industry I send Christmas greetings, and the earnest hope that their happiness may be as great as is my gratitude for their splendid co-operation.

WILL H. HAYS.

Will Help the Poor

Paramount Pep Club to Furnish Dinners and Toys for Children

Miss F. V. McGovern, chairman of the Educational and Welfare Committee of the Paramount Pep Club, has put her original idea of playing Santa to the poor families of New York into rapid action by obtaining from club members the names of unfortunate families whom the club will make happy on Christmas Day.

The poor children are to receive toys of every description as well as all kinds of eatables, such as turkeys, candy and dainties, canned goods, etc. Baskets will be made up by volunteers from among the club members.

There will be more than four hundred families in Greater New York that will receive from the Pep Club a substantial Christmas dinner.

Suit Discontinued

Action Over Alleged Stock Manipulation Now Out of Court

Justice George V. Mullen of the N. Y. Supreme Court has signed an order discontinuing the suit brought by the Triangle Film Corporation against Harry E. Aitken, Roy E. Aitken, Hyman Winnik and Joseph Simmonds.

The action was one of several that had been brought in the N. Y. Supreme Court over alleged manipulation of the stock of the Triangle corporation while defendants were officers and directors, and controlling factors especially the Aitkens in the Triangle corporation. It involved transactions on the part of the defendants acting for Triangle with other concerns including the Western Import Company, which Triangle alleged caused great losses to the Triangle Film Corporation.

Two Promotions

John P. Goring, the first man hired by Claud Saunders when the Paramount exploitation department was launched three and a half years ago, has been promoted to the staff of the Rivoli and Rialto Theatres where he will have an executive position For the last year he has been exploiteer in the Los Angeles' exchange.

Claud Saunders also announces the appointment of Arthur G. Pickett to fill the Los Angeles' post vacated by Goring. Pickett was publicity manager for the Rickard & Nace string in Phoenix, Arizona.

"You Know Me, Al" Says Lee Moran

NEWSPAPER circles showed considerable interest this week when it became known that Ring Lardner, the well known humorist, had decided to enter the sphere of motion picture comedy with his celebrated baseball characters. Lee Moran is the fortunate comedian who has been selected as the ideal prototype of "Lefty" Keefe.

Lardner has come to the front with startling rapidity in the past five years and at present commands an unusual following in the magazine and newspaper fields. His characters have recently been introduced in cartoons and are already appearing in over a hundred newspapers.

Lee Moran has been a Universal comedy star for years but it is reported that the Lardner subjects are destined for distribution through other channels, the film rights being controlled by Moran and a newly formed producing unit.

Thomas Ince Predicts Big Boom for Picture Industry

THOMAS H. INCE, whose latest feature, "The Hottentot," will be released by First National Christmas Day, believes that the picture industry is in for a boom that will last. In an editorial in the Ince publication, "The Silver Sheet," edited on the coast by Arthur MacLennan, Mr. Ince writes: "There have been booms in our industry, but just as the boom days of other industries have slumped into days of lessened popularity so have our periods of the unnatural growth fallen away—we had not built a firm foundation and our periods of hectic prosperity could not endure.

"But our day of enduring stabliziation is here. This season will see the screen permanently established!

"I am not concerned with the pessimistic reports of 'picture-goers' indifference'—'poor productions'—'nothing new in pictures'—'no new faces'—'necessity for mixed programs,' or any one of the countless phrases that are being uttered by individuals who do not appreciate the strides we have made in a few years.

"Such unintelligent mutterings are not consistent with the evidences to the contrary that are everywhere throughout the industry.

"Would business men of proved judgment such as Balaban & Katz launch such a house as the magnificent 'Chicago' theatre in the face of a possible waning popularity? And what of Colonel Fred Levy's new house, 'The Kentucky,' at Lexington—the 'Melba' in Dallas—John Kunsky's new Detroit Theatre — Sid Grauman's 'Hollywood' — Gene Roth's 'Granada' in San Francisco—the splendid 'Eastman' in Rochester?

"And throughout America and the civilized world where American-produced pictures are being shown countless theatres have been launched during the past few months—all dedicated to the exhibition of motion pictures.

"Out of the general chaos in the motion picture industry immediately following the war—with its under-production and later its over-production—came a steady growth for our Art-Industry toward a permanent foundation. And I firmly believe this enduring foundation is now established.

"Never before have we had as many big splendid productions from American producers as are available in this season. Each producer seems determined to give the best that it is possible for his organization to achieve, whether it be spectacle, big drama, program picture or comedy.

"There is no need today for any individual connected in any way with the motion picture industry to make apology for a lack ing booked this season, and there will be more next year. This situation, alone, is answer sufficient to any mutterings concerning the one medium of expression that today entertains and educates millions throughout the civilized world.

"We will have pessimists within and without our industry—we may have censors or arbiters, for one kind or another, but the screen is established.

"My faithful hope of twelve years ago is my certain knowledge of today."

Better and More Varied Films for Xmas Season

By ELMER PEARSON
General Manager Pathe Exchange, Inc.

THE motion picture industry deserves a Christmas present this year, and there are many signs that Santa Claus hasn't overlooked that fact. The present is arriving on the installmant plan, in the shape of better quality and more varied production, with attendance stimulated accordingly. That the desired effect should follow so closely on the cause is sufficient warrant for our settled confidence in the future, and for a continuance of our efforts to supply the public with the most attractive examples of screen entertainment.

In claiming its share of credit for bringing about these improved conditions, Pathe is only reflecting the spirit of testimonials received from both exhibitors and patrons throughout the length and breadth of the land. In the field of comedy alone our efforts have set several new standards of the highest exhibitor value both present and prospective.

The new feature length comedies of Harold Lloyd are acknowledged to be at once the best and the most popular ever given to the picture-loving public. They establish Lloyd as the peer of the greatest living comedy genius, and in comedy creations which compare favorably in form and human quality with the best popular examples written for the stage. It has been noted that "Grandma's Boy" and "Dr. Jack" are doing more than any recent motion picture productions of any type to influence a better class and more general patronage of the screen. And Lloyd has only just begun this advanced stage of his extraordinary career.

In the too long neglected field of two-reel comedies we have started a consistent line of development which has met with hearty public encouragement. This is especially true respecting the outtput of two producing units at the Hal Roach Studios. It is our purpose to continue the development of the comedy field.

Exhibitors and the public are coming to recognize the short subject at its true worth. Along this line lies the biggest development of the motion picture industry. Whether it proceeds quickly or slowly depends largely upon the exhibitor. The moment he realizes the necessity of making a proper and substantial price distinction between good short subjects and mere fillers, attractive producer profits will result in tremendous improvement of product.

Total 110 Days on Loew Circuit

Prominent in the news of "Dr. Jack" bookings is Pathe's interesting statement of a happy program solution connected with showings of the Harold Lloyd comedy feature under contracts just made with the Loew Circuit.

Loew, the statement says, booked Will Rogers in the three reel screen drama of humor and pathos, "Fruits of Faith," to play all over the circuit with "Dr. Jack." The Rogers picture is announced for the Rialto for the week of December 31. Following this engagement, the Loew theatres will play the Lloyd-Rogers program uninterruptedly for a total of 110 days.

Fireless Film by 1925

If Bill Passes It's That or No Pictures Can Move

It certainly will be tough for exhibitors in 1925 if a bill introduced in the House by Representative Sanders, of Indiana, gets through their guard and becomes law.

They'll be prohibited from importing, mailing, shipping, sending, carrying and transportation of any film that is inflammable, likely to get hot and burst into a blaze, or, maybe, even get close enough to that state to sweat a little.

The definition of what may be considered an inflammable film is drastic. The pictures running now won't get within fifty miles of a railway or post office if the bill passes. They couldn't even be carried around in bomb-proof containers ten miles underground. The bill provides as a penalty a fine of not more than $1,000 or imprisonment for not more than one year.

Newlan T. Miller, State Fire Marshall of Indiana, asked Mr. Sanders to introduce the bill—and there it is. Indiana legal talent has drawn up a brief showing that the bill would be constitutional if enacted into law.

Inventors are said to be burning the midnight oil to perfect a transparent steel tape on which the photographed story can be etched or otherwise impressed in a manner fully meeting every exigency of the occasion; of course, nothing has been said in the bill as to whether the new restrictions will decrease film rentals or otherwise.

Legislation to prohibit the interstate transportation of film that can burn, flare, flame or otherwise cause heat or illumination has also been asked of Congress by the executive council of the Fire Marshalls' Association of North America. A memorial embodying the resolution was introduced into Congress by Representative Fuller, of Illinois.

Phil Masi Dies

Phil Masi, who has assisted Robert Vignola, Maurice Tourneur, George Archainbaud and Edwin Carewe in some of their biggest screen plays, died December 10 after an illness of one week. During his career in pictures Masi was associated with such stars as Mary Pickford, Elsie Ferguson, Marion Davies, Clara Kimball Young and House Peters.

Federal Support Pledged by Harding to Hays' Plan

President Indorses Development of Pedagogic Pictures

UNQUALIFIED approval of the plans of Will H. Hays, working with the National Education Association, to develop pedagogic pictures for the classroom is expressed this week in a letter from President Warren G. Harding to the president of the Motion Picture Producers and Distributors of America, Inc. In which President Harding pledges the support of the federal government to the movement:

My Dear Mr. Hays:

Your most interesting letter concerning the plans for co-operation between the Motion Picture Producers and Distributors of America, Inc., and the educational leadership of the country, is received and I am pleased, of course, to note this progress and to assure you of the co-operation of the Federal Department of Education. I am mindful, too, of the efforts being made by your association for the general betterment of pictures which is distinct contribution to the general good.

Your letter has prompted me to a little thinking-out-loud about the educational value and possibilities of the screen. Possibly in my inexperience and lack of technical information I shall sound extremely amateurish, so I apologize in advance for rushing in where wiser folks might fear to tread.

Your address to the National Educational Association has impressed me greatly; especially your conviction that the films represent an educational potentiality, despite that you are not quite sure how it is to be utilized. I have long been precisely of the same mind. Unquestionably, for the purpose of merely imparting information, the most effective approach to the mind is through the vision: "seeing is believing." Much of what we study rather mechanically and zestfully in youth and, therefore, rather futilely, might be made dramatically interesting if we could see it. Imagine how thrilling the study of geography would be if it meant actually touring the world, seeing countries, cities and peoples, and having the essential facts about them explained by qualified persons with the gift of being truly interesting!

Then imagine how inevitable would be the combination of studies in history and geography under such a plan! From my earliest thumbings of the Primary Geography and the Elements of History it has seemed to me that geography and history could not be taught properly in separate compartments. They naturally and inevitably belong to each other. Neither can be studied and assimilated properly without the other.

This notion of the fundamental oneness of these studies was, I think, impressed on almost everybody by the war. We were all compelled to be students of history and students of geography. We were made to realize how little we knew of either, and how absolutely necessary was a thorough understanding of both if we would truly understand the great things that were going on in the world.

It seems to me that the screen could be made an effective medium for illuminating our studies in history and geography. Next to studying geography by seeing the world, its people and its institutions, would be studying it with the aid of the moving picture. Next to studying history by the procedure of living through its epochs, its areas and its periods, would be that of seeing its actors and evolutions presented before our eyes.

These things, it has long seemed to me, might be accomplished by a proper use of the moving picture. I do not want to be understood as assuming that education can or ought to be made a mere pleasure, a titillation of the fancy, by making it too easy. I would not by any means turn the school room into a moving picture theatre and save the pupil from serious, hard, disciplining mental effort. On the other hand, I would use the picture as a means to enlist the pupil's interest in the real work that must be involved in acquiring any education worthy of the name.

Let me hasten to say that I have no formula for effecting a co-ordination of the printed page and the picture screen, in the process of education. I have some general ideas, however. I remember when I was quite young, somebody put into my hands a copy of Thackery's "Henry Esmond." I read it not merely as an absorbing interesting story but as a revelation of the life, manners and institutions of the early eighteenth century. I found myself hunting for books to illumine further the history of that period. I think the reading of that one novel did as much to give me a real interest in the study of history as any other experience of my boyhood years.

I do not know whether anybody has presented "Henry Esmond" in a screen drama. I do not even know whether, as a commercial proposition, it could be thus dramatized. I should think it could. Likewise I should think that if it were done in a series of reels, and if these, gradually unfolding the story, were interspersed with studies and lectures on the history of the period, it would constitute an ideal method not merely of imparting knowledge, but of inspiring a desire for more of it, to be gained through further reading and study.

Let me take another of my favorites among the historical novels. If we are to understand the present and attempt to conjecture the future of the world, we need to know a good deal about its backgrounds in the past. The Europe of the later middle ages, of the period just before and at the beginning of the Renaissance, would be wonderfully portrayed in a similar series of pictures dramatizing "The Cloister and the Hearth." I do not know whether anybody reads "The Cloister and the Hearth" any more, but I am sure that one family with which I am pretty well acquainted would be glad to patronize a combination of picture serials and really intelligent talks, with this story as the basis, and with the purpose of giving a real conception and understanding of the Europe of that epoch.

The other day there came into my hands a copy of Irving Bacheller's "In the Days of Poor Richard." You know what it is; an historical novel of the pre-revolutionary and revolutionary period in our country. I think the author perhaps overcrowded its pages in the attempt to introduce about all the great figures of those times. We saw King George III, as the incognito spectator of a duel on the outskirts of London; we were with Washington at the siege of Boston and during the campaigns in New York and New Jersey; we met Hamilton, and John Adams, and Benedict Arnold; we had a delightful picture of crossing the Atlantic in an old-time sailing ship; we saw the war between the Indians and the Whites in the great woods of what was then the Northwest; we listened to Mr. Adams' lectures on the political relations between the colonies and the mother country, and to General Washington's expressions of that wonderful, unswerving faith which he always maintained and which enabled him to lay the foundation of our republic.

Now, it seems to me such a book, not slavishly reproduced on the screen, but used rather as inspiration and general theme, might be made the basis of a most inspiring and illuminating treatment, for educational purposes, of the revolutionary period. I may confess that ever since I read Mr. Trevelyan's History of the American Revolution, I have wondered if some genius of the movies might not arise who could take Trevelyan's History, Paul Leicester Ford's "Janice Meredith," Parkman's Histories of the Indians, and, now, this Bacheller book and various others of the same sort, and prepare out of them a combined screen and lecture presentation of the dramatic things in our country's history. Its succeeding chapters, or reels, or whatever you moving picture people call them, could be interspersed with studies and lectures and made to produce a wonderful impression upon the student's mind of the events and their meanings.

It seems to me that I have read recently that somebody was movieizing Mr. Wells' "Outline of History." If I am mistaken I shall take the risk of saying, anyhow, that I think there must somewhere be a big enough genuis of the movies to accomplish this, and to make it an extremely useful work. Along with it I would like to see Mr. Van Loon's "Story of Mankind" handled in the same way. For the school room and the college, I would by no means confine the teaching of such subjects to the entertainment and incidental suggestion that the pictures would provide. I would supplement these with a great deal of very serious, very earnest, and perhaps to some people uninteresting study of books, maps and charts; with lectures and a carefully organized line of collateral reading.

If I have thus far confined myself to the possibilities of the screen in the study of geography and history, it is not because I doubt its usefulness in other directions. I cannot help believing that a properly directed corps of camera men might make a series of films, at, for example, the Bureau of Standards, which would be of the utmost assistance and inspiration in many scientific studies. That is just one suggestion; a score of others, more or less related, will readily enough occur to you. I suspect that a competent moving picture producer who chanced also to be a reasonably good amateur geologist would have no great difficulty devising a series of pictures that would wonderfully illuminate studies in that fascinating department of natural science. Again let me say, I would by no means eliminate the studying; I would at all times keep in mind that there cannot be real education without those efforts that train and discipline the mind and develop its powers of analysis and correlation.

Perhaps these rambling suggestions are without any value at all in connection with your efforts. Perhaps they will be rather amusing than useful; at any rate they represent the general notions of one who feels a real interest in the thing you are trying to do, and has a firm belief that somehow it can be done. I hope the co-operation of the moving picture people and the educators may find ways of producing the results which I know you have in mind.

Hays Gives Arbuckle Chance to Come Back; Protests Raised

WILL HAYS in allotting his Christmas presents did not overlook the unhappiest and most repentant man in the film industry. He injected the true Christmas spirit in his offerings by "forgiving and forgetting." He presented Roscoe (Fatty) Arbuckle with a real man's gift to a repentent sinner. He boldly challenged the public and announced he had "given Arbuckle a chance to make good." But he supplemented this announcement with the statement that this action did not constitute a reinstatement.

"The public will decide," he commented in Los Angeles late this week. "Mr. Arbuckle repents and has learned his lesson. He is entitled to a fighting chance. And permission to make the best of this chance is hereby given him. The public will give the verdict."

And that great jury—the public—is already deliberating. What the ultimate verdict will be time alone will decide. However, there was jubilation and condemnation. The clergy seemingly arose as a unit in opposing Hays' move. But that action did not come unexpectedly, for it was anticipated on the Coast that with Hays' announcement, would come attacks from the "reformers."

Jesse Lasky of Famous Players Corporation, on the Coast, issued a statement in which he said that that firm had no intentions of releasing any of the completed "Fatty" Arbuckle pictures that it has shelved since the Virginia Rappe incident. Joe Schenck, Fatty's pal, who has been caring for him since he was literally stripped of every cent he possessed in the world, is standing by the comedian, and will take advantage of Hays' proposition by giving Arbuckle a "fighting chance" and putting up the money to finance his productions.

The show world, in general, received Hays' announcement enthusiastically. There was not a single actor or actress in New York who did not rejoice with the comedian. But in other quarters opinion was divided. Representative officials of exhibitor organizations did not comment on the press reports, most of them preferring to wait. Others agreed with Hays that "any man is entitled to a fighting chance," but they did not care to be quoted or to make publicly known their identity.

Just what concern will release the proposed new Arbuckle films has not been made public, but one thing is certain and that is with Joe Schenck piloting him, Fatty will get a hearing, for Joe is the sort who finishes what he starts. However, as Will Hays announced, "the public will decide."

The first indication that forces other than producers and distributors may decide the fate of Fatty came on Thursday when the Federation of Women's Clubs for the Los Angeles district met and adopted a motion indorsing its previous stand taken shortly after the arrest of the comedian in San Francisco, in opposing his return to the screen.

Mr. Hays comment, prior to leaving Los Angeles for New York to spend his holidays with his family, said that Arbuckle had "gone straight" and promised to continue. The spirit of Christmas, he added was not the least factor in the decision.

Mayor Shanks of Indianapolis, and Mayor Lodge of Detroit, according to press despatches, ordered the chief of police of their respective cities not to allow Arbuckle films to be shown.

The Milwaukee Federation of Ministers also opposed the return of Arbuckle to the screen.

Just what the attitude is in other sections of the country was not clear at press time.

Cohen on Arbuckle Case

Telegrams Indicate "General Opposition" to Actor's Return to Screen

Sydney S. Cohen has issued the following statement:

"We at the national headquarters of the Motion Picture Theatre Owners of America were much surprised to learn of Will H. Hays' move to reinstate Roscoe ("Fatty") Arbuckle as a motion picture actor, as the same was revealed in the articles from Los Angeles in the newspapers today.

"As Theatre Owners, having the only direct contact with the public, we know of no new developments to change the minds of the people on the Arbuckle situation. As the public alone constitute the judges of what should or should not appear on the screens, the American people will determine whether or not they want Arbuckle films. No act of any official can make up the public mind in this matter.

"Telegrams coming to the national office of the Motion Picture Theatre Owners of America indicate general opposition to the return of Arbuckle to the screen. We are now awaiting a more general expression of opinion in this relation, as the same is being obtained from the public by Theatre Owners in different states and districts."

Exhibitors Discharged

By Wire to MOVING PICTURE WORLD

Cleveland, Dec. 21.

All exhibitors except one, arrested violating the Blue Laws, were discharged on account of a lack of evidence.

Schnitzer Returns

J. I. Schnitzer, vice-president of the Film Booking Offices of America, returned to the home office this week from a trip to the R-C studios in California. Mr. Schnitzer accompanied P. A. Powers, F. B. O. managing director, to the Coast on a tour of inspection. Mr. Powers will remain at the studios for the time being, and will line up productions for the next year's schedule for F. B. O.

Departments Moved

The advertising, art and publicity departments of Select Pictures Corporation, for the past year or so located in the Hooven Building, 117 W. 46th street, New York City, have been moved to the Select home offices on the fourteenth floor of 729 Seventh Avenue.

Los Angeles Is Logical Production Center, Says First National

THE executive committee of Associated First National Pictures, Inc., officially ended their Los Angeles meeting on Thursday, December 14, and President Robert Lieber, Secretary-Treasurer H. O. Schwalbe, General Manager Richard A. Rowland and Moe Mark have left for New York.

Messrs. A. H. Blank and E. V. Richards have returned to their respective homes in Des Moines and New Orleans. Sam Katz is remaining in Los Angeles for a few days in order to enjoy a short vacation.

Before disbanding the First National officials gave forth the following statement:

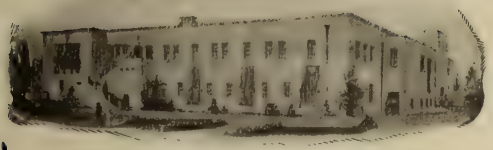
"We have carefully gone over the entire production situation in Los Angeles, both with respect to our company and others. We have satisfied ourselves that Los Angeles is the logical production center of the universe and we have decided that the majority of our pictures will be made in this city.

"A great many independent stars, directors and producers have submitted propositions to us, many of which are under serious consideration and a few of which have already been accepted.

"We have decided, however, that we will not make any statement of our new acquisitions until we return to our home office in New York.

"The outlook for the future of our company, both from a distributing and exhibition standpoint, is exceedingly bright. We have lined up for our 1923-24 season the greatest number of box office attractions ever assembled under one company's banner.

"We want every independent star, director and producer to know and appreciate that Associated First National Pictures, Inc., has been and always will be, principally a distributing and exhibiting company and will always be receptive to making contractorial relations for high class film productions."



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Looking Backward—and Forward

By ROBERT VIGNOLA
Director of Vignola Productions

LOOKING back over the year just ended, I cannot help but feel prideful that I am a part of this tremendous influence known as the motion picture screen. Notwithstanding that we have been maligned by the yellow journals, dragged through the mire of vilification by certain ladies and gentlemen of constricted mentalities, and otherwise slammed, sloughed, and sledged, we have managed to keep our heads high, our hearts keen and progress.

The large number of unusually fine pictures that the year 1922 has given to the world give ample attestation of the inevitability of the screen and of its destiny. It has proven that it is too big to be kept down, too deeply intrenched in the hearts of the public to be destroyed or even halted in its advancement, only so long as we give our best. The future of the motion picture business depends upon every man and woman who is a part of it, however small that part may be. Nothing can stop it as long as we continue to do our utmost to raise its standards, and we need have no fear of outside influences as long as we have our faith. When one considers the adversities we have had to overcome and the exceptional pictures that have been produced in the past year one cannot help but feel proud of the industry as a whole.

The achievements of the past year having been so stupendous, the question naturally resolves itself: "How must farther can we go?" This is difficult to answer. No one can foresee with any degree of accuracy what the future will bring in the way of screen development. But at the same time one would be narrow-visioned indeed to say that we have reached anything like perfection or that there isn't room, and much room at that, for improvement. If the growth of the past year is any basis of prognostication, the year 1923 should see some forward strides in the screen. Just what they will be is hard to say, but the standards will be raised, that's certain, and fine though the pictures of 1922 have been, I hope the pictures of 1923 will be even finer. This is an industry where progress means life. We cannot stand still and point to the past. We must keep moving forward, ever forward, if we are to achieve our destiny.

Another thing which I hope the new year will bring is a basis of understanding between the producer, the distributor, and the exhibitor. It seems to me that the whole trouble is due to the fact that the other fellow's problems are not understood or appreciated. Lack of understanding or interest has built up a wall of suspicion and mistrust which is keeping these three elements of the industry from getting together. This year I hope this wall will be dissipated and that this triumvirate will patch up all existing differences for the good of the entire industry.

With the ills within the industry cured and with all the elements that compose it standing together shoulder to shoulder there is no reason why the coming year shouldn't see the antagonistic influences from without put to rout. Then and then only will the screen come into its own.

Modification of Five Per Cent. Tax Asked by M. P. P. D. A.

MODIFICATION of the regulations surrounding the administration of the five per cent. film rental tax were sought on December 15 by Siegfred Hartman, representing the Motion Picture Producers and Distributors of America, who appeared before a board composed of six assistant solicitors of the Bureau of Internal Revenue to protest against the manner in which this tax was assessed from the time of its inception to its repeal on January 1, last.

Double Taxation

Mr. Hartman told the board that the methods followed by the bureau were, in effect, double taxation, in that frequently the same film paid two or more rental taxes. He declared that it was not the intention of Congress to permit double taxation when the revenue laws were passed, nor, in ordinary instances, is it the policy of the Bureau of Internal Revenue to permit double taxation. In substantiation of this contention he pointed out that the bureau itself, in the case of many other commodities, has made decisions which would prevent double taxation.

Under the regulations of the bureau the presumption [illegible] any transaction between a producer and a distributor for films is prima facie comment, p[illegible]or exhibition, and that, th[illegible] for New York [illegible]ansactions are subject [illegible] with his family, s[illegible]man pointed out, however, that in many instances this is not really the case. A producer may turn out a picture, he said, and sell it to some other company for distribution; that company in turn may make leases to other persons, and those other persons may be the ones who really place the films in the theatres for exhibition. Under the regulations of the bureau the sale between the producer and the first distributor is taxed, and then subsequent contracts made by that distributor are also taxed. This same applies to the State rights method of distribution. It was urged that the regulations of the bureau should be so changed as to relieve from taxation the contracts made between a producer and a distributor where the distributor is not, in fact, the distributor who places the films in theatres for exhibition.

The Board of Solicitors has taken the case under advisement and will make their decision known to Mr. Hartman and his principals within a few days.

[illegible]d "gone straight" and

Kane Makes Appointments

Arthur S. Kane, president of Associated Exhibitors, made known this week the following recent appointments as sales representatives, reinforcing the staffs already at these branches: Milwaukee, Paul Lawler; Kansas City, J. C. McClure; Cleveland, R. E. Bishop; St. Louis, W. M. Light; Philadelphia, R. A. Burdge; Double "I", Harry H. Lasker; Minneapolis, A. E. Bernstein and Howard Carey; Buffalo, R. B. Matson; Milwaukee, H. A. Terry; Dallas, C. Berk.

To Show Relativity Film

Many Men of Science Will Attend Screening by Riesenfeld

The news that Hugo Riesenfeld will give the premiere theatre presentation of the Einstein Theory of Relativity early next month at the Rivoli and Rialto is creating daily a great interest in scientific and educational circles.

Fisk University in Nashville, Tennessee, has taken such an interest in the picture that it asked the chairman of its executive committee, William H. Baldwin, to secure it for presentation in that city. Mr. Baldwin, whose office is in New York, visited Nashville recently in the course of his activities, and found a great interest in the Einstein film manifested in the university, other educational institutions as well as among civic organizations, and was commissioned to secure the film.

Many local institutions of learning and many of the most noted scientists and engineers of the East have expressed a great interest in Mr. Riesenfeld's venture, and have accepted his invitation to attend the special showing before its public premiere.

The six associates of Prof. Einstein who were responsible for the production of the film are: Prof. S. F. Nicolai, Prof. H. W. Kornblum, Prof. C. Bueck, Prof. C. Santa, Prof. Rudolf Lammel and Dr. Herman Beck. Dr. Korblum lectured with the film at three performances in Berlin, there being no reading text in the production, the picture being used as a sort of gigantic, animated blackboard.

Misleading Reissue Charged

Federal Trade Commission Complains Against Signet Films

The retitling of an old film and its distribution without adequate indication of the fact that it is not a new picture is made the basis of a complaint which has just been issued by the Federal Trade Commission against Signet Films, Inc., of New York.

The complaint alleges that some time in 1915, the Intermotion Film Corporation produced a photoplay entitled "The Decoy," which was released through the Mutual Film Exchange for a number of months and was widely distributed by that exchange under that title. In 1920, the negative film of this photoplay was purchased for the respondent by one Ness Nagem, at that time secretary and treasurer of Signet Films, and on or about November 1, 1920, it is charged that Signet Films began the distribution of positive prints of the photoplay to exhibitors throughout the several states under the title of "The Faithless Sex" without disclosing to the exhibitors that the film was a reproduction and reissue of the old photoplay, "The Decoy." It is alleged that the advertising which accompanied the film was worded and designed in a manner calculated to mislead the theatre-going public into the belief that the photoplay was a new or different photoplay. This, it is charged in the complaint, was to the prejudice of the public and of the respondent's competitors and constituted unfair methods of competition under the Federal Trade Commission act.

The respondent has been given 30 days in which to file with the Commission an answer in writing to the charges in the complaint.

Made Business Head

In line with the redoubled efforts of Pyramid Pictures, Inc., to excel in the field of independent producing, A. N. Smallwood announces the appointment of William C. ("Billy") Hurst to the office of business manager of his organization.

Chicago Gets Premiere of Ince Feature

Thomas Ince's big racing picture "The Hottentot" a First National release with Douglas MacLean and Madge Bellamy in the big roles will have its premiere showing at the Balaban and Katz Chicago Theatre, on Christmas day, and after playing there Christmas week will be seen during the New Year week at the Tivoli and the Riveria, also Balaban & Katz houses. The feature is booked to show at The Strand, New York, late in January.

"The Hottentot" as a stage play was one of Willie Collier's greatest successes. Alan Dale called it "Broadway's Finest." Allison Smith in the N. Y. Globe wrote: "The Hottentot is the funniest play in years." Renold Wolf in the New York Telegraph wrote: "A thousand laughs in The Hottentot."

Films Exploit Industries

Department of Commerce Productions to Enhance Prestige Abroad

Several moving picture films, depicting the operations of important industries, have been completed by the Department of Commerce, according to the annual report just made public by the Chief of the Bureau of Foreign and Domestic Commerce.

The work in connection with the motion picture activities of the bureau, for the purpose of exploiting American industries abroad, was started on January 1, 1922. Since that time four films have been completed—"The Story of a Watch," "The Story of an Electric Meter," "The Story of an Automobile" and "The Story of Compressed Air." The total cost of these has been approximately $75,000, this sum having been expended by the various industrial organizations that have co-operated with the bureau. The Government was subjected to no expense whatever in the production of the films, other than the salary and incidental expenses of the single engineer in charge.

Four other films are under way and will be released probably within a short time. They are "The Story of Paper," "The Story of Waterpower," "The Story of Transportation" and "The Story of Steel."

The films made under the supervision of the Department of Commerce are to be circulated through the Government agencies in foreign countries, as well as to numerous civic and educational organizations which have used such films extensively in the past. The work is carried on under the personal direction of M. F. Leopold, engineer of the United States Bureau of Mines, who has been assigned to the Bureau of Foreign and Domestic Commerce by a co-operative arrangement between the two bureaus.

"Movies" on Train

The Chicago and Alton Railroad will have picture shows every afternoon on limited trains between Chicago and St. Louis and return. George J. Charlton, passenger traffic manager, says they will rent film like regular exhibitors.

Kane Sees Big Advance in Industry During Year 1923

BASING his optimism partly on the phenomenal advance made by Associated Exhibitors, Inc., since he became president of the organization not quite ten months ago, Arthur S. Kane is enthusiastic in predicting that the year just ahead will be a notable one for motion pictures.

"No year ever started under more favorable conditions than are prevailing at the present time," said Mr. Kane in a conversation this week. "The answer of the industry to such criticisms as have been launched against it has been the opening of the 1922-23 season with a far greater number of outstanding attractions, photoplays that are meritorious from every point of view and have proved real triumphs, than have marked any previous season.

"There is every reason to believe that the determination to maintain this high standard is fixed and definite. Those of us who know something of the plans of producers, and of features which are being projected, are justified in believing that great attractions will continue to be the rule rather than the exception. In consequence, I feel safe in predicting that, not only will the advance now under way continue, but that it will gather impetus as it progresses. Hence, even were the trend in the entire business world not in the direction of a complete restoration of normal conditions—and it is, unquestionably, we in the motion picture industry would have good reason to greet the new year in a spirit of enthusiasm.

"When I assumed the active direction of Associated Exhibitors, last March, I announced that the policy of the organization was to obtain and release the pick of all independently produced features; that insistence would be placed on the selection of absolutely clean photoplays, not only because of our unyielding preference for products that are wholesome and decent, but also because of the proven superior box office value of films of this character.

"Associated has never swerved an inch from these principles and the results have amply vindicated the conviction expressed at that time. The reception universally accorded 'Grandma's Boy,' Harold Lloyd's first five-part comedy, was impressive evidence of the public's reaction to such a policy. This feature scored one of the most notable triumphs in film history. Not only did it have a phenomenal run of 19 weeks in Dr. Breckwedel's Symphony Theatre, Los Angeles, but it smashed records in cities, towns and villages in every part of the country.

"This passing year witnessed also Florence Vidor's elevation to stellar rank by Associated Exhibitors, a move which the public acclaimed heartily. Each of her features has brought many recruits to her host of friends and admirers. Another item on our list of successes is the series of pictures featuring Leah Baird, and among attractions introducing other popular players and winning wide approval have been 'The Woman Who Fooled Herself,' with May Allison and Robert Ellis; 'Till We Meet Again,' with Mae Marsh, and 'Breaking Home Ties.'

"'A Bill of Divorcement,' starring Constance Binney, and just now being released, is typical of the outstanding features to which I referred a few minutes ago as making the 1922-23 season notable.

"The early months of 1923 will see the release of productions by a number of other stars whom Associated has recently enlisted under its banner. Madge Bellamy is now preparing to begin the first of a series of pictures for us, as is Douglas MacLean, and there is assurance that each of these artists will produce the finest features in which either has ever appeared. Madge Evans, under the auspices of Edgar Selden, will produce for us a number of popular works, starting with Paul Dresser's 'On the Banks of the Wabash.' With such an array of talent added to Associated's already long list of popular stars, do you wonder that I face the future with equanimity?

"During 1923, Associated Exhibitors will traverse the same path it followed in 1922, but its operations will be on a broader scale than ever, as these evidences of expansion indicate."

Introduces Bill Providing More Theatre Tax Exemptions

REPRESENTATIVE CLARENCE MacGREGOR, of New York, has introduced a bill increasing the exemption of theatre admission from the tax provisions of the revenue act from 10 cents to 25 cents. Mr. MacGregor states that he has introduced this measure at the request of the motion picture exhibitors of Buffalo, which city is in his Congressional district. He points out that the small theatres throughout the United States have been hard hit during the business depression and the removal of the tax on admissions of 25 cents and under would materially assist them at this time.

Asked as to what chances the bill would have of passage at this session of Congress, Representative MacGregor points out that it will depend largely on the support given it by the people, and particularly by those engaged in the motion picture industry. "In any event," he declares, "we ought to get rid of the special taxes on special industries, as rapidly as possible. There is no reason for taxing one industry and not another. The motion picture industry would be greatly revived if we could eliminate some of the taxes levied against it. I want to develop sentiment in order to bring the matter before the Ways and Means Committee with a view to securing hearings on the measure. I have asked officials of the Treasury Department to furnish me with data as to the difference that would be made in the Government revenue in the event that Congress should agree to my bill.

"I think the motion picture industry should be assisted all possible, because it is one of the greatest educational factors we have, especially with respect to the outlying districts where the young people of the various communities can get instruction and entertainment which they would not otherwise receive, and therefore the industry should be fostered."

REGIONAL NEWS AND GOSSIP

EDITED BY SUMNER SMITH

A Christmas Message to Exhibitors

SHOULD the Regional News and Gossip Department be renamed the Exhibitors' News and Gossip Department? We'd like to have the opinions of exhibitors on this. This is their own department, and shouldn't it be named for them? We have used "Regional" because the news comes from everywhere in the U. S. A., but that idea seems, to us, really of secondary importance.

What do you think of the new style? We've graduated from four columns to three, which means a much more easily readable page. This will be a permanent feature; it means that this genuine exhibitor department, the first and only one in any trade paper, is here to stay; that it will continue serving exhibitors to the best of its ability until Gabriel blows his trumpet. We know from letters already received, that this will be real Christmas news to exhibitors, and we are proud of it.

Some film folks said exhibitors didn't give a particular darn for any news but that involving picture values, that gossipy items about what their brothers are doing wouldn't be warmly welcomed. Those skeptical persons are proved all wrong by the reception exhibitors have accorded their department. We knew that would be the case, because in this day of exhibitor organization and increasing exhibitor strength through organization, the theatre men are vitally concerned in what their brothers are doing. They have met each other at conventions and know each other as human beings, not merely as names, and they want at all times to keep in touch with each other.

That is our chief mission here—to enable exhibitors to keep in personal touch with each other. There are other missions, not yet fully developed, such as affording exhibitors the opportunity to swap opinions through this department, and they will be realized in due time.

We want to take this opportunity to thank exhibitors for the interest in and support of this department. It's young but lusty, and we have great hopes for its future. With continued exhibitor co-operation the battle will be to make it better and better, week after week—and never "good enough."

A Merry Christmas and a Happy and Prosperous New Year to you all.

Five Theatres Burned in $10,000,000 Oregon Fire

All eyes have been turned toward Astoria, Oregon, since the magnitude of the $10,000,000 fire, which wiped out the business district and a portion of the old residence district over an area of thirty square blocks was first reported December 8. Messages of sympathy and aid were sent by naval radio from the Seattle Chamber of Commerce, and like action taken by similar organizations in other cities. The fire got beyond control by eating under the pilings upon which the city is built on the banks of the Columbia River.

Looking at the terrible disaster from one trade angle alone, it sums itself up in the total destruction of five theatres: the Astoria, a legitimate house; the Columbia, a small 10-cent theatre, and the new Blue Mouse, the Liberty and the Star theatres, all owned and operated by the Astoria Amusement Company, of which John Hamrick is managing director.

Mr. Hamrick received the news at his desk in Seattle. Disposing of important matters requiring his immediate attention took until train time. He taxied to the depot through a blinding snowstorm, arriving ten minutes late for the 1:30 train. Chartering another taxi, Mr. Hamrick beat the train to Tacoma, where he boarded it, arriving in Astoria in the evening. Here he learned that due to the prompt and untiring efforts of Arthur Hile, his local manager, all office records had been saved. In addition, every print was rescued, being moved four different times to a place of safety. The mechanism out of the Blue Mouse Simplex machines was also removed to safety.

Mr. Hamrick has just returned to Seattle. He reports that the spirit and courage of the stricken people is remarkable. Out of the still smoldering ashes of the old Astoria, they are eagerly planning the erection of a better city. In co-operation with the mayor and leading citizens, who are planning the immediate erection of a temporary community center, removed a short distance from the scene of the fire, as soon as the location is decided upon, Mr. Hamrick will build a temporary Blue Mouse, seating 1,000, and has promised a finer theatre will be raised out of the ashes of the beautiful house, so lately opened.

Mr. Hamrick's message to the people, which reached them through the medium of large advertisements in the first papers to be printed following the disaster, was one of confidence and co-operation, carrying his personal pledge of sympathy and faith in them, and by its simple dignity was carried far above the plane of an ordinary commercial advertisement.

Mr. McRae, of Issaquah, Wash., is reported to have taken over the Glenn Theatre, formerly operated by R. H. Glenn.

Reports have been received here of the total loss through fire of O. Peitrich's Rex Theatre, Vale, Oregon. Mr. Peitrich does not know at this time whether he will rebuild.

According to a wire received from J. J. Parker, owner of the Majestic, Portland, where "Doctor Jack" is in its third capacity week, patrons were standing in long lines for the last show in the ninth day, and the first two weeks' receipts about equalled the four weeks' receipts of "Grandma's Boy," which recently showed at the Heilig.

It has been cold in Seattle, but that is nothing to the winter experienced by exhibitors in other parts of the Pacific Northwest, according to correspondence received along the row. Many are complaining that it is the coldest winter they have ever experienced in the business. And many of the Northwesterners will swim through torrents of rain to see a picture, while one measly icicle will keep them indoors over the fire.

R. L. Ruggles, of the Liberty and Dream Theatres, Chehalis, Wash., is in Seattle for a couple of days.

For its entire circuit, the Blue Mouse Theatre Co. has booked the F. B. O. product, consisting of features and comedies, which include Carter de Haven and Plum Center comedies and Travelaughs. The Film Booking releases will probably be alternated with the United Artists' product which has also been booked by the same circuit.

Jack Allender and wife and "Young Jack" are in Seattle from Spokane for a few days. Mr. Allender, who operates a circuit, has again taken over the Liberty in Moscow, Idaho, recently sold to C. A. Coates.

R. K. Dunham was scheduled to open his new Rex Theatre, Mount Vernon, Dec 16 The new house is built upon the site of the old one, which was completely demolished to make way for it. It seats 450.

The Coliseum Theatre management announces the acquisition of M. Jacques Beaucaire as orchestra leader.

One Is Identified

Editor, Regional News and Gossip:

When reading your esteemed magazine of December 23, my heart leaped with joy when I saw on page 716 at the bottom of the sheet, the film beneath which was the notation "Who can identify the two films shown here?" It brought back to my mind many pleasant memories, one of which was the excitement of being almost trampled upon by the horses that could hardly be stopped in front of the camera.

This picture was taken twenty-seven years ago, in 1895, by Messrs. Lumiere, Lyons, France, and was entitled "The Charge of the French Cuirassiers." I was the assistant to the camera man. We showed this picture with several others, but always kept this with one other, "The Arrival of the Train in La Ciotat," for the last, as they had the real punch. The people who sat close to the screen, fell back in their seats when the horses made their mad rush towards them on the screen.

At that time we did not change the program as often as we do today, and I showed these pictures throughout Europe and Asia for three years.

Very truly yours,

F. DOUBLIER.

General Manager, Palisade Film Laboratories, Inc., Palisade, N. J.

Noisy Chicago Gum Chewer Is Arrested in Theatre

An interesting as well as amusing case was tried by Judge Jacobs in his police court last week. Phil Brodsky was arrested for chewing gum too loudly in a Loop movie and vaudeville house on the complaint of a woman. She complained that Philip cracked his gum so loudly she could not hear the music. After the experts were through with their arguments, the judge decided to let the defendant off with a lecture on the art of silent gum chewing.

The new year will open at the Chicago Theatre with the first offering of the prize photoplay, "Broken Chains," which won the $10,000 prize offered by the Daily News of this city in competition with thousands of other photoplays that were entered in the contest from all parts of the world.

The Ascher Palace Theatre at Peoria is now showing a unified program of five acts of vaudeville and feature photoplays. This is a radical departure from the previous policy of the house and business has been above expectations.

The big event of the week here was the organization of the Independent Exhibitors' Association at the meeting held at the Sherman and now the Row is waiting for the next move of the co-operators.

William H. Malone is going to build a new theatre and office building at Park Ridge of the latest fireproof construction, and the best equipment will be used in the new structure.

Harry Lubliner and Joseph Trinz, of Lubliner and Trinz, have closed a contract with Paul Sternberg and his twenty-seven piece orchestra for a long time engagement starting at the Pantheon on December 24.

This city will have a civic theatre in the near future, and a strong organization is being recruited to back up the enterprise. Donald Robertson will be art director.

Manager Nelson of the Star Theatre at Quincy has booked "The Kentucky Derby" for a showing, and he expects to do an S. R. O. business, as Charley Dazey, the author of the play, is a native son.

Vaudeville as well as films are drawing the crowds on Roosevelt road. Both the Central Park and Broadway Strand are using standard vaudeville acts with their photoplays to fill the houses, especially on Sunday and holiday shows.

Charley Cohen has reopened the Colonial Theatre at Kendallville and made several improvements in the house.

A new theatre and store building will be erected at Whiting on 119th street, seating 1,000. Malton and Blakunka are the contractors.

Another theatre is rumored for the Rogers Park district, as this is a section of the city that is growing rapidly and there is always room for one more.

L. O. LUKAN

Leaves First National Western District Management to be General Manager of John Hamrick Theatre Circuit

Elmer Benesch will soon install a Kimball organ in the Bell Theatre, and is making other improvements in the house that will add to its popularity.

Abe Gumbiner has taken over the LeGrand Theatre on North Clark street and will make some improvements in the house.

Andrew Karzas, of the Woodlawn Theatre, one of the live houses of the South Side, is at the head of the company that opened the neew Trianon ballroom, which is considered one of the finest dance palaces in this country. The boys are pulling strong for the success of the new enterprise.

Andy Gump is coming into his own in the movies, as a company has been formed by Sam Van Ronkel, Charles Sincere and Harry C. Levinson under the name of The Gump in the Movies Corporation, with offices at 29 South La Salle street. The capital stock is $150,000.

Competition among the movie houses at Bloomington is quite keen these winter days. Almost every one is showing some novelty, musical specialty or presentation to bring in the crowds. Last week the Rialto had a mind reader as an extra attraction, the Castle had illustrated organ recitals, the Majestic had three acts of vaudeville, the Irving strong musical programs under Director Porter Phillips, and all this in addition to feature films is going some for a city the size of Bloomington.

R. G. Liggett Extends Exhibitor Greetings

R. G. LIGGETT, president of the Motion Picture Theatre Owners of Kansas, and an exhibitor of Kansas City, Kan., has sent out his greetings of the holidays through the press. Parts of his greetings follow:

"We are thankful for the business we have enjoyed during the past year. We are thankful the public appreciates the many new, modern and luxurious theatres that have been built to educate, edify and amuse the ever-increasing theatre goer. We are thankful for the rapid strides being made by the producer in perfecting bigger, better and cleaner pictures. We are thankful for the general upward trend of the industry, despite the many adversities and abuses we have suffered. Our silent progress can only be appreciated by those who are particularly interested in our efforts and accomplishments.

"The officers and directors of the Motion Picture Theatre Owners of Kansas will continue in the future, as in the past, to be of greater service to their fellow members. The coming year will mark the epoch of one of the most constructive programs ever attempted in the history of this organization. We have hopes and ambitions of building one of the strongest Motion Picture Theatre Owners' organizations in existence, and to this end we are working.

"In order that we accomplish this achievement it is necessary that we continue to have and hold the undivided co-operation of every exhibitor. United we stand—divided we fall! An injury to one is the concern of all.

"Let us keep faith in our work; keep our feet on the ground and our eyes on the stars. It is up to us exhibitors to set the pace—the theatre is the barometer—and we hold the key to the barometer—let's go!

"In closing, I would be very ungrateful indeed, if I did not extend thanks to the exchange managers for the excellent co-operation they have given our association. We hope for a continuation of their good will and respect."

Buffalo Exhibitors Elect Al Beckerich President

Al Beckerich, manager of the Loew State Theatre, Buffalo, N. Y., has been elected president of the Buffalo Theatre Managers' Association, the membership of which comprises both the picture and legitimate houses. Other new officers are: Fred M. Shafer, manager of the Lafayette Square, vice-president; W. W. Bradley, of the Joseph H. Schuchert Enterprises, secretary and treasurer. The new board of directors has the following personnel: Henry Carr, Shea's Court Street Theatre; John R. Oishei, Shubert-Teck; Dr. Peter C. Cornell, Majestic; Jules H. Michael, Regent; Arthur L. Skinner, Victor, and Elmer C. Winegar, Elmwood.

The board of trustees of Fredonia, N. Y., has put the ban on Sunday shows. The action followed the reading of several protests from clubs, churches and others and the protest of the ministers of several of the town churches.

Herman Lorence, manager of the Bellevue Theatre, Niagara Falls, N. Y., put over some fine ads in the local newspapers when he presented "If I Were Queen." Being so near the Canadian border and catering to a large number of Dominion residents, he headed his ads, "Royalty Coming!" The rest of the ads were built with this idea in mind.

One of the finest projection booths in Buffalo is that in the Lafayette Square where A. A. Geddis is in command, assisted by Leo Hilbert and F. C. Stevens. Mr. Geddis has been with M. Slotkin and his house for some fourteen years. The booth has two latest type Simplex projection machines, Brenkert double lens stereopticon, spotlights, its own ventilating system, lavatory. In fact, it has everything but the fur-lined bath tub. Many Lafayette patrons have commended the management on the excellent projection.

Mrs. Bruce Fowler, wife of the former manager of the Buffalo Elmwood and now manager of the Indiana Theatre, Terre Haute, Ind., is in Buffalo and Niagara Falls for the holidays. Bruce writes local friends that he also is coming "home" to spend Christmas, at least.

A. A. Fennyvessy, Rochester theatre owner, was in Buffalo to visit M. Slotkin, president of the Monument Theatre Corporation, last week.

Vincent McFaul, manager of Shea's Hippodrome, Buffalo, is making plans for Christmas week at this famous theatre. The feature will be "The Impossible Mrs. Bellew," and there will be a jazz band, special organ music by Albert Hay Malotte and a brilliant stage setting. Business continues S. R. O. at the "Hip."

John Amendola, manager of the Amendola, Niagara Falls, N. Y., announces that the stage will soon be moved back to make room for 400 additional seats, which are required because of the greatly increased business.

Dave Walsh, manager of the Little Hippodrome, Buffalo, was struck by an automobile last week. He suffered a broken shoulder. The driver drove away after the accident, failing to stop to aid the injured man. His identity is unknown. Mr. Walsh is one of the pioneers in the Buffalo picture world.

Howard F. Smith, manager of the Palace Theatre, and Dewey Michaels, manager of the Plaza, were in Chicago last week to attend the meeting of M. P. T. O. A., at which the Theatre Owners' Distributing Corporation was formed.

Fire damaged the lobby of the Imperial Theatre in Painted Post, N. Y., last week. The loss is small.

Charlie Hayman, president of the Cataract Theatre Corporation of Niagara Falls, operating the new Strand and Cataract, has returned from a trip to New York to look over some of next year's product.

M. J. Schine, of the Schine Theatre Enterprises, was a Buffalo visitor last weekend. He visited several friends along Film Row.

Charles Smith, of the Shattuck Theatre, Hornell, N. Y., will give his patrons "Dr. Jack" as a Christmas present. Mr. Smith is the first exhibitor in western New York to secure an approved contract on the new Lloyd comedy.

Walter Hays, vice-president of the Mark-Strand interests, after attending the opening of the new State Theatre in Schenectady, N. Y., rushed to New York to take over the work of Max Spiegel, who has suffered a nervous breakdown.

Herbert N. Birchall, formerly organist at the Elmwood, Buffalo, has been engaged to play the new organ which has been installed in the Regent Theatre, Dunkirk, N. Y. The opening recital was given last Sunday.

A Universal Release

AN EFFECTIVE DRAPERY SCHEME FOR "UNDER TWO FLAGS"

The Albemarle Theatre, Brooklyn, did not make too heavy a display, but by separating the flags got a completely dressed lobby with very little bunting and one cutout. The house has the advantage of a handsome lobby.

Atlanta

Manager De Sales Harrison, of the Howard, is receiving congratulations on the way his Atlanta Journal essay contest on the rival attractions of Rodolph Valentino and Ramon Navarro has worked for his picture, "Trifling Women." Mr. Harrison claims that his theatre is playing to a heavy masculine business.

Manager T. R. James, of Loew's Grand, is very busy preparing for the Follies—of which more anon—which he will present at his theatre early in January. The Grand is playing to its usual good business.

Manager "Pat" Patterson entertained the Better Films Society of Atlanta recently at a showing of "Oliver Twist," and was rewarded by the unanimous indorsement of the picture.

There have been women's fashion shows with lovely languid-looking ladies as models in Atlanta—but it remained for Manager W. R. Bedell to stage the very first—so far as we know—fashion show for men, which he did in connection with the showing of "A Tailor-Made Man," to the great assistance of the box-office receipts. Manager Bedell is a Tech man, and so he was able to enlist the services of "models" from the Tech Glee Club, and the "fashions" were furnished by one of the most exclusive men's shops in town.

Manager James Jackson's Tudor Theatre is one of the brightest spots on Peachtree Street these days, by reason of the brilliantly illuminated marquee as well as by his pictures and the attractive theatre itself. These rainy, cold and dreary afternoons, when it gets dark about 4 o'clock, Manager Jackson turns on the "juice" in the marquee-lights and considerably cheers up the populace with the ensuing warm light.

Manager W. T. Murray, of the Alamo No. 2, is proving himself a daring exhibitor. His theatre has heretofore had a policy of three changes a week. Recently he held over a picture for three days, then for four—and his boldest stroke came this week, when he booked "The Four Horsemen," which is about a fifth-run in Atlanta, "to run as long as it draws the business," with a minimum date of one week.

Manager John N. Thomas of the Vaudette reports good business—no startling news. Which is a report that a lot of exhibitors would be tickled to death to hand out regularly.

Manager G. M. Phillips, of the Strand, Atlanta, used a shadow-box and cut-outs to excellent effect in erecting a lobby display for "The Man from Hell's River" that was a winner. Manager Phillips has a long line of effective displays to his credit, by the way.

Manager Darley, of the Alpha, is playing three serials a week—"The Radio King," on Mondays and Tuesdays; "The Jungle Goddess," on Wednesdays and Thursdays, and "Buffalo Bill," on Fridays and Saturdays, and reports that, while "The Radio King" is quite popular, he believes that "Buffalo Bill" is the most popular of the three and the best drawing card.

Many Managerial Changes Reported in Pittsburgh

Several changes in the theatrical firmament are reported from Erie, Pa. J. E. Rainey has resigned as manager of the Rialto, and John Sanford has gone from Wheeling, W. Va., to manage the Erie house. Mr. Fordham has been transferred from the Perry Theatre to the Strand, and Nick Wagner, formerly First National exploitation man in Pittsburgh, is now managing the Perry. The last-named two houses are controlled by the Rowland and Clark interests.

Florence Elfenbein, well-known Pittsburgh organist, has gone to Erie to officiate at the organ in the Perry Theatre there.

The Rialto has disposed of its orchestra, and hereafter pipe organ music only will be used.

Bert Newton has been spending much of his time at Sharon, Pa., since the opening of the Columbia Amusement Company's new Columbia Theatre there. Bert is publicity man for the company, with headquarters in Erie.

Harry Thomas and his son, Paul, the exhibitor-druggists of Greensburg, Pa., have returned to the drug store and the theatre after several days in the woods chasing deer. We have not learned whether or not they had any luck.

The new State, being built by Frank Fairgraves, is to be opened on Christmas Day. The State will seat 1,100 and is located on Eighth street, between Peach and State.

And we mustn't forget Fred Gohrs, hustling manager of the Aris Theatre in Erie. Fred is busier than ever and the Aris is always crowded.

Lewis Farro, of the New Majestic, Bentleyville, Pa., has sold his house to Reuben Soltz, formerly of the Majestic, Fifth avenue, Pittsburgh. The Majestic is a brand new theatre which Mr. Farro has never opened, seating about 500. Mr. Soltz opened the house on December 18.

Some more Erie news. One evening recently there were so many film people in the lobby of the Columbia that it looked like a convention. There was in one group, O. A. Potter, head of the Columbia Amusement Company; W. E. Minton, house manager; Brown of Goldwyn; Miller of Vitagraph; Cooper of Paramount; Hogan of Universal; Shulgold of F. B. O.; Sammy Steinberg of the S. & S. Film & Supply Company, and J. E. Rainey, former manager of the Rialto at Erie.

H. D. Wells, owner of the Spencer Theatre, Spencer, W. Va., is in a serious condition as a result of having been bitten by a copperhead snake. He was working in the attic of his theatre and suddenly felt a stinging pain in his ankle, but thought nothing of it until a few minutes later, when his shoe burst from the swollen foot.

On December 11, Philip Reich celebrated his thirteenth anniversary at the helm of the Auditorium Theatre, Meyersdale, Pa. That's a long stretch at one house.

The Grand at Somerset, Pa., has been entirely remodeled and is now under the management of the Ridenour brothers, of the Photoplay Theatre at Rockwood. Business is good, the boys say.

The Richman Brothers have purchased the property on which stands the Century Family Theatre which they are operating on the North Side, Pittsburgh. The cost is said to have been $50,389.

Ralph Meyers, one of the old-timers in the picture business in this territory, as well as having been on the road for local film houses, is again back in the business after having deserted it sometime ago to enter the automobile business. Ralph is managing Mr. Kelly's Superior Theatre at California and Superior avenues, North Side, Pittsburgh, and began his new duties on December 11.

Ralph began many years ago when he conducted the Olympic Theatre at Emsworth, and then in turn he controlled the destinies of the Lyric, Mt. Washington; Palace, Homestead; Strand, East Liberty, and the American, Fifth avenue, Pittsburgh. He was also on the road for the Goldwyn and Vitagraph exchanges here.

R. J. LaVoise, who left the Camera-phone Theatre, East Liberty, in October to be a Washington Goldwynner, has returned to his former position.

Joe Stanson, better known among the film folks as "Buck," is no longer manager of Ed Harvey's big theatre at Woodlawn, Pa. At the present time Ed is taking care of the management of the house himself.

Charlie Schatz, of the Park and Lyceum theatres, Meadville, is confined to his bed with a severe cold and touch of influenza.

F. C. Smoot, of the Smoot Amusement Company, Parkersburg, W. Va., was a recent Pittsburgh visitor. Other recent exhibitor visitors from West Virginia were Jos. Solomon, of Clarksburg; George Shafer, of Wheeling, and T. J. Gallaher of Fairmont.

Detroit Showmen Uncover Unscrupulous Practices

Following the big success of "Shadows," an Al Lichtman production, at the Broadway-Strand Theatre, Detroit, the week of December 3, one of the most unscrupulous bits of film practice ever attempted in this territory has come to light.

A postal card bearing the signature of a Detroit exchange was sent out to presumably all the exhibitors in this region, as several of them have already shown the card to Jess Fishman, manager of the Standard Film Service, distributors of the film in Michigan. The card was worded as follows:

"'Shadows' is playing the Broadway-Strand, Detroit. You can book 'The Shadows' at your own terms from us."

Receipt of the card started a storm of protest and several members of the Motion Picture Theatre Owners of Michigan bitterly denounced the guilty exchange. The members of the board of directors of the M. P. T. O. of Michigan are expected to take some drastic action, inasmuch as it is felt that if this occurrence was overlooked, many theatre owners may be hoodwinked into buying inferior attractions bearing similar names.

W. S. McLaren, president of the M. P. T. O. of Michigan, Claude Cady, of Lansing, and J. C. Ritter were in Cleveland during the week of December 11, where they conferred with Sydney Cohen, president of the M. P. T. O. A.

Dave Rennie, 31 years of age, was found guilty in Recorder's Court on December 15, of having hurled the bomb that shattered the Chopin Theatre, 7320 Michigan avenue, Detroit, on the morning of May 1, 1922. He was remanded for sentence.

Rennie was blown into the street and his clothes torn to shreds by the force of the explosion, which occurred at 6:30 A. M. A passing workman lost the sight of one eye as a result of the explosion, and another was hurled across the street by the explosion. Both of these men were important witnesses for the prosecution.

Stanley Oleszkowicz, owner of the theatre, had been having trouble with the Motion Picture Machine Operators' Union over the employment of his two sons as operators. Rennie was a picket for the union, which had protested the theatre owner's action.

A First National Release

ONE MORE MERCHANDISE HOOK-UP FOR "LORNA DOONE"

First National Exploitation tied up everything from biscuits to baby food, but the Strand Theatre, Niagara Falls, found one more chance, and hooked a confectioner to a special candy in an ornamental box. It won four stills and a card.

St. Louis Awaits Erection of $400,000 Film Building

A five-story building housing a theatre seating 1,200, seven stores and forty-eight apartments, will be erected at a cost of $400,000, on a lot 143 feet by 110 feet on the south side of Delmar boulevard, 400 feet west of Limit avenue, in University City, a St. Louis suburb. The purchasers are Harry J. Cohen, Charles S. Bowman, Walter A. Hays and Joseph H. Grand. The theatre will contain a balcony.

The rapid increase in the population of University City has been the incentive for the promoters to erect a structure of the kind contemplated. University City is without a first-class picture house.

East St. Louis may have a $750,000 theatre and office building in the very near future. Several prominent business men have approached Harry Redmon, owner of the Majestic Theatre, Collinsville avenue, near St. Louis, on the subject. Redmon has a frontage of 83 by 175 feet. With an adjoining 50 feet it would be an ideal spot for a structure of the kind contemplated.

Tentative plans prepared by an East St. Louis architect call for a 2,200-seat theatre, containing a balcony and an eight-story hotel or office building. Redmon has long planed to eventually replace the Majestic with a more modern structure. He was the pioneer exhibitor of East St. Louis.

The Illmo Amusement Company has added another house to its string, the Princess, Macon, Mo. Wallace Akin will take charge as manager on January 1. The new owners will spend a few thousands in improvement. Two hundred additional seats will be installed, giving accomodations for 700. Akin has been traveling for Select. His vacancy will be filled by J. F. Duthrie, who has worked for several exchanges in this territory, at present being with Vitagraph.

Some of the out-of-town exhibitors seen here recently were J. F. Whalen, Old Monroe, Mo.; R. E. Adkins, Lyric, Elksville, Ill.; F. M. Francis, Lincoln, Charleston, Ill.; Charley Law of Pana, C. Henderson of Paducah, Ky., and Paul Zurilla of Memphis, Tenn.

Arthur Schoenstadt, owner of the Atlantic Boulevard Ashland and Brighton Park Theatre of Chicago, was a St. Louis visitor, spending two weeks here with friends and playing golf.

L. J. Bulger, of Marshall, Ill., has sold his theatre to Mr. Fundis of that city.

Fred C. Ditzenberg, owner of the St. Clair Odeon, East St. Louis, Ill., while booking pictures at the First National office, had his automobile stolen.

The Main Theatre, Anna, Ill., has been purchased by the Illmo Amusement Company of St. Louis. The name will be changed to the Yale Theatre. Lou Wagner, now in charge of the Yale Theatre, Shelbyville, Ill., probably will take charge of the Anna house.

The Illmo Amusement Company, organized a few weeks ago, now has three houses and is dickering for two more. Its houses are the Yale, Shelbyville, and the Yale, formerly the Princess, Macon, Mo. All bookings for the Illmo houses will be made through the St. Louis office, 3330 Olive street.

Wallace Akin is manager of the Macon house. The company is spending $2,500 for improvements to that house, which has been closed for two weeks. New projection equipment and 200 additional seats have been purchased.

Coolness on the part of the attendants prevented a panic in the Lyceum Theatre, Poplar Bluff, Mo., December 11, when fire broke out in the Borth Drug Store, next to the show.

Someone cried fire when smoke came into the theatre and for a second it looked like a panic might result, but the theatre employes quickly took charge and had the audience of some several hundred file from the house without any being hurt.

The theatre was slightly damaged. The drug store was destroyed.

Among out-of-town exhibitors seen along the St. Louis Picture Rialto during the past week were: R. E. Atkins, Elkville Theatre, Elkville, Ill.; Carson T. Metcalfe, Opera House, Greenfield, Ill.; Billy Mueller, Jefferson Theatre, Jefferson City, Mo.; W. A. Boyd, Louisiana, Mo.

The Star Theatre, Quincy, Ill., has arranged to have Charles T. Dazey, author of "The Suburban" make personal appearances during the run of "The Kentucky Derby" at that house. The Universal feature will be shown for five days commencing December 19. Dazey lives in Quincy.

Joe Hewitt, owner of the Opera House at Robinson, Ill., entertained his old side-kick, Barney Rosenthal, a few days ago, for the first time in ten years. Eighteen years ago the pair of veterans worked together in the old General Film Company's exchange at Chicago, Ill., and although their visits are often far between they have always kept in touch by letter or through their mutual friends.

The Opera House, Newton, Ill., has reopened and will play road shows only. A local banker is the backer of the venture.

Callers of the week included: John Pratt, Fulton, Mo.; A. C. Norwein, Bonne Terra; Elmer Brient, Illinois Theatre, Centralia, Ill.; James Lowry, Star Theatre, Highland, Ill., and Charles Luttrell, Majestic, Jacksonville.

John Reese, of Wellsville, Mo., who was elected to the Missouri Legislature in November, came in to arrange his programs for the next three months so he will have nothing to worry about when he goes to Jefferson City in January.

Cincinnati

Gifts Theatre, one of the larger downtown houses, has been purchased by Jules Frankel, who controls a number of picture and small time vaudeville houses hereabouts. Considerable secrecy attended the negotiations and the original rumor was that the purchaser was I. Libson, who operates virtually all the first run houses in this city. Frankel, however, has assumed active charge and will not change the policy.

The Lyric, a pretentious house located at a strategic point in the heart of the Vine street business district, in which McMahon and Jackson have been running pictures for the past two seasons, has passed to the control of Ralph Dunbar, who will install his own company for a season of operatic repertoire, opening Christmas day. The Lyric was the home of Shubert road attractions prior to the McMahon and Jackson incumbency. "The Headless Horseman" is being shown as the final picture.

Once again the iron hand of the Ohio board of censors is being felt. "The Impossible Mrs. Bellew," starring Gloria Swanson, was recently cast into outer darkness by the august body of picture potentates at Columbus, while last week "The Outcast," featuring Elsie Ferguson, came under the ban. The latter picture was booked and heavily advertised by the Palace here for December 17 opening, but "The Daughter of Luxury," with Agnes Ayres, was hurriedly substituted.

Montana

At the Broadway Theatre, Butte, Mont., Tuesday afternoon, December 5, the M. P. T. O. of Montana, new unit of the national exhibitor organization, met to elect officers and perfect the organization. Merle Davis, general manager of the Ansonia Amusement Company, was elected president. F. A. Bodecker, of the Ellen Theatre, Bozeman, was made first vice-president, and E. Lake, of the Lake Theatre, Baker, second vice-president. The treasurer is William A. Woolfall, live Butte exhibitor. Albert Nadeau, of the Blue Bird Theatre, Anaconda, is secretary. The board of directors is composed of James H. Rowe, Butte; W. B. Harding, Dillon; E. P. White, Livingston, and Rolla Duncan, Billings.

The Montana organization immediately affiliated with the M. P. T. O. A. Merle Davis was elected executive committee member of the national body. Over fifty exhibitors registered at the meeting, which was called to order by A. J. Moeller of New York, general manager of the M. P. T. O. A.

Arthur Hile, formerly manager of the Ansonia Amusement Company, Butte, has wired Merle Davis of the Ansonia that Mrs. Hile and son and he are safe at Astoria, Ore., but the three theatres are a total loss in the Astoria fire. Mr. Hile left Butte this fall to assume charge of the Astoria division of the John Hamrick chain of theatres which have their headquarters at Seattle.

The Exploitation Backfired

Mayor Neal, of Oswego, put his foot down most emphatically this past week on sensational exploitation of motion pictures in his city, with the result that the Schine Theatre in that town was forced to cancel a showing of "The Outcast." Furthermore, the Mayor made it plain that he would not tolerate any such sensational advertising.

The trouble started with a sensational suicide story, hatched up by an exploitation man, who hoodwinked the citizens into thinking that a young girl had drowned herself in the river at Oswego. A suitcase had been planted on the river bank. In this was found a young girl's clothes, her picture and a pathetic letter to her sweetheart to the effect that she was an outcast and was ending it all. The story of the suicide quickly spread over the city and was carried in the newspapers. As soon as it was learned that the picture entitled "The Outcast" was to be shown at one of the Oswego theatres, the police got busy.

Many sympathetic women called up the city hall and shed many a tear over the sad story of the tragic death of the young girl. When found that they had been the victims of overdone exploitation, they were indignant. The affair was called to the attention of the Mayor, and as a result "The Outcast" was cast out of Oswego.

Albany Exhibitors Urged to Watch Film Shipments

Exhibitors in the Albany, N. Y., section have just received a letter from the Albany Film Board of Trade, which, if followed, will go a long ways toward righting a situation which has existed for some time past, and which has been a hardship to more than one exhibitor through the negligence of others in shipping film on time.

It appears that there has been a tendency on the part of some exhibitors to hold over film, apparently forgetting that some other exhibitor probably has the same picture booked for the next day. Fortunately there are not very many such fellows in the Albany territory, but the few who do exist are responsible for much of the confusion which the Board of Trade would like to see cleared away by the first of the year.

In some instances, exhibitors, forgetting to ship the film, have blamed the express or other carriers. It is expected that the letter will bring about a remedying of the condition.

Lewis Fischer, of the Playhouse in Ticonderoga, was in town this week, and even to the exchanges admited freely that business was topnotch.

J. Broff, of the Lyric in Albany, is smiling all over these days on account of good business, and that in face of the holidays. Mr. Broff has just booked a couple of serials, "Buffalo Bill" and the "Radio King," for early showing.

In Ballston Spa, N. Y., there is talk now of putting in an anti-Sunday motion picture ticket in the field for the village elections next spring. This move is being engineered by those who are not satisfied with the recent referendum vote in the village on Sunday movies. Members of the village board will seek re-election next spring, and have already said to have agreed to stand or fall on their action in granting Sunday shows.

The Leland in Albany has a cat which is very fond of the movies, particularly those which portray animal life. It is nothing uncommon to see "Tabby" perched on the arm of some seat, watching a picture as it passes before her on the silver screen. In fact, the cat is one of the prized possessions of Oscar Perrin, manager of the house.

Syracuse decorators are busy at the Graylin Theatre, in Gouverneur, preparing it for the opening early in January. The house has been undergoing extensive repairs. Rubber flooring will be used for the main portion of the house, as well as the lobby. The house is being run by Harry Papayanakos.

The majority of Albany's theatres have already assumed their holiday decorations, those at the Leland and Strand being particularly attractive.

Still the annual meeting of the Albany Theatrical Managers' Association is being postponed from time to time, and it now looks as though it would not be held until some time in January.

William Berinstein was up from New York this week and closeted at the Colonial for some time with George Roberts, his local manager, in going over preliminary plans for the new $200,000 house which he will erect at once in Little Falls.

Practically all of the local exhibitors have paid their compliments to Edwin Weinberg, through visiting the State, just opened in Schenectady.

The Leland did exceptionally well the last three days this week with a Tom Mix special, "Do and Dare." In fact, Thursday's receipts were ahead of a similar Thursday when "Under Two Flags" was played.

The Castle Theatre in Norwood, N. Y., was destroyed by fire last Saturday. The house was owned by William Greig, who bought it about two months ago and was living in apartments above the theatre. The loss was about $10,000, with $5,000 insurance.

The Avon in Watertown, N. Y., ran an "old clothes matinee" this week in connection with the showing of "Oliver Twist." The contributions were many and were turned over to the Salvation Army. Each child who brought a bundle containing at least one article that could be worn, was admitted free.

Up to the present time Albany exhibitors have had no difficulty in obtaining sufficient coal to heat their houses. Soft coal, however, is being used in all of the places, and according to some of the exhibitors who like to take a slam at the exchanges, the coal is worth more than some of the film.

The Women's Club of Albany has just formed a new department, to be known as "Better Films," and will work for better photoplays. Mrs. Henry Streibert is chairman of this section. Members are being asked to make a report on at least one picture a year.

Pictures costing huge sums and requiring many months to make are frequently injured in their finer portions through hoodlums who apparently delight in laughing at just the wrong moment. This was apparent the other night, when "My Friend, the Devil" was being shown at the Leland. A stiff fine, or a few days behind the bars would help to convince such persons that hundreds of others in an audience, having paid their admission, are entitled to the full enjoyment of a picture.

C. W. Reese, a theatre proprietor of Clayton, N. Y., was in Utica this week, appearing before Federal Judge Cooper in answer to an indictment charging him with falsifying returns in his theatre tax. Mr. Reese explained that the return had been made out in wrong form and without an intention of cheating the government. He was fined one dollar.

Some of the best publicity ever seen in Ticonderoga is being turned out these days by Harry Filkins, who runs the Rialto in that village. Mr. Filkins isn't a bit partial to any picture and is cashing in heavily through a little extra work and gray matter on his part.

Charles Sesonske, of the Nova Operating Company, of Watertown, featured in an automobile smashup this week. While his car was badly smashed, Mr. Sesonske escaped injury.

Milwaukee

Fire which on December 6 destroyed the Eagles Clubhouse in the heart of the downtown district, temporarily tied up one picture house and one vaudeville theatre, almost a block away.

At the Garden Theatre, Third street and Grand avenue, managed by Leo A. Landau, the water that rushed in through an abandoned tunnel reached a depth in the basement of eight feet, according to Henry Taylor, house manager. All lights in the house were darkened when the switchboard was submerged and only through the combined efforts of firemen and theatre employes was the work of draining accomplished so as to allow the program for the day to start only several hours late.

Scrub women at work in Ascher's Merrill Theatre, managed by Ralph Wettstein, upon being told what had taken place at the Garden, only a few doors away, dragged musical instruments and a valuable curtain from the low orchestra pit to higher ground in the lobby. This precaution proved unnecessary later when it developed that the tunnel did not connect with the Merrill.

Probably the hardest hit of the buildings in the vicinity was the Majestic Theatre, Milwaukee's skyscraper and home of the junior Orpheum circuit. When the lights were dimmed in his theatre by the water rushing into the basement, Harry Billings, manager, resorted to torch and lanterns to keep his show running. Elevators in the building were put out of commission and tenants were obliged to walk the fourteen floors.

A Pathe release

CUTOUTS OF LLOYD SOLD "DR. JACK" IN PORTLAND, OREG.

The Majestic Theatre used three, two of which can be seen on the sidewalk while the third was perched over the box office. We think the sidewalk signs would have worked better on the marquise, to supplement the electrics.

Debonair Brooklyn Manager Dolls Up His Women Ushers

Eddie Hoffman, the debonair manager at Loew's Brevort Theatre, Brooklyn, sprung a new one Sunday night. All his women ushers were dressed in new uniforms, a light gray set off with pink tassels down on the side (his own idea by the way), and he was tickled to death. Ed was also all set for the occasion by appearing in a brand new Tuxedo, while in his buttonhole he wore the inevitable white carnation. He is surrounded by a fine staff and is a great man to keep a house in order.

Harry Seglin has taken over the Strand Theatre, corner Washington avenue and Lincoln place, Brooklyn. This house was formerly owned by John Whipen. Mr. Seglin has made many changes and has everything running in fine order. His partner in this venture is Mr. Pear, owner of the Avon, Ninth street and Fifth avenue.

Frank Pleseia, who was for many years connected with the Rose Theatre at 118th street and Third avenue, New York City, is now manager of the Victoria, 1368 St. John's place, Brooklyn. Frank doesn't change a bit. He still has that diamond horseshoe pin and that big ring he bought in Harlem and there are no silver threads among the gold.

Some years ago when what is now called North Beach (then Bowery Bay), Bill Stanley had charge of one of the Big Casino's there. The act was known as The Stanleys, and some act it was, too. We are reminiscing about Mill Stanley, manager of the Victoria in 125th Street. Bill's been in the show business easily fifty-three years, and to look at him today one would think it was just a few weeks ago. Well, he's up there on the job and full of pep, and there is very little that escapes his eagle eye. He says that he only had one run-in in all his life with any man, and that was when he got the tiger and the zebra mixed up on Noah.

John Green, who opened the Troy Palace Theatre and who afterward took the management of the Cleveland Theatre on Pitkin avenue, is now in full charge of the Court Theatre at South Third street, Brooklyn. This house is one of the finest of its size in this part of the city.

Leon Greenfeld, owner of the Eden Theatre, 201 Atlantic avenue, will shortly open the Atlantic Theatre at 70 Atlantic avenue. This house will undergo many changes and it will be a complete fireproof building. A large lobby will also be added, and when completed will cost $15,000.

Bill Sheehy, manager of Gates Theatre, formed a year ago what is known as Loew's Gates Theatre Employes' Mutual Association, and on Tuesday night they held their first entertainment and ball at Trommer's Hall, Bushwick avenue and Conway street. Several small affairs had been held, but it was decided to do greater things, "big time stuff," and that's how everything turned out.

The Nostrand Theatre, Nostrand avenue near St. Marks avenue, has increased the strength of the orchestra.

Manager Robinson, of Proctors 125th Street Theatre, near Lexington avenue, is a great believer in exploitation and is the promoter of many novel ideas for the front of the house. He is always doing something that will catch the eyes of his patrons. Just now he also is helping needy families to have a Merry Christmas.

"Pop" Fulmer, of the Elite Theatre, 2705 Pitkin avenue, owns and runs that place with his two sons. 'Member him as one of the old timers? Yes, away back when they used to run the reels in a burlap bag and start to rewind them on a lead pencil. "Pop" and his sons have made many alterations both in the place and in the running of the house, and with his knowledge of the business and an excellent run of pictures he's got them coming.

Marcus Loew Withdraws from Field in Windsor, Ontario

Marcus Loew has withdrawn from the theatre field in Windsor, Ontario, the Capitol Theatre Company of Windsor having taken over the Loew Theatre there on December 11. With the change in control, the Loew house has been re-named the Capital Theatre but it has no direct relationship with the chain of Capitol theatres operated throughout Canada by the Famous Players Canadian Corporation, it is intimated

On the same date the Capitol Theatre Company also took over the Windsor Theatre which was previously controlled by Allen Theatres, Ltd. Simultaneously, the Empire Theatre, Windsor, was closed permanently, those in control of the Empire being identified with the Capitol Theatre Company.

The policy of the new Capitol Theatre management will be to present both film features and vaudeville with the general admission for afternoon shows of 16 cents and that for evening of 37 cents.

The Loew Theatre in Windsor was built only three years ago when Loew houses were erected in London and Hamilton, Ontario, the idea being to split playing weeks for the vaudeville with London. The Loew Theatre at Hamilton was recently acquired by the Famous Players Canadian Corporation, being re-named by the latter corporation and having Oral Cloakey, manager of the Capitol Theatre at Winnipeg, as manager.

The withdrawal of Marcus Loew from Windsor and the closing of the Empire Theatre there has not occasioned real surprise because it has been generally argued that Windsor, with its 45,000 population, has been "over-seated." The Allens disposed of the Windsor Theatre at Windsor some time ago.

The interesting announcement has been made at Toronto, Ontario, that Sam Garr has bought back the National Theatre, Yonge street, from Sol Allen, brother of Jule and J. J. Allen, who was reported to have purchased the house some few months ago. The National is a medium-sized downtown house that has been operated successfully for some years. Mr. Garr has also purchased the People's Theatre, Toronto, also in the downtown section, for the presentation of pictures and vaudeville.

With the appointment of Oral Cloakey, former manager of the Capitol Theatre, Winnipeg, Manitoba, as manager of the new Capitol Theatre, Hamilton, Ontario, there have been several other changes in the management of theatres under the control of the Famous Players Canadian Corporation. H. M. Thomas, general supervisor of theatres for the corporation, who has been the resident manager of the big Capitol Theatre in Montreal, has taken temporary charge of the Capitol at Winnipeg while Harry S. Dahn, manager of the Capitol at Regina, Sask., has been made manager of the Montreal Capitol.

John Hazza, manager of the Capitol at Calgary, Alberta, is being transferred to Toronto, the headquarters of the corporation. Leonard Bishop, treasurer of the Winnipeg Capitol, has been transferred to the Calgary Capitol to relieve Manager Hazza. H. A. Bishop, a brother, has been appointed treasurer of the Winnipeg Capitol, after many years in railroad work at Winnipeg.

Gilbert Smith, a Winnipeg theatrical man, has been appointed manager of the Regent Theatre, Winnipeg, one of the newer houses of the Manitoba capital.

All exhibitors and exchange managers of Montreal, Quebec, were scheduled to get together for an annual love feast at Ciro's Cafe, Montreal, on Christmas Eve. Those in charge of the annual function were George Rotzky, manager of the Allen Theatre, Montreal, Maurice Davis, representing the exchanges, and H. M. Hooper. The picture men are to forget all business for the nonce and enjoy a real old-fashioned banquet and cabaret program—such as the law prevailing in Montreal will permit.

The Victoryscope Theatre, Montreal, has been sold to A. Blanchard by J. Astaphan, former proprietor. This is one of the older houses in the city.

Indiana

Bloomington's new picture theatre, the Indiana, operated by Harry P. Vonderschmidt, of Washington, was formally opened last week with "The Storm" as the feature. The opening was a huge success, capacity crowds attending each of the two performances.

The theatre is built of yellow pressed brick, seats 1,300, has three heating plants each of which can be operated independently of the other, and is attractively decorated in ivory. The cost of the building and equipment is estimated at $90,000. Harry M. Palmer, of Washington, is managing director.

Petitions asking the enforcement of the Sunday closing laws against owners or operators of picture theatres in Richmond were circulated in many of the city's churches, Sunday, and it is understood several thousand signatures were obtained. The movement is said to be backed by the Richmond Ministerial Association. Four picture theatres and one vaudeville theatre have been operating in Richmond on Sundays without interference for the last several years. It is understood the ministers intend to submit the petitions to the mayor and prosecuting attorney with a request that the law be enforced.

Wabash bids fair to rival the "Deserted Village" in popularity if someone has the inspiration to chronicle the Sunday "blue laws" that are now in force there. As a sequel to the agitation over the opening of picture theatres on Sundays, the authorities have ordered the law enforced in regard to all other business and as a result restaurants and churches have been the only places open on the last two Sundays. William and Perry Dickson, proprietors of the picture theatre which caused the rumpus, say the will not operate the theatre on Sunday : long as the law is enforced against oth businesses.

There is already much "crabbing" on the part of some of the group which was so insistent on the theatres being closed, and it is believed the Dicksons will soon be able to give as many shows as they please without any complaints resulting. The ministers, of course, are much elated over the situation.

Revivals Help Yankees Beat Toughest Show Week of Year

New England exhibitors beat the so-called "toughest show week of the year" by billing revivals of big productions of bygone days. Particularly true was this in Boston, Providence, Lowell and Springfield. In fact, in the Rhode Island capital, two opposition houses billed revivals. William Mahoney, manager of the Rialto, topped his week's bill with "Four Horsemen" and much to his surprise his business on Monday and Tuesday was almost as great as the house record for that period. A couple of blocks away, at the Victory Theatre, "Way Down East" was brought back.

Providence, R. I., exhibitors this week forgot their show business for the time being to give most of their time to putting over the annual minstrel show of the Providence Lodge of Elks, No. 14, at the Elks' Auditorium. The committee in charge of the affair, the proceeds of which will be donated to the Christmas basket fund for the poor, was headed by Martin Touhey, manager of the Emery Theatre, while William Mahoney, of the Rialto, was treasurer.

As war exclusively published in this department last week, the Shubert-Majestic Theatre will revert back to its original owners, the Emery Brothers, on January 1 and several weeks later will re-open with a first-run picture policy. The stage will be renovated and a fifty-piece orchestra installed. High class incidental entertainment will be given to strengthen the picture showing. William Mahoney will in all probability put on the shows. The house is now playing Shubert attractions.

The Victory Theatre on Sunday evening, December 17, staged a special benefit for the Providence News' Christmas fund. Something like $700 was realized from the donations made at the door. "Notoriety" was held over for the occasion. The theatre was crowded and several hundred persons were disappointed in not being able to get into the house.

Local children's revues are quite popular in New England theatres. These are being used for box-office attractions with unusual success. Edward Fay is putting on a "Local Follies" at Fay's Theatre, Providence, this week. Nothing but local talent is being used.

"Robin Hood" opened at the Park Theatre, Boston, Monday night to one of the biggest and most distinguished audiences that has ever attended a first night at that house. The picture is here for an indefinite engagement, its stay depending entirely upon how long the picture draws paying business.

"Lights of New York," Fox's latest melodrama, opened at the Modern-Beacon Monday night. This is a Gordon establishment that is plugging hokum pictures. Next week the Ivan Abramson picture, "Wildness of Youth," is to be shown.

It has been definitely decided by the Providence, R. I., exhibitors that no midnight shows be given Christmas eve, although there is a probability that special shows will be given after midnight, January 1.

In connection with the very successful run of "When Knighthood Was in Flower" at the Park Theatre, Boston, the management of that theatre has directed attention to the highly important work done by Edwin Mochary, the manager of the attraction, as one of the big factors in this success. Upon him fell the responsibility of refurnishing and preparing the theatre for the picture's reception, and the most notable work he accomplished in this direction was highly appreciated by both the management and the public who have thronged the popular playhouse during its run.

Boston picture interests were much interested to learn of the marriage of Jack S. Connolly, formerly secretary to ex-Congressman William H. Carter of Massachusetts and now assistant to Will H. Hays, with headquarters at Washington. He has married Miss Helen Maule of St. Louis, Mo., daughter of Mr. and Mrs. Frank Maule. They were married at Rockville by the Rev. John R. Henderson.

Panic was narrowly averted Friday, December 8, when a fire started in the projecting booth at Shea's Theatre at Fitchburg, Mass. Frank L. Healey, the proprietor, spoke to the audience in a reassuring manner and quieted their fears, while two of the city's firemen, who were attending the show on off time, extinguished the flames. Traynor Brown, the operator, was badly burned about the face and hands and was sent to the Burbank Hospital. About 1,000 feet of film was destroyed.

The Strand Theatre of Worcester affected a tie-up with the Worcester Telegram by which a coupon clipped from the latter is redeemable for 5 cents at any matinee, except on Saturday or a holiday, in the purchase of a floor seat. The Telegram is advertising this nickel saving as worth while in this season of Christmas shopping, and, incidentally, in calling attention to some of the notable screen productions which are in prospect at this theatre.

The Rialto Theatre at New Bedford lost two films by theft recently. Two youngsters who had attended an afternoon performance grabbed the films, after the performance was over, and cooly walked off with them. The janitor of the theatre witnessed the theft and gave chase, but the boys escaped. The missing films, which are valued at $100, are "The Bond Boy" and "A Matrimonial Boomerang."

The management of the New Bedford Theatre is successfully catering to the large Portuguese population of the Whaling City, and last week presented before large-sized audiences the famous Portuguese picture, "Amor da Perdicano." This picture is based on the novel of the same name, written by Camilo Castelo Branco, who is considered among the foremost of Portuguese authors. The screen version was made by the Invicta Film, Inc., of Oporto, and its interpretation and scenic backgrounds were left entirely in the hands of Portuguese artists.

On last Sunday afternoon and evening, at the same theatre, "Tempesatades da Vida," ("The Storms of Life"), another Portuguese moving picture, was shown successfully. This photoplay was written by Augusto de Lacorda, who plays the role of Pedro Arraes. In addition to the photo-drama, there was a special film showing the flight of the Portuguese aviators, Gago Coutinho and Sacadura Cabral, from Lisbon to Rio de Janeiro.

The Daylies Theatre, at the North End, New Bedford, was opened to the public the latter part of last week under most successful auspices. The initial head-liner was "Deserted at the Altar." A $10,000 organ is one of the many attractions. Paramount and First National pictures are to be shown.

Manager Perkins of the Empire Theatre of New Bedford took advantage of his showing of "Clarence" to extend a cordial invitation to every man in New Bedford bearing the name of Clarence to attend the Monday evening performance as his special guest. Cards, business letter-heads or other identifying matter were all that was necessary to obtain the tickets. The tie-up proved highly successful.

Fire caused damage estimated at $60,000 to the opera house on Water street at Gardiner, Me., late last week. The loss fell on the Russell Amusement Company which used the greater part of the building as a picture house, and upon Claude S. Smith & Co., dry goods dealers, who had a store on the ground floor.

Henry J. Long, formerly an operator at Haverhill and secretary-treasurer of the Haverhill union of operators, was arrested at Springfield last week and returned to Haverhill to answer to a charge of larceny of the union's funds to the amount of $300. He denied his guilt and maintained that the shortage in his accounts was due to his good nature in marking dues of members paid, when they were short of money, rather than see them ousted from membership for non-payment.

The motion picture as an adjunct to a political campaign may not be anything new, but James T. Purcell, candidate for the Boston City Council, introduced a novelty into his campaign last week by touring the city and giving a motion picture show in each of the twenty-six city wards. A parade of 125 automobiles, all illuminated with red flare torches, started from Post-office Square, in the center of Boston's business section. Included in the procession was a big truck carrying a searchlight and the motion picture apparatus, and another one carrying a fifty-piece band. Large crowds turned out at every stop, and the parade dispersed in Newspaper Row shortly after midnight.

The Norwich Palace Theatre Corporation of Norwich, Conn., has recently been incorporated under the laws of Connecticut to operate the Palace Theatre, that city. The capital stock of the new company is $150,000 and it will commence business with $35,000.

The incorporators are Abram A. Spitz of the Spitz Theatre interests, Providence, R. I.; Charles H. Stedman and Herbert M. Leron.

Baltimore

The Metropolitan Theatre, North avenue at Pennsylvania, has been completed after the plans of Otto Simonson & Co., architects, and was opened to the public on Saturday afternoon, December 16. The approximate cost, including the entire building construction containing a number of stores, floor space, bowling alleys and billiard rooms and the theatre equipment, was $325,000.

The building and theatre project was built by Baltimoreans with Baltimore capital. The officers of the Metropolitan Theatre Company operating this theatre are: Dr. Frederick W. Schanze president; August Malthan, vice-president; John Ament, secretary, and J. Alan Fledderman, treasurer

Dr. Schanze will manage the theatre. Bernard Depkin, Jr., will direct and stage the presentation of the shows. Mr. Depkin is well known as an exhibitor and also operates the Boulevard, Forest Park, Pimlico and a number of other theatres in Baltimore.

"One Week of Love," starring Elaine Hammerstein, was the opening attraction. It was continued as a first run attraction for the entire week, beginning December 18. A private show for invited guests took place on Friday night, December 15. William F. Broening, mayor of Baltimore, and his family were present, as well as other notables.

The seating capacity of the Metropolitan is 1,450 and there is a balcony. There are two entrances, one at the corner of North and Pennsylvania avenues, the other on North avenue.

San Francisco's Film Men Off to Quiet Wild Ducks

C. C. Kaufmann, of the Gem Theatre, Colusa, Cal., was a recent visitor on San Francisco's Film Row, and as a result of his report that wild ducks are so numerous that they disturb the peace of the community, several film exchange managers and salesmen have found that their presence is urgently required in the Sacramento Valley territory. Mr. Kaufmann has purchased the equipment of the Lyric Theatre at San Rafael.

Ed. Stark, of the Opal Theatre, Hollister, was a visitor in San Francisco early in December. He remarked that while the name of this house might seem an odd one, it was, nevertheless an asset, having been used for many years.

W. H. Poole, an exhibitor of Klamath Falls, Ore., was a recent visitor at San Francisco, arranging bookings for 1923. A fire occurred recently in his projection room, but the loan of a machine was secured and shows were presented with but little interruption.

A surprise party was tendered Ellis Arkush on the evening of December 11 by the management of his Burlingame Theatre, thirty-five employes from the four houses in which he is interested being present. He has theatres at Palo Alto, Redwood City, Burlingame and San Mateo. The surprise dinner was held just before his departure on an eastern trip for the holidays.

C. A. Sweeney, who has theatres at Boulder Creek and Brookdale, Cal., was a recent visitor at San Francisco and announced that he had closed his houses for two months, owing to the rainy weather.

F. N. Nishioka, owner of the Ryan Theatre, Fresno, Cal., sailed recently for Japan on a visit.

Francis Egan, who recently purchased the Liberty Theatre at Lemoore, Cal., has since had the misfortune to lose his home by fire.

The Glade Theatre at Lindsay, Cal., is being remodeled under the direction of Arthur Wobber.

The Hayward Theatre, Hayward, Cal., is being enlarged and a gallery added. Shows are being presented in a temporary location while the work is under way.

J. J. McNamara, who was building a large picture theatre at Martinez, Cal., passed away recently. He was a newcomer in the amusement business, but was well known in Martinez.

L. R. Crook, for many years with the Turner & Dahnken Circuit and later with the T. & D. Jr., Circuit, has organized the National Theatre Syndicate and has opened offices in the Loew Theatre Building, San Francisco. He has since sailed for Honolulu on a business mission.

M. L. Markowitz, head of the New York and San Francisco Amusement Co., which operates the Strand Theatre, San Francisco, has decided to install a musical comedy company commencing December 23, but will continue to make use of moving pictures.

Pantages Theatre, Oakland, Cal., has added feature pictures to the regular vaudeville show, the first offering being "Glass of Fashion," featuring Irene Castle.

The Balboa Theatre in Westwood Park, San Francisco's famous scenic residential district, will be formally opened on December 23. The house is owned by Samuel H. Levin, former owner of the Haight and Coliseum theatres.

J. G. Von Herberg, trustee of the First National Film Co., was a visitor at San Francisco from Seattle, early in December.

Alex. Salomon is promoting a project for the erection of a 1,300-seat theatre at Lodi, Cal.

The Golden Gate Productions, Inc., has entered the moving picture producing field at San Francisco and has opened offices in the Chronicle Building. The officers are: L. S. Jennings, president; E. M. Levin, vice-president, and Mark E. Levy, secretary-treasurer. J. L. Dewey is production manager and Walter Law is supervising director.

Circle in Kansas City Has Narrow Escape from Panic

The Circle Theatre, a Kansas City suburban house, was threatened by fire Tuesday night, December 12. Shortly after the second evening show had started, fire was discovered on the stairway leading to the basement in the front part of the theatre. D. J. Steel, manager, instructed ushers to open side and rear exits and then walking to the center of the stage he announced that the show would have to stop. He also requested the patrons to use the open exits in leaving the theatre.

The audience was calm in leaving the theatre and many did not know that the building was on fire until they reached the street. No one was injured. The fire started when flames from an oil-burning furnace set fire to a pile of papers. Very little smoke entered the auditorium, but considerable damage was done to an adjacent drug store and two suites of rooms on the second floor.

W. L. McDowell recently sold the Bancroft Theatre, a suburban house of Kansas City, to L. A. Wallace.

J. E. Albright, who owns the Community Theatre at Holt, Mo., was a visitor at some of the film exchanges the early part of this week.

Charley Sears, Lee Jones and Tom A. Wasgein of the Sears and Jones Circuit, were also in town doing some Christmas film shopping.

Robert Rhoades has leased the Gillham Theatre, Kansas City suburban house, to the Gillham Amusement Co. Mr. Rhoades has been with the Gillham for nine years and it is rumored that he intends going to California for a long rest.

Judd and Rardin of the Orpheus Theatre at Excelsior Springs, Mo., were in town.

C. W. Hunt of the Rex Theatre at Higginsville, Mo., was another exhibitor who dropped in.

The future of the Doric Theatre, which was damaged to the extent of $60,000 in a large explosion two weeks ago, is still uncertain. Sam Harding, who has the lease on the theatre, which is a downtown house, has not decided whether or not he will repair the building for theatre purposes. The theatre has been closed all season, but was sublet a week before the explosion.

L. A. Wagner of the Princess Theatre at Eureka, Kas., was another visitor this week. Mr. Wagner was doing his Christmas shopping early.

E. L. Balfour, who has the Orpheum Theatre at Springfield, Mo., was also a caller.

C. E. Cook, manager of the M. P. T. O. of Kansas; Clair M. Patee, Patee Theatre, Lawrence, Kas.; A. F. Baker, Electric Theatre, R. G. Liggett, Gauntier Theatre, and M. Van Praag, Art Theatre, all of Kansas City, Kas., made a trip to Chicago last week. It was purely a business trip, but they did find time to visit some of the larger picture theatres in Chicago.

Recent local visitors were: S. A. Davidson, who has the Princess Theatre, Neodesha, Kas.; Edward Boylston, of the Victorian Theatre, Hiawatha, Kas.; A. Baber, of Edgerton, Mo.; Pete Evans, of the Liberty Theatre, Cherryvale, Kas.; John Courter, who owns the Courter Theatre, Gallatin, Mo., and Clair M. Patee, of the Patee Theatre, Lawrence, Kas.

North Carolina

The grim monster, influenza, which stalked throughout the land with such disastrous results in 1918, is again prevalent in many cities of North Carolina. Statesville and High Point, it is reported, have been closed for some days, all theatres, places of amusement, etc., being forbidden to open. In many other cities, including Wilmington and Charlotte, it is prevalent but has not become widespread to such an extent that authorities have deemed it necessary to take such stringent measures.

The large Academy Theatre, Charlotte, was burned to the ground early Sunday morning, December 17. The entire building was a total loss, even the walls crumbling into the street in a fire that for hours threatened a big portion of the downtown business section. It is in the same block with the Imperial, Broadway and Ideal, neither of which, however, was damaged. The Academy was the largest theatre in Charlotte, under lease to Southern Enterprises, Inc., and was playing a combination program. Announcement as to whether or not it will be rebuilt could not be obtained this week.

Charlotte entertained many of the Carolina exhibitors during the past week, the occasion being the annual ceremonial of Oasis Temple of the Mystic Shrine, many new candidates crossing the burning sands. U. T. Rice, of the Piedmont Amusement Company, Winston-Salem and Marsh Morrow, of the White Way, Dun, N. C., were among the number. A large majority of the exhibitors of North Carolina are Shriners, and Brother E. F. Dardine, who was chairman of the entertainment committee, of course, looked out for the comfort of his brother exhibitors. Dardine has the record of having been on nearly every entertainment committee ever named in Charlotte.

H. H. Anderson, who formerly owned a chain of seven theatres in the two Carolinas, has moved his residence from Hamlet to Charlotte, and it is rumored will at an early date announce the acquisition of another theatre circuit.

H. B. Varner, of Lexington, secretary of the North Carolina M. P. T. O., was in Charlotte the past week on business in connection with the mid-winter convention. "Our organization has a larger membership right now than ever before," declared Mr. Varner.

J. E. Simpson, of Gastonia, was a caller on Charlotte's Film Row the past week

Film Exchange Personalities

Albany

Goldwyn opened offices in Albany on December 18, occupying quarters in Broadway, vacated last week by Select. Charles Walders is in charge of the exchange. Gilbert Becker, who was office manager for Select, in Albany, will remain with Goldwyn. At the present time, there are about a dozen exchanges located in Albany.

William Allen, salesman for Universal out of here, returned Saturday from a two-weeks' swing through Northern New York, which brought with it plenty of good business. According to Mr. Allen, 90 per cent of the houses in the north country are doing a good business these days.

"Pop" Filkins, who works out of Albany for Merit, has just completed a successful trip through Western New York in promoting Betty Blythe specials. Mr. Filkins is booking "How Women Love" heavily over the circuit.

Vic Bendell, who has been with Goldwyn out of Albany for eight years, has just connected up with F. B. O.

Harry Bernstein, of Buffalo, who took the place of M. A. Chase as manager of Universal's territory, including Albany, spent two or three days this week in the Capital City.

Few exhibitors are visiting the exchanges these days. The majority drop into town during the early fall and book up for the entire winter.

Henry E. Wilkinson, former manager of Select's Albany office, just closed, will remain in Albany, however, as a sort of resident manager for the company, although the shipping will be done from the New York and Buffalo offices.

Local exchanges are hard hit for coal these days and many are being forced to use buckwheat coal. In a way, the exchanges are not faring as well as the theatres.

Marie Wheeler, managing Merit's exchange in Albany, and who has the distinction of being the only woman managing a film exchange in the state, has just booked one of the post-nature storiettes at the Mark Strand here for Christmas week. These storiettes are being shown at the Capitol, Rivoli and Rialto theatres in New York City.

Universal's office in Albany has taken on a holiday aspect with its red shaded lights and window decorations.

Word reached Albany this week that Nu-Art had closed its Buffalo office and joined hands with Grand and North, to be known from now on as "The Bond Company." Past and future releases of the two companies, however, will be distributed through the former offices of Grand and North in this city.

"One Week of Love" has just been closed for twelve towns by Henry E. Wilkinson. Mr. Wilkinson has also booked this Selznick special, together with "Pawned," over the entire Myer Schine circuit. "One Week of Love" will be shown at the Leland in Albany for a straight week beginning January 8, while the Lincoln, in Troy, will run it between Christmas and New Years. Mr. Wilkinson left Saturday to spend the week-end in New York, as the guest of Charles O'Reilly, president of the Motion Picture Theatre Owners of the state.

Gilbert P. Josephson

Buffalo

Gilbert P. Josephson has arrived in Buffalo to take charge of exploitation at the F. B. O. exchange. Last week he advanced on Lockport, N. Y., and put over the first co-operative page ad ever used in the Lockport *Union-Sun* and *Journal* in the course of his campaign on "In the Name of the Law," which he aided Manager Robert Kane put over at the Hi-Art Theatre. Mr. Josephson just now is busy getting out some very attractive lobby displays on "The Third Alarm," and when some of these are set up in front of local theatres they sure are going to attract attention.

J. D. Mooney has resigned as local sales manager for Associated Exhibitors and has gone to Cleveland to enter the independent exchange business. He has been succeeded here by Harry E. Thompson, who has been with Hodkinson in New York.

Manager Earl Kramer has engaged "Vic" Bendell as a member of the F. B. O. sales staff covering the Syracuse territory. Walter Bengough is no longer associated with the F. B. O. staff.

Henry W. Kahn, manager of the Metro office, has cause for joy at this season of the year. The two weeks just closed have been called Kahn weeks. The salesmen made special effort to get business. They did. They sent in a record amount of it and now it looks like Henry has got to give the boys some decorations for the Christmas trees.

The happiest guy along Film Row these days is one Gene Markens, member of the First National sales staff, who has won third prize in the recently closed sales contest held throughout the country. The prize consists of some 150 iron men, with which Gene expects to buy Buffalo.

The Universal sales staff has lost Charles Faust and J. G. Fater. Neither have as yet announced their plans for the future.

The Goldwyn exploitationist, Irving Zeltner, is in New York for the Christmas holidays which he is spending with the home folks.

Basil Brady and Louis Schindler, of the Pathe office, are also in Gotham.

The Carolinas

J. U. McCormick, Charlotte manager for Select, announces the closing of his office on December 16 He states, however, that he will still reside in Charlotte, handling this territory for both the Atlanta and Washington offices of Select.

Wm. Conn, well-known film man, has recently opened an office in Charlotte for F. B. O. He announces all prints working and success for the new office beyond his fondest expectations.

M. J. Sparks is packing a portfolio through the Carolinas in the interest of American Releasing Corporation.

George V. Atkinson, prize salesman of the Pathe office, Charlotte, is concentrating at present on Pearl White's new serial, "Plunder," and reports 100 per cent. bookings so far.

E. F. Dardine, manager of the Charlotte Universal exchange, was chairman of the entertainment committee for the annual ceremonial of Oasis Temple, Mystic Shrine, held in Charlotte during the past week.

James B. Buchanan, Pathe's cameraman in the Southeast, recently shot some wonderful mountain scenes in North Carolina around Chimney Rock, which are being shown in Pathe Review.

R. D. Craver, of Charlotte, has purchased "Sure-Fire Flint," starring Johnny Hines, for the southeastern states.

T. A. Branon, general manager of Eltabran Film Company, Charlotte and Atlanta, has spent the past week in the Charlotte exchange.

San Francisco

The annual meeting of the San Francisco Film Exchange Board of Trade was held December 8 when officers for the ensuing term were chosen and changes made in the by-laws. The new officers are: President, Sidney Goldman, of the Film Booking Offices; vice-president, Morgan Walsh, of the Federated exchange; secretary, G. C. Parsons, of the Goldwyn Pictures Corporation, and attorney, Milton A. Nathan. A general meeting will be held each month at the Whitcomb Hotel, and all claims and routine business will in the future be handled by a board of governors, consisting of the officers and two additional members. The outside members chosen for the first term are Carol Nathan, manager of Universal, and W. A. Crank, manager of the American Releasing Corporation.

The American Photo Player Company, which has occupied temporary quarters at 134-146 Golden Gate avenue, since the disastrous fire of a few months ago, will shortly return to its old home at 109 Golden Gate avenue, San Francisco, reconstruction work being well in hand. More space will be occupied than formerly.

Manager W. A. Crank, of the San Francisco branch of the American Releasing Corporation, has added three new salesmen to his staff. These are Gust. Oren, who will cover Northern California; E. W. Kruckeberg, who will visit exhibitors in the Bay territory, and Stuart A. Findlay, who will [illegible] San Joaquin Valley field.

Pittsburgh

H. M. Wilkinson has just been appointed exploitation director at the Pittsburgh First National exchange, succeeding Nick Wagner, who has gone to Erie to manage Rowland and Clark's Perry Theatre there. Mr. Wilkinson comes here from New York where he was employed at the First National home office. However, he is well known in the local territory, having served in a similar capacity for the Silverman Brothers at the Strand Theatre, Altoona. He is an old-timer in the show game, and consequently he is well-versed with the various problems that confront the exhibitors, especially in the exploitation end of the business.

Messrs. Alexander and Davis, of the Columbia Film Service, Inc., Pittsburgh, took a day off recently to go hunting in the wilds near Prospect, Pa. During their absence, another partner, Ed Lebby, was in charge of the office, and he says he was worried all day for fear that the boys would shoot each other. But nevertheless, they returned safe and sound to the city—each with one rabbit.

Abe Steinberg, manager of the S. & S. Film & Supply Company, is a proud daddy, Mrs. Steinberg having presented him with a seven-pound baby girl a few days ago. Congratulations, Abe!

A. F. Marrone, formerly installation man with the local U. T. E. office, has resigned his position, and accepted a similar one with the S. & S. Film & Supply Co.

Robert Smeltzer, eastern division manager for Pathe's is spending a few days in Pittsburgh at the local exchange branch. Wesley C. Bachmeyer, Metro division manager, was also a recent visitor.

Sam Fineberg and Guy Ainsworth, of the Hodkinson exchange, recently drove to Pittsburgh from Erie on a wet day in the former's Durant car. Roads were bad, and Sam was not satisfied if he was not "doing forty." Guy says it takes a lot to make him squawk, but he came pretty close to a little squeak.

The Universal exchange held a trade showing at the Cameo Theatre, Fifth Avenue, Pittsburgh, on Sunday afternoon, December 17, at which there were about 700 people, exhibitors and their families. The principal attraction was Frank Mayo's "The Flaming Hour." Also shown were opening episodes of the new serials, "Social Buccaneer" and "Around the World in 18 Days"; also one of the "Leather Pushers" series and some of the comedy shorts.

Cleveland

William Skirball, distributor of Warner Brothers' pictures in Ohio, has pulled off a big stunt by engaging Wesley Barry for personal appearances, beginning with the Allen Theatre Christmas week. "Heroes of the Street" will be shown.

Carl Mechener, who has been shipper for Metro, has been promoted to booker in the Cleveland exchange. Sam Gorrel, the booker, has become assistant manager of the Kansas City Select exchange.

General Sales-Manager E. W. Saunders and W. C. Bachmeyer, district manager for Metro, were in Northern Ohio last week, calling on theatres in Cleveland, Canton and Akron.

Maurice Safier is the new manager for the United Artists exchange in Cleveland, succeeding King Evans, who was transferred to Canada.

Chicago

The Universal premiere of "The Flirt" to the trade was pulled off at the Randolph Theatre last week and a large number of the exhibitors and trade folks were on hand for the showing, under the direction of Sales Managers Herman Stern and J. Lesserman.

Charley Heede is now with the Goldwyn office in the sales department and B. T. Phelps has joined the sales staff of Progress Pictures.

The trade showing of "Thunder," latest Pearl White serial, was pulled off at the Illinois Theatre and the trade was out in force for the first look.

Exploitation Manager Bonns will direct the campaign to put over the Goldwyn Daily News prize photoplay, "Broken Chains," and Walter D. Neal, publicity manager of the Chicago office, is already at work on the details of the campaign.

Louis Kramer, of the F. B. O. office, is kept busy these winter days with plans for publicity of the various attractions handled through the office here and had a large crowd out for the trade showing of "Thelma" at the Barbee Loop Theatre last week. J. J. Lynch is now covering Indiana territory for the office and expects to put over a lot of business before the year is gone.

Jeff Lazarus has resigned from Associated First National Pictures and about the first of the year will assume charge of Sid Grauman's publicity on the West Coast.

The new offices of Famous Players-Lasky at Peoria, Ill., are busy with business of the territory and the men who have been transferred there from other branches are hard at work to make a record for the first month the office has been in operation. The personnel of the new branch is as follows:

Milton M. Hirsch, branch manager; Joseph Griffin, accessories manager; Jack Frost, booker; W. G. Carmichael, salesman; A. W. Frieml, salesman; L. C. O'Connor, salesman; H. D. Charness, salesman.

Dan Roach, manager of the Chicago exploitation department of Famous Players, is away on a two-weeks' trip to Charlotte, S. C., on business and Will Danziger is keeping the boys keyed up on the latest publicity angles in the territory during his absence.

The new Peoria office of Paramount pictures under Milton Hirsch is a busy place these days and the staff of bookers and salesmen are hard after the business. The new office takes in some of the best towns in the state, such as Springfield, Jacksonville and Quincy.

Atlanta

H. W. Clark, of Goldwyn, is the recipient of the sincere sympathy of all his friends on the death of his four-months'-old daughter, one of twins. Mrs. Clark died a little over three months ago. Mr. Clark is cashier of the Goldwyn company and one of the best-liked men on Film Row.

Hugh Cardoza, one of the best known men in the film game, and who is at present exploitation representative for Associated First National is seriously ill at an Atlanta hospital.

There is a temporarily vacant office in Paramount's luxurious quarters in the Howard Theatre Building. Dan Michalove has gone to New York for a short business trip.

Hugh Manning, of the Manning and Wink combination, was glimpsed on Film Row last week.

St. Louis

Well, Jimmy went and done it. Some thought it wasn't possible, but it was. During the past week James H. Bradford, road salesman for the local American Releasing Corporation branch, officially announced his marriage in Minneapolis, Minn., on August 7, last, to Miss Etta Stannus, of Quincy, Ill.

Little Daniel chased Jimmy all over the world before he finally shot an arrow into him. The pursuit took him through Mexico, Hawaii, Philippines, Japan, China, Canada and even California. But what the movies and straight theatricals couldn't accomplish, the combination of oil and a pretty, winsome girl brought about.

It will be recalled that Jimmy deserted the pictures for a brief period last year, going to Quincy to become manager of the Quincy Oil Corporation. Well, that is what done it. While working about specific gravity, etc., Jimmy met Miss Stannus, who is the daughter of Mrs. F. E. Stannus, of Quincy, and the balance is now history.

Al Lichtman, of the Al Lichtman Corporation, was the guest of Harry Weiss, First National manager, during a brief stay in St. Louis.

Another First National visitor was S. Keeley, of the Service Division, Department of Distribution, Associated First National Pictures.

H. S. Brown is in St. Louis in the interest of the Tri-Art Pictures. This company's product is founded on famous paintings and are two-reels each. Brown expects to spend several weeks in this city. His product is being handled through W. W. Hodkinson Corporation. Four of the series have already been released. "The Bashful Suitor," the first of the series, is being shown at the Del Monte Theatre.

A Paramount Pep Club has been organized by the local Paramount workers. Each Monday evening is devoted to an entertainment and dance. The latest Paramount pictures are included on the program and after refreshments dancing is enjoyed.

James Gregg, Fox salesman, lost his daughter, Delores, 12 years old, during the past week. The child had been sick only a short time.

Canada

The second annual convention of the Famous-Lasky Film Service, Ltd., distributor of Paramount releases in Canada, was held at the King Edward Hotel, Toronto, during the week of December 11, with C. E. Akers, general manager of the Canadian exchange, presiding. The Paramount policy for 1923 was outlined and a declaration of plans was made.

Mr. Akers declared that although film conditions throughout Canada are steadily improving, they were not yet entirely removed from certain false standards which prevailed until a year or two ago.

The convention was attended by managers and chief salesmen of the six branches of the Canadian company at Toronto, Montreal, St. John, Winnipeg, Calgary and Vancouver. Heads of various departments from the home office in New York were also present to gain first-hand impressions on conditions in the Dominion.

A feature of the convention was the publication in the Toronto Telegram of a Paramount page on December 16, showing the Paramount releases which were being played at ten of the theatres operated in Toronto by the Famous Players Canadian Corporation for the week of December 18.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

How An Exploiteer Feels About Eggs; Pathetic Letter From a Field Worker

ABOUT two weeks ago Harold F. Wendt, now an exploiteer for F. B. O., dropped into town and of course came in for a call. And one of the things he wanted to know was why business was so patchy.

"I hit one ton," he explained, "and things could not be better. Ten miles away and they have crepe on the door and immortelles on the box office. Another fifteen miles and business is good again."

We explaned that a great deal depended upon the manager, particularly in a one-house town. One man makes business; the other kills it.

Hence These Tears

And a couple of days later Max Rosenfield was showing a letter from a field man to the home office explaining why he did not get results in a certain town. It is so typical of a certain type of alleged manager that we got permission to publish it, without identification marks.

The exploitation man had jumped forty or fifty miles to help a smaller house put over "When Knighthood Was in Flower." He had with him a doll used for contest schemes, and an abundance of pep. When he sat down to type his letter to Leon Bamberger, he still had the doll, but his pep was exhausted.

This house is in the average sized town able to support two newspapers. It has established industries and a largely non-foreign population. The reason business was poor is shown in this letter:

A Tale of Woe

"I got there around ten o'clock Thursday morning—with the doll—my head full of ideas, and all cocked and primed to 'put 'er over.' There was no one at the theatre. I waited a few minutes and then got to scouting around on a little 'asking for the manager' trip and found that he had gone out of town for a few days. I wrote him a letter asking him to give me a little co-operation, almost one week ago. His landlady told me she knew he was gone for over Sunday.

"The theatre is run by two men and I then tried to locate the other one, but no luck, so I sure had to do some thinking. I had been there before and I knew how tight he was and I thought it best to get his or their authority to spend a little money.

Know Nothing Usher

"Finally the usher came around and I asked him about getting hold of the operator. He was dumb. Had been there all his life and did not know where we could find the operator. Well, to make a long story short, I fooled the entire morning away trying to get started, so by afternoon I was absolutely disgusted, but I took it upon myself to spend some money for him. So I arranged with the evening paper for that resemblance contest, giving away prizes of $5, $3, $2, and a couple tickets. That is not much of an inducement, but I was afraid to say more for fear he would object.

"Next I got the Superintendent of Schools and found that they were having a teachers' convention. Teachers from the county there, so I had them arrange their schedule so as to be the guest of the theatre for Saturday morning. I knew how he was on tickets so I didn't do a thing with the newspaper ad or the doll.

Both Hard Boiled

"About four fifteen the OTHER manager came down and to begin with he said he was too busy to monkey with me. Finally I got to talk with him and tried to explain the thing to him. He said he couldn't do a thing without ———, the one who is away. I talked with him for some time and he assured me of the fact that they would not buy the doll, and that they would absolutely not give away any, ANY free tickets. So at last I sprung the screening on him, and you should have seen and heard him rave: 'NO, I WON'T have them in my house. WHAT, that many people to see a picture when we are trying to get all we can.' There would have been possibly sixty teachers.

"I tried to show him the value of the advertising from newspapers and etc., but he said: 'NO, he WOULDN'T have such a thing.' So all I could do was to forget the screening. I am very hard to get sore but from then on in my Irish-Scotch or whatever it is, was up. I realized that I was up against some miser, and a damn fool. They may be getting business but why not try to get more.

Took An Appeal

So at last I thought I would go over his head and I had the operator try to find the other man. I thought perhaps he would give me authority for something at least. I talked to him for about five minutes and he said he could not do a thing while he was away.

"I am not trying to spend exhibitors' money and I always prove to them that I am not, but you know there are times when a man must spend a little. What could a fellow do when you were working with a man who wouldn't spend twenty dollars and a few free tickets and his house for a screening for a picture like 'Knighthood?' So all I did was to arrange the resemblance contest and I have my doubts that he will carry it through, because the paper he does all his advertising with would not take it so I went to the other paper which liked it fine."

A Week for a Day

When David Chait, of the Palace Theatre, Flemington, N. J., saw that he was playing "The Song of Life" during "Apple Week," he hooked the First National to the campaign. Repeating the slogan that an apple a day keeps the doctor away, he announced that all patrons must bring three apples, which were donated to a Children's Home.

Behind the Bars for Thirty Days

Mindful of the success of the "Gilded Cage," the Paramount lobby suggestor repeats the idea for the new feature, "Thirty Days." Just why the box office should be put in convict stripes is not apparent, but the black and white is not going to hurt the effect in the least. The ticket box and the doorman are done up to match.

The beauty of the idea is that it makes a good flash at a very small cost. The sawmill can supply the rods cheaply, or you can plane down one by twos to get eight sided rods that will be close enough, and the lumber can be stored and used again in slightly changed form for other pictures.

Of course the sign is changed to suit the name of the town. Naughright is merely put in as a horrible example. It is too small to have even a lockup, let alone a picture house.

If you want to build up the idea you can put in cells with cutout star prisoners and introduce other small refinements. Paramount merely offers the bare idea.

A Paramount Release

A SUGGESTION FOR A LOBBY DISPLAY ON "THIRTY DAYS"

It is merely the gilded cage with the gilt taken off, and you can build up the idea with many touches according to your familiarity with penitentiaries. Your own town should be lettered instead of Naughright on the banners.

Had Organ Prologue for Universal Play

Prologues cost money and are not always worth the money they cost, but the Tompkins Theatre, Colorado Springs, used an organ prologue instead of a prelude for "The Storm."

Joe Koehler, the manager, planned a set of seven slides to be run in conjunction with a descriptive piece played by the organist, Frank W. Thomas. The first slide announced the original composition, "The Passing Storm," and the others were descriptive of the phases of the composition as shown by the slide reproduced.

A Universal Release

ONE OF THE SLIDES

These slides were specially painted, but often this cost can be dodged by lettering old prints and making slides from these, or making straight slide reproductions and then lettering in, where it is desired that the print be not defaced.

It is not necessary to write an original composition. There are a number of storm selections available, such as the overture to William Tell, and similar descriptive music may be had for other titles.

The idea gives a prologue value without prologue cost, and Mr. Koehler has made a distinct contribution to theatre economics.

London Makes Record Selling 'Foolish Wives

The most elaborate campaign for "Foolish Wives" was that planned for the London run at the New Oxford Theatre by Edwin J. Smith, managing director of European Motion Pictures Co., and our own Ben Grimm.

Included in the street work were an even dozen masked girls who paraded the streets in costumes duplicating one of those worn by Maud Earl in the play. Lettered sashes were their only advertisement and they got so much attention that the police requested the management to keep them off certain streets where traffic jams were likely to result.

Somewhat similar was a parade of seven short skirted shop girls, each carrying a hat home to "Foolish Wives." They got even more attention than their longer skirted sisters for obvious reasons.

The same seven girls were also used to paint a gigantic sign in reproduction of one of the plan book advertisements. The work was laid in by professionals and the girls put on the finishing touches and were not urged to great speed.

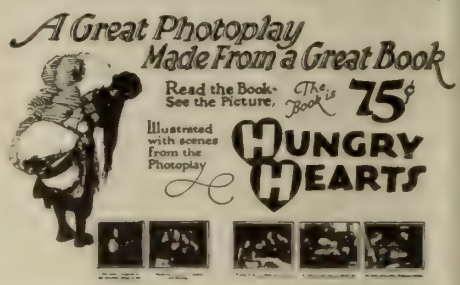
A bus load of a dozen von Stroheims were sent around the city, and two others manoeuvered around in a three-wheeled car, covering the outlying districts, and a crowning stunt was selling one of the daily papers on printing the story of the play and announcing it on the contents bill. The news vendors are not allowed to cry their headlines, but are given posters about the size of one sheets on which the leading items are listed. The headline for the star was "'Foolish Wives' Crowd the New Oxford," startled the conservative Londoners.

The ever popular sandwich men were employed in large numbers and electric signs occupied some of the best locations.

It was one of the most ambitious campaigns ever worked anywhere, and it put the picture over to enormous business for a number of weeks.

Publishers Aid Film Publicity

Crosset and Dunlap, who publish the popular edition of Hungry Hearts, are doing practical publicity work for the Goldwyn picture in the shape of two window cards supplied all dealers handling their publications. It is not necessary for the theatre to land the cards on the dealer. All the house had to do is to ride on the publicity.



A Goldwyn Release

ONE OF THE CARDS

The larger of the two cards is shown in the reproduction, being done in red and black, the red so sparingly used as to get the best result instead of reducing to the level of the usual two-color card where each color fights the other. This card is about 14 by 23 inches. The other is slightly smaller and carries for illustration the front cover of the jacket. Both will help the sale of the play. Make certain, if you book the play, that dealers know in time to procure the cards if they have not received them, but the idea is to put them to all dealers at once.

One man's meat may be another's poison. Suit your exploitation stunts to the class of patrons you most desire to attract. Know the tastes of your clients.

A Universal Release

A FEW OF THE ELABORATE EXPLOITATION STUNTS FOR FOOLISH WIVES IN LONDON

Edwin J. Smith, managing director for the European Motion Pictures Co., the English Universal company, planned a number of stunts which equal the best we have done over here. The top row shows the shopgirls with hat boxes for "Foolish Wives" and twelve perambulators dressed as is Maud Earle in the play. The shopgirls were also used to paint a gigantic sign, and twelve von Stroheims were given a bus ride

A First National Release

ENLISTING THE MAYOR REVIVES A HACKNEYED STUNT

First National Exhibitors hate to let go of an idea. Now they are pinning the old clothes stunt to "Oliver Twist." The Liberty Theatre, Kansas City, enlisted the aid of the mayor to give a new bounce to the timeworn idea.

Max Doolittle

Max Doolittle, a member of the exploitation staff of the Famous Players-Lasky, died at his home, 1179 Churchill avenue, St. Paul, Friday, December 15. Working out of the Minneapolis office through Minnesota and the Canadian territory, he contracted pneumonia some months ago and several times his life was despaired of, but he was gradually regaining his strength when an intestinal complication set in.

Max Doolittle first came into prominence through his work in the Des Moines territory, and his work in obtaining from the local papers a stirring testimonial as to the value to the paper of the various theatre hook-ups was a signal aid to exploiters in all sections of the country, who were enabled to use these letters to convince their own publishers.

He was an active and aggressive publicity man, inventing a number of the now standard stunts, including the automobile doorknob and the milk bottle card. For a few weeks he was brought into New York in an effort to put the Criterion Theatre into some semblance of life, but lacking the co-operation of his associates, he was again transferred to the field.

Personally he was one of the most likable men in a business where an agreeable personality is almost a requisite, and he numbered his friends by the hundreds. He was married and is survived by his widow, but had no children.

We feel a sense of personal loss in the passing of Max Doolittle, for he was one of the best of the clan, and his passing is a distinct loss to the industry.

Changed the Design

On the 24-sheet for "The Cowboy and the Lady" are these two characters in larger than life size. Clayton Tunstill, of the Rialto Theatre, Chickasha, Okla., cut them out for either side of the lobby and then ran real rope from the cowboy's hand to the neck of the lady, spelling out the title of the play in its transit across a backing board. It cost only $6.

Made Patrons Laugh and Got Their Coin

Roy Smart, of the Noble Theatre, Anniston, Ala., took advantage of the first cold snap, plus the coal shortage, to get out a novelty herald on Calvert's Valley.

It was headed "This thrilling motion picture free" and went on to tell of the feature and the supporting reels then added that the pictures, the music and all of the comforts of the house were absolutely free, BUT—he was charging regular prices to keep his patrons warm for ninety minutes.

The exact text reads: "But—we will charge you 5-10-20 or 25 cents for keeping you warm for 90 minutes on this, the coldest day of winter, and that's cheaper than you can keep warm at home. Come down to the Noble and be comfortable while you enjoy the big picture program—absolutely free."

Save that for a real cold snap.

These stunts have a real KICK in them. They bring in the customers.

Eighty Cent Lobby for "Burning Sands"

Using the red and yellow bunting from "The Sheik" for "Burning Sands" enabled C. A. Crute, of the Lyric Theatre, Huntsville, Ala., to put the receipts up 30 per cent. on an investment of eighty cents.

He changed the style of the drape, to gain a new effect, and burned a flasher sign in a pile of sand in the lobby, the letters showing only when the current was on. Cutout letters for the title, lighted with red, threw their glow upon the sand pile and helped the effect. This was the only lobby lighting.

Special hand lettered cards were used for window work with a number of insert cards and all paper was posted a full week in advance.

Two Printings

A number of theatres are using a booklet with the rather unoriginal "What I Know About Women," this time by "Nero." It is stale stuff, but it seems always to get over. Most of these are four-page cover and four pages white insert all blank except the cover and the house page.

The Apollo, Indianapolis, prints the cover and the third cover page, which involves two printings, unless the cover is supplied ready printed by the Fox exchanges. It would be better to print the front and back covers and omit the inside pages.

Fine Slab Front on "Brawn of the North"

Dignity combined with effectiveness characterizes the front used by C. R. Sullivan, of the Fair Theatre, Amarillo, Texas, on "Brawn of the North." This is built of slabs, with a window for the box office and four panels for the posters, also framed in slab. It is one of the best designs for a log front that we have ever reproduced.

In the foreground is shown a chained wolf which is the mother of two wolf-dogs very like "Strongheart." For some reason they do not show in the photograph, but they were chained to the curb on either side. They got a great deal of attention which was transferred to the picture, for the first instinctive act was to compare them with the posters shown on the front. Police dogs can be used where wolf dogs are not available, but it is better to cage them, for their own protection as well as that of the public.

A First National Release

MOTHER AND SONS WORK FOR "BRAWN OF THE NORTH," BUT—

The two wolf dogs, ringers for Strongheart, were not included in the photograph for some reason. This simple yet handsome front was conceived by C. R. Sullivan, of the Fair Theatre, Amarillo, Texas, for the First National release.

Made Extra Drive on "Prisoner of Zenda"

Raymond Willie, of the Palace Theatre, Dallas, Texas, wanted to see what he could do with "The Prisoner of Zenda," and he helped his publicity promoter, George D. Watters, extend himself.

A hardware concern was building an extension to its establishment, and they sold the billboard rights to the Palace. This gave a stand which will take five twenty-four sheets comfortably and six with a little crowding. It was between two of the principal business thoroughfares and had the additional attraction value that attaches to any building operation. The first use of the stand was to put up five twenty-fours for Zenda in two styles.

At the same time an animated display of the castle was made for the foyer. This was as large as a six sheet and showed two circular towers with an arched gateway between. This was backed by a second gate in the distance and a straight backing of purple velvet beyond the second opening. The moving figures were worked between the first and second planes and clever lighting enhanced the effect.

On the playing date this display was moved into the lobby and at the same time a larger castle was built on top of the canopy. This gave a balcony effect and displayed six cutouts from the posters against a backing of royal purple velvet. Purple gold was the general decorative scheme. The towers were fifteen feet in height and made a fine display up and down the street. With a soloist from the Chicago Opera Company to augment the feature, there was no trouble in bettering business by a third; a sizable increase in so large a house.

A Metro Release.

BUILDING A PALACE FOR THE PALACE THEATRE, DALLAS

This display for "The Prisoner of Zenda" was built out over the marquise. The cutout characters are shown against a drape of royal purple velvet, and highly illuminated at night. It is simple in construction, but very effective.

Good Gravy for Program Display

Eddie Hyman went up state the other day to stage the first show for one of the new Mark-Strand houses. The Brooklyn manager is usually selected to put on the opening shows for the out-of-town houses, and he put together a splendid program.

One of the items was a creeper title with copy which promises to be so useful that we annexed a copy. It can be adapted to houses already opened by cutting out references to the first performance. Save it up. You will need it some time. It runs:

TO OUR PATRONS:

It is our promise to give you every time you visit this theatre, a program built along the same entertainment principles as the one you have just honored by awarding it your plaudits. This theatre—just dedicated to your pleasure—will pursue a policy of presenting distinctive photoplays from the realm of romance, drama and comedy. These attractions will be the big productions, featuring the leading stars. In addition to the best in the world of screen amusement, the latest in musical novelties and other attractions such as have just pleased you, will be a part of every program in this theatre. Please regard our first program as an advance notice of many pleasant hours to come.

Tied to Y. M. C. A.

The Tacoma branches of the Y. M. C. A. have an annual Father and Son week. Ralph Winsor, of the Colonial Theatre, not only ties the Y. M. C. A. to "Remembrance" for this special week, but he went after "Rotary and Kiwanis" and the churches and tied them all to the Y, and so to the showing of "Remembrance." Then gift dealers were tied in from that angle and not only gave their windows, but contributed to a co-operative page, as well.

If you have no such week, it is a simple matter to work on the Y secretary if you begin early enough.

Window Worker Is New Japanese Idea

Window displays are old stories in most countries, but Japan has just surrendered to the Oriental Harry Swift, who in this instance happens to be Hugo Amberg, Japanese representative for Universal.

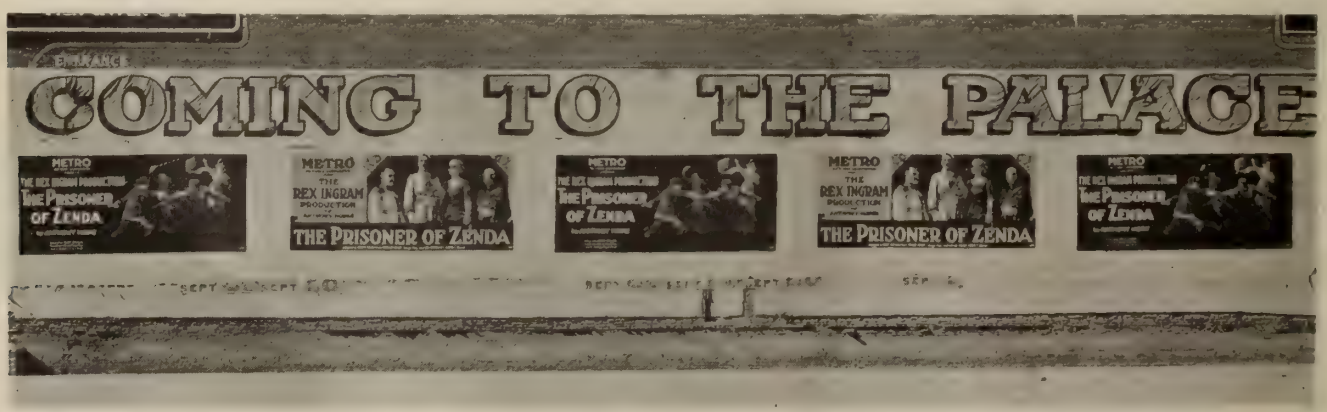
He worked what is believed to be the first window display in Japan on "Foolish Wives" with a set of four oil paintings, and the statement that "Foolish Wives" are those who do not use Hoshi Thiol as their household remedy.

Hoshi is a prosperous pharmacist and he did so well with his Thiol sales that he wants to hook in again. It always works.

Add This One

Add to the "blind" man who would give a thousand dollars to see a specified picture, the convict perambulator whose sign announces "I broke jail to see ...."

This was worked by Roy L. Smart, of the Noble Theatre, Anniston, Ala., on "A Connecticut Yankee" and gives a new aspect to the old idea.



A Metro Release.

MAKING THE MOST OF A PREFERRED POSITION AT THE PALACE THEATRE, DALLAS

Everyone stops to look at a building excavation, and Raymond Willie, Manager of the Palace Theatre, Dallas, Texas, and George D. Watters, his publicity manager, landed this stand, which is visible from two of the principal business streets, employing five of the 24-sheets issued for "The Prisoner of Zenda" as their first stand. It was the finest location in town.

A First National Release

FREE TICKETS WITH LORNA DOONE HATS IN OKLAHOMA

The Odeon Theatre, Bartlesville, hooked a merchant to the Lorna Doone hats and gave him tickets to be presented each purchaser. Two hats and you could get a pair, and the hats cost only $1.98. That's cheap enough.

Howard Anniversary Hooked Up to Candy

De Sales Harrison, manager of the Howard Theatre, Atlanta, did something worth while when that star of the Southern Enterprises came to an anniversary. He wanted something that would mark the event apart from the house advertising, and he made a connection with Nunally's, the "Page and Shaw of the South."

They got up a very handsome special package in blue and gold, printed with "Howard Anniversary Package" and a cake with two gilt candles burning, and with the slogan "Typifying Southern Ideals." It was wrapped in glassine paper and tied with gold cord; altogether as handsome a packing as could be prepared.

On his part Mr. Harrison got out a strip poster in sepia on a cream-brown, with an orange stripe to give color. The attractor was a cut from Peter Ibbetson, which looked enough like the ante-bellum styles to motivate the Southern ideals idea. One side announced "Atlanta's Finest Theatre" and the other "Atlanta's Finest Candy" and each profited through the connection with each other. Mr. Harrison also provided passes for a sales scheme.

It was a splendidly planned campaign and even the price—$1.50—served to suggest the highest grade. It did the house great permanent good.

Had the Big Head

W. J. Lyttle did not have the big head. He used it to advertise "The Young Rajah" at the Empire Theatre, San Antonio, Texas. The Empire has no lobby, entrance being had through a drug store, so he has only the street corner to decorate and he put up two of the 24-sheet heads, with an oriental arch over the store entrance.

This corner for a long time was a favorite lounging place with the local cake eaters, but Mr. Lyttle put up three 100 watt reffector lamps, ostensibly to illuminate his posters, and the limelight drove away the flirtatious loafers. Mr. Lyttle's head seems to be long rather than big.

Small Work Paid

Five hundred hand-written postcards and a 24-sheet put up two weeks in advance were about all W. A. Byers, of the Liberty Theatre, Greenwood, S. C., needed to put over "Human Hearts" to a thirty per cent. hoist for "Human Hearts." There was also a special showing for the local Better Films Committee and this helped not a little for they were warm in their praise.

The campaign cost only $7.50, which included the $5 for the cards.

Admits He Is

In a recent story on a contest stunt which resulted in the distribution of an almost unparalleled number of passes, we referred to the "stupid break" of the author of the scheme.

Comes Leon J. Bamberger, assistant to Claud Saunders, of the Paramount exploitation, to chide us for not giving his name as the author of the break and explaining that he knew all the time that it would work just that way because he had tried it out in his road days in the Canadian territory, adding "if this be stupidity, make the most of it."

Of course after the successful post-mortem you can't blame Bamberger for wanting the credit of authorship, since the idea went over, but we think any scheme which will take from one to five thousand passes out of a house in one week should have had a label tied to it, to prepare the local manager for the shock.

Anyhow, the scheme is Bamberger's and we have Lem Stewart's testimony that: "throughout our territory, the success of the contest has been in direct proportion to the number of passes given out per thousand of population. The greater the number of passes, the larger the cash sales."

A First National Release

ANOTHER DECORATIVE DETAIL FOR "EAST IS WEST"

This time it is the underside of the marquise and not the inner lobby which is shown, the idea being contributed by the Mary Anderson Theatre, Louisville. The open parasol is five feet in diameter.

House Uses Float With Ten Cent Top

Although many houses with a top admission of from 25 to 50 cents use little exploitation on account of the cost, the Rex Theatre, Spokane, found it profitable to put out a pretentious float for a five-day run on "The Idol Dancer."

The building is a bit sketchy, but it makes a good flash and uses four persons, three negroes, one of whom is the chauffeur, and a white girl for the dancer. Note how grass is used to mask in the radiator of the truck, solving the problem of doing away with this always unsightly feature.

The Rex found that the stunt brought a real return even though it got only ten cents for admissions.

This was used in the go-to-the-theatre week, when the weather was considerably warmer, which explains the somewhat scant costumes. This would not work as well now.

A First National Release

THIS BROUGHT IN ENOUGH DIMES TO PAY THE COST

Large houses sometimes feel that big exploitation costs too much. The Rex Theatre, Spokane, has a ten-cent top, as the sign shows, but it found it profitable to make this float for the five-day run of "The Idol Dancer"

Another Revival

One by one the old ideas come back again, without the use of gland treatment and apparently not needing it. The latest to reappear is the "Dare You" envelope, which apparently has been dug out by the Universal's Des Moines exchange for "Human Hearts." As it is a stock stunt the enclosure lacks the definiteness a house and date would give, and we believe it would pay to make a special printing to use these essential facts.

The envelope is a pay envelope 2¼ by 3½ inches, printed up "Dare you to give this to the lady unopened." Inside the sealed container is a card to fit which is printed "I have been somewhat neglectful of late. It's about time I took you somewhere. Let's go to see 'Human Hearts.' It will do your heart good to see it." These were passed around at stag club dinners, to the men at mixed gatherings and left on the counters of tobacco stores. It helped to make big business in the territory.

Light Exploitation

Although almost everyone else from political candidates to automobile manufacturers have resorted to the free match advertising, the picture producers seem to have overlooked this idea.

Now comes Arrow with a match case containing twenty parlor matches in a container printed up for "The Streets of New York," and which can be supplied at reasonable cost to theatres for distribution through the house or through tobacconists. Arrow has arranged with United to handle these where the house supplies the matches. If desired the inner flap can be given the house imprint, but the added return will scarcely repay the additional cost. It is a useful novelty and should be found of value.

A Better Angle for Memory Gags

Most sections of the country report good results from the use of the memory contest for "Remembrance." Generally this has been worked in the form of prizes for the best reminiscences of the early days of the city.

The Sun Theatre, Omaha, working in with Howard J. Phillips, Goldwynner, used it for better results. Instead of prizes for stories, the News was tied to a picture contest, and money prizes were given for the best old time photographs. An old horse car was one of the winners and the mounted police being reviewed by then President Cleveland was also in the money.

On the general proposition that pictures possess greater appeal than words, this brings far better returns. Almost any town can turn up a lot of old time stuff. The News gave the best pictures a four column spread each. You'd like that, wouldn't you?

There were also a thousand tickets offered for rhymed reminiscences, these short stanzas being worked in with the photographs.

A Goldwyn Release

NOT MUCH WATER IN THIS SIN FLOOD, BUT IT HELPS

Water wagons are generally associated with the reverse of sin floods. They stand for aqueous virtue, but the Strand Theatre, Newark, found that the cards won the ticket-selling laugh when tied to the municipal sprinklers

Sold Off Tickets

Planning a special matinee for children on "Oliver Twist, William Shirley, of the Strand Theatre, Schenectady, N. Y., decided that he need not pay the cost of special tickets.

He dropped in on a merchant neighbor and sold him the back of the tickets for the cost of the job and stood free of that expense while he put the merchant under obligation.

In case the merchant cannot be made to see the scheme, offer to let him distribute the tickets in his store. That may sell him on buying some newspaper space, too. Get the idea?

There is nothing new in the misspelled word contest to get interest in a hook-up, but when the Empire Theatre, Syracuse, put on the idea they gave it a little monkey gland of its own.

The picture was "Sherlock Holmes," and th interstitial substance was "What sort of a detective would *you* make? Get out the microscope and win free tickets to the greatest drama of the season."

There was a challenge here that gave a new appeal.

A Fox Release

THIS MIGHT BE ANYWHERE IN THE U. S. A. BUT IT ISN'T

This is the lobby display from the Strand Theatre, Perth, Australia, for "A Connecticut Yankee." It shows a very handsome banner and the perambulating Sir Boss, and a set of escutcheons just below the banner for Arthur's Knights

Adapted Idea

Recently Herschel Stuart, in charge of the Missouri Theatre, St. Louis, used a headline from the local paper for the frame for his advertisement. It linked up to the feature being advertised and gave him art work at no cost.

Now comes Amike Vogel, Pittsburgh Paramounteer, who nearly swooned with joy when he picked up the morning paper and found a screamer across the page reading "Motorists Indicted on Manslaughter Charges." He tore out the centre of the page, framed in an announcement for the De Mille picture and is using a reproduction for heralds all through his district and is even shipping to other territories. It works better than the stock herald and costs only $15 a thousand imprinted.

Picture Drew More Than a Vaudeville

Pantages Theatre, Minneapolis, is a vaudeville house with a film feature, and generally the film gets the short end of the stick. But in the case of the imported production of "The Prince and the Pauper," J. J. Cluxton figured that he could get more out of the celluloid star and he went after it like a hound after a jack rabbit.

He gave a preview to all the school teachers in the "Twin Cities," to capitalize on the Mark Twain angle, and hooked the book stores. The cut shows a department store window in which the picture was made the basis of a display which included a number of other juvenile specialties handled by the store. The chief attractor was a pair of absurd dolls, set well to the fore. They got attention which was passed along to the general display. Three book stores also hooked to displays of Mark Twain's works.

Accident Helped

And as a reward for all of this effort, the gods willed that one of the local papers should run a Sunday syndicate feature in which Chauncey M. Depew gave his reminiscences of a dinner at which Mark Twain and the then Prince of Wales were the guests. This was purely an accident of chance, but it worked over to the film, and helped to make business.

And the business was so much above the average that it would seem that the film can bring in more than the vaudeville, when it is the right sort of picture.

Two Trains

Generally a miniature train is supposed to be able to get all the money in town, and usually it does, but the Park Theatre, Franklin, Pa., made assurance doubly sure.

It set up the toy train in the window of a store, with the usual scene made up of toy train accessories, but the store had a smaller window and wanted something for that. A freight and a passenger train were piled up in an apparent wreck and a placard stated that "The Fast Mail" was never wrecked. It put in two good punches for the Fox special and sold even better.

How would it do to stage a wreck every fifteen minutes the first time you get a picture with a wreck scene, and then advertise the fact. It will be a little extra trouble, but a small boy will cost little and the stunt will work largely.

Several of the Universalists are women, and one is Miss Hattie K. Morrill, who works out of Washington. She persuaded the Liggett & Myers Company that the cigarette of "Under Two Flags" was the natural exploitation for a new brand of paper smokes. The tobacco company supplied the cigarettes and Miss Morrell distributed the cigarettes in the Foreign Legion uniform. She also got windows all through that territory, which covers the Virginias.

Made Triple Tie-up for Armistice Day

Lem Stewart, of the Southern Enterprises, advised all of his managers to tie up to Armistice Day where possible, and all through that territory the response was prompt and profitable. Memphis, with three associated houses, used a joint display with a ribbon across the top telling that three unusually good plays had been obtained. The Palace had "The Eternal Flame," the Strand used "Burning Sands" and the Majestic offered "The Man who Saw Tomorrow." At an additional cost of the seven inches for the top all three were put into a special class, and were put over to unusual business. The same idea is as useful for any holiday where there are two or more houses in town.

Clothing Hook-Up

Donald W. Bonstein, exploitation man for the Third Street Theatre, Easton, Pa., sold off a clothing store on a four columns full for "Rags to Riches." He got hold of Benjamin B. Belfer, who does the advertising for Mintz, a clothier just across the street, and Mintz came out with the big display on the theatre page announcing that "you do not have to go in rags and do not need great riches to avoid them if you buy your clothing at Mintz's." Apparently Mintz took about three-fifths of the space above and below the theatre announcement, and both got value of the full space for the hook-up. This should be made a standard stunt where the Warner production plays.

Jazz Got Thirty

Jazzing up his campaign on "Flesh and Blood" brought a thirty per cent. increase to H. J. Gould, of the Hippodrome Theatre, Fort Worth, Texas.

He started his screen work ten days in advance and a week ahead used a lobby miniature, later changing this for a larger display showing Chaney leaving the jail. This was built in several planes to give perspective—and importance—to the display.

A number of drug stores permitted fountain painting, and a float reproducing a scene from the play was sent out. At night this was lighted by red flares. Armistice Day the float trailed the parade, and ushers accompanied it, passing out some 2,000 heralds.

He not only built up business, but by making it important, he drew a number of letters favorably commenting upon the picture.

An American Release

SELLING THE PARENTS THROUGH AN APPEAL TO CHILDREN

How a Minneapolis department store put over "The Prince and the Pauper" for Pantages and at the same time sold its own selection of juvenile books and toys. The Golliwops down in the lower right hand corner were the real attractors

Has Stair Design for Lengthy Casts

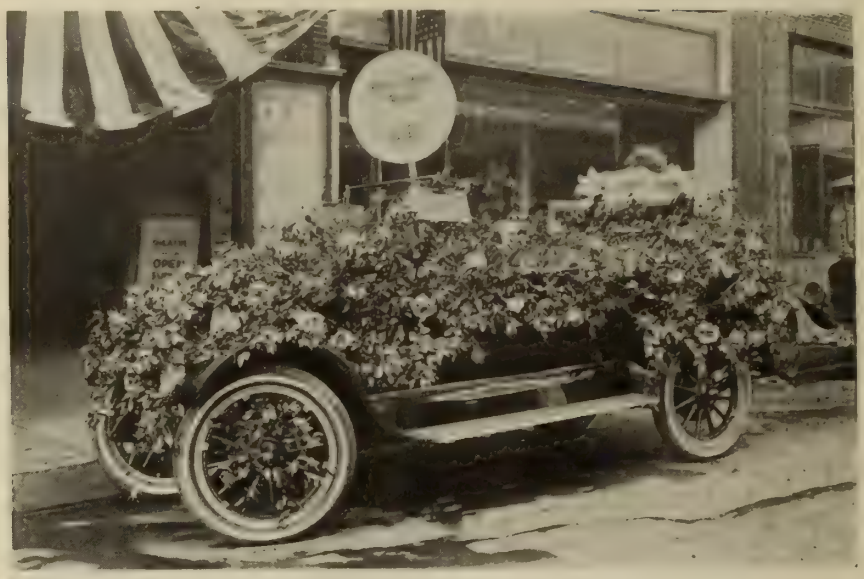
Dan Carrothers, of the Orpheum Theatre, Pocatello, Idaho, has developed a good idea for the exploitation of lengthy casts. He figured that many of the players in "Manslaughter" would repay a little advertising, so he evolved this stair design with Meighan and Miss Ayres in cutout at the top.

A Paramount Release

CARROTHERS' STAIRWAY

The tread of each of the thirteen steps is painted with the name of one of the players in the production, with an announcement card at the top of the flight to mask in the lighting and another pendant from the canopy. Painting on the risers instead of the tread would give a better effect if the stairway were higher, but this is so low that even the top names can be read by a five footer, and it involves less construction work.

The idea is capital for any play with an all-star cast.



A Metro Release.

A FLORAL FLOAT GOOD FOR ANY FLOWER TITLE

A. B. Morrison, manager of Loew's Palace Theatre, Memphis, used it for "Broadway Rose" in the Armistice Day parade. A girl's head showed from the large rose in the rear seat. The flowers were artificial and were made by the ushers. It cost $35

Old and New

It is reasonably old, but it still works. Bill Robinson, helping out the Rialto Theatre, Allentown, Pa., persuaded the local paper to run nine scene cuts under the general caption "Sherlock Holmes told in pictures." The captions were rather full and gave the entire story of the play.

The newspaper was glad to get the idea and played it up as its own special feature, and gave advance notices in return. The house ran the usual advertising up a little, partly to encourage the paper and partly to hook in on the extra display, and the picture went over with a minimum of stunt stuff, which left the town more ready for the next stunt campaign.

Some time when you cannot sell the idea in any other way, offer the idea of pasting these cuts into the book for extra illustration.

Schade Sells Tablets

George J. Schade, who named his Sandusky theatre after himself, is working a good general advertising stunt. He contracted for a large order of scratch pads with "Shade Theatre. Always a Good Show. The Home of First National Attractions" at the top of each sheet, while the cover is adorned with a picture of the house.

Shade sells these to the stationers at a price which gives them a profit as large as they would get from regular pads while at the same time they can offer them at a more attractive price, with the result that the advertisement is to be found in practically every home where there are school children.

Ordering in quantity, Schade makes no profit, but stands no loss, so the big advertisement is practically free.

Split for a Banner

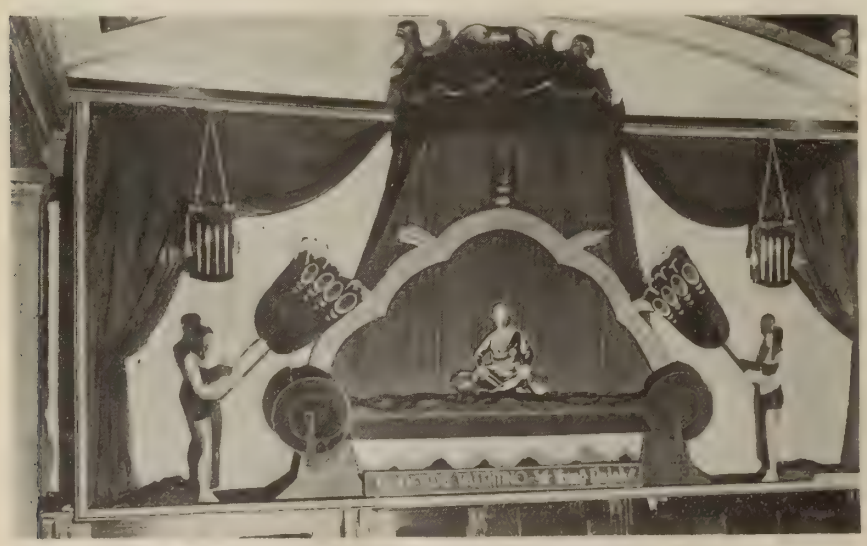
Columbus, Ohio, has an idea that it does not care to banner the streets for amusement enterprises. The First National office had an idea that a banner would help sell "Skin Deep."

By arraging with the houses showing the film to give ten per cent. to the Legion, the objections were overcome and a three-strip banner given the air at the intersection of the two most prominent streets. There is more than one way to work a scheme.

Sold On Sample

American Releasing Corporation is advertising "When the Desert Calls" by means of letters in reproduced Turkish script. Each letter encloses a few grains of sand as a sample of the desert.

The same idea can be worked for any desert picture, the same as it was used some time ago for Bill Hart's "Sand." Just to make it look more interesting, the American used an Ecuadorean stamp alongside the regular United States pink 'un. The effect is puzzling and makes for an added interest which should be worth the small cost of the stamps. Any collector will sell cancelled stamps of current issues for about ten cents a hundred, and you cannot realize how it dressed up the letter until you have seen them used.



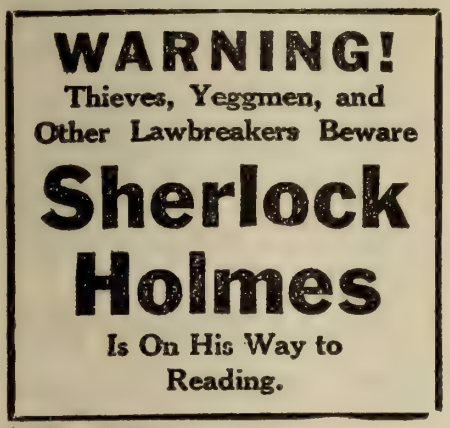
A Paramount Release

A PRETENTIOUS LOBBY DISPLAY FOR "THE YOUNG RAJAH"

This was put into place by Ascher's Merrill Theatre, Milwaukee. The photograph is rather flat, but the display was built up from cutouts, with a throne too large for the cutout ruler, though small rulers on too-big thrones are in real life

A Burglar Invasion Wrote the Teasers

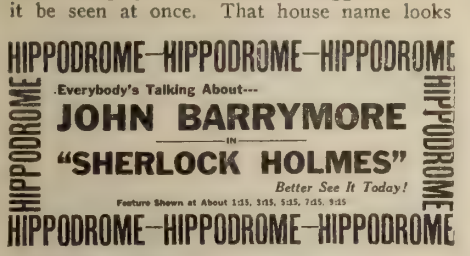
Because there was a big robbery in Reading, Pa., not long ago, the Hippodrome Theatre hooked it to the Goldwyn production of "Sherlock Holmes," which was its underline, using a two-inch single for scatter ads all through



A Goldwyn Release

THE BURGLAR TEASER

the paper, and as soon as possible followed this up with snipes to the same effect. There was no connection with the house in these displays and it had the people wondering just what it meant until the house came along with the regular advertising, of which the second example is typical. There was not much they needed to say about the attraction, which had been pretty well sold on the teasers, so they simply remarked that everyone was talking about the play and offered the suggestion that it be seen at once. That house name looks



A Goldwyn Release.

THE FULL DISPLAY

almost too large for a border, but it looked better in the paper and served very well. We think, though, that the "everybody's talking about" would have been better in a lighter line, preferably italic. Then it would have had the same reading value and yet you will have given more display to the star name. The same sized face could have been used and it would have been precisely as legible and distinctive without being as hampering. It does nicely as it is, but does not yield the fullest display value.

—P. T. A.—

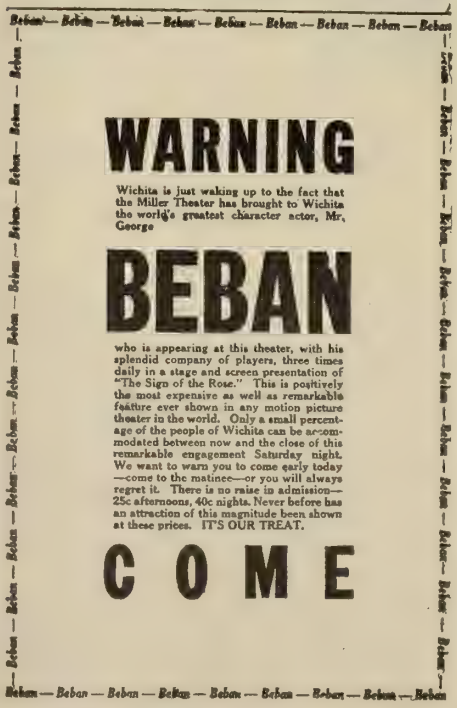
Let Hearst Paper Give Theatre Party

De Sales Harrison, of the Howard Theatre, Atlanta, Ga., worked a good stunt on "The Old Homestead" when he permitted the Atlanta Georgian to entertain the inmates of the Home for Confederate Veterans and from an old ladies' home at a performance of "The Old Homestead." It cost only forty tickets and it broke a story on the front page, usually reserved for the Cosmopolitan productions in the Hearst papers. A new stunt was throwing on the screen an announcement of the arrival of the guests, with due credit to the Georgian, and then throwing on the house lights while the party was ushered in. The spectators rose in courtesy to the aged, and it gave a very impressive yet simple ceremony. This can be worked wherever the age of the guests makes it permissible.

—P. T. A.—

Stanley N. Chambers Trusts to All Type

Now and then Stanley N. Chambers, of the Miller Theatre, Wichita, Kan., discards the plan book line cuts he uses so effectively and goes to all type. Sometimes he does this because he has no cut, but more often because he knows that now and then he can put over a big attraction better in a type display of unusual form than he could with an entire page of cuts. He worked it on George Beban's personal appearance in "The Sign of the Rose." The border is the repetition of the star's name, set in a bold italic twelve point. It might have been raised to an eighteen with perhaps a slightly better effect, but a twelve-point border is generally ample, and it gives more white space to set off the real announcement. Mr. Chambers figured that if he used


Beban — Beban — Beban — Beban — Beban — Beban — Beban — Beban — Beban
WARNING
Wichita is just waking up to the fact that the Miller Theater has brought to Wichita the world's greatest character actor, Mr. George
BEBAN
who is appearing at this theater, with his splendid company of players, three times daily in a stage and screen presentation of "The Sign of the Rose." This is positively the most expensive as well as remarkable feature ever shown in any motion picture theater in the world. Only a small percentage of the people of Wichita can be accommodated between now and the close of this remarkable engagement Saturday night. We want to warn you to come early today —come to the matinee—or you will always regret it. There is no raise in admission— 25c afternoons, 40c nights. Never before has an attraction of this magnitude been shown at these prices. IT'S OUR TREAT.
COME
Beban — Beban — Beban — Beban — Beban — Beban — Beban — Beban — Beban

An American Release

A DIFFERENT STYLE

the regulation announcement it would suggest the same old thing, so he used type to tell that it was different because type can talk better than the most elaborate cut layout. The "Warning" is hooked to the fact that the house is going to be too small to hold the crowds, and the other display lines hook to this and carry on the display. One of these every week would soon lose its effect and degenerate into ineffective selling, but for a special now and then it will talk harder than the most elaborate cut. The very form of the display sets it apart as something unusual, and the reader starts in to find out what it is all about with that impression strongest in his mind. If Mr. Chambers seldom used cuts, and then only to designate the most important attractions, then cuts would have the same effect. It is not a matter of cut or no cut, but a matter of difference—the change in pace which makes for importance.

—P. T. A.—

Fought County Fair

C. A. Crute, who manages the Lyric Theatre, Huntsville, Ala., is wise in his generation. He planned his vacation just when county fair time came, and A. L. Snell, who moved over from Gadsden, to relieve him, had to put over "Blood and Sand" with the fair for opposition.

He bannered a wagon, which got twice around the racetrack before the police chased it off, and even the chasing aroused a sentiment in favor of the theatre. Then he parked the car just outside the gates where people simply had to see it.

A fake blind man proclaimed that he would be willing to give $1,000 to see "Blood and Sand," and when the charitable dropped coins into his cup he would hand the money back with his thanks and the suggestion that they apply it to the purchase of tickets to the Valentino picture.

Used Plan Book Cut for Effective Space

Evidently the Rialto Theatre, Baltimore, appreciated the fact that there can be good in the plan books, for the cut they used on "East Is West" a 165 line by four was clearly a plan book design. The type in the cut is not as clear as that in the few lines of original text, evidently because the cast was a little faulty, though this will probably not suggest itself to the untrained eye. This was a "world premier" and they swelled the display to get that fact over to the appreciation of the public,

A First National Release

FROM THE PLAN BOOK

chiefly through the line at the top. Plan book cuts work all right where they are well planned, and this seems to be as good as anything the local artist could have done. The best point is the display in the panel, which stands out, though mostly in hand lettering. The proportions are preserved and full value is gained for star and title.

—P. T. A.—

Puts in Pictures Just to Fill In

Nelson Bell, of Washington, D. C., puts in a couple of poses in his display for "The Masquerader" just to fill in. Probably he did not expect to sell on the cuts. He sells on the talk he writes, and it is the sort of talk which sells. He used the lines to throw the selling talk into relief on the page and put in a couple of cuts to help break the monotony on the principle that they would not hurt and might help a little, but evidently

he did not expect them to fight their way through the bars. He does his selling on the talk, and plays up star, title and the word "miraculous," the latter referring to the playing of the dual role. The cuts and lining are merely the frame to the sales talk, and the effort is put into the talk. Bell usually writes good stuff, but he went over

A First National Release

STRONG TALK SELLS

his best on this and made a wonderful appeal. It's better than the press book and is written in the style that will get people to the house; particularly those who will feel most strongly the appeal of the play. If the cuts were to do the selling, they should have been held free from the linear design, but we do not believe that they were expected to sell many of the tickets, but were merely thrown in for good measure.

Still Going Strong

Although in its second year, there seems to be a kick left in "The Queen of Sheba."

B. B. Garner, of the Casino Theatre, Lakeland, Fla., played it lately, and got it over to good business—about 50 per cent. above the normal. For a week in advance he used teasers and four days ahead he skied a large banner, placing it well above the marquee that it might not be confounded with the current attraction, and bringing it down for the playing dates.

Two of the circular pictures from the six-sheets were mounted on cloth and a background painted in. Then the entire panel was given a coat of shellac and the result was sufficiently like an oil painting to deceive the patrons. One was placed on either side of the lobby and did much to help the sale.

Once More the White Beats Out Reverse

If proof were needed at this late day to show that white space is better than reverse, we think this three eights from the Allen, Cleveland, would clinch the argument, for the minor features lay all over the big feature for display. You can get the title in two looks, but even then it lacks the strength of the type announcement of the costume review, and the cut is largely lost. Only the selling talk is played up, and if you like that, you can go back and find out that "Remembrance" is the title of the play you wish to see. There is greater strength to the outline cut for Lloyd Hamilton than there is to the otherwise effective cut of Pop and the grandson. An outline would be better against reverse, if carefully handled, but a halftone on reverse is just rolling the money down the sewer. It goes, and you don't see where it comes out. This might have been better with a good black reverse, but good black in newspaper printing is a rarity not to be counted upon, and the goods were not delivered in this instance. That costume review is a novelty. They have had a couple of fashion shows, so this was made a display of fancy dress costumes and Hallowe'en clothes. Fashion shows are getting to be so popular that houses are now hard put to find new titles, and fancy dress displays give all the latitude an exhibitor could ask.

—*P. T. A.*—

ALLEN
Written and Directed By the Author
RUPERT HUGHES
Remembrance
Biggest Drama of American Home Life
It has the Hughes Heart Punch.
It has tears, laughs, fights and frolics. It has everything!
Cast Includes:
Claude Gillingwater (of Three Wise Fools)
Patsy Ruth Miller
Cullen Landis
LLOYD HAMILTON in "THE SPEEDER"
COSTUME REVIEW
NEXT WEEK John Barrymore in 'Sherlock Holmes'

A Goldwyn Release

WHITE WINS AGAIN

A First National Release

A ONE-PAGE HOOK-UP

Emporia Hook-up Is Minus Any Contest

A hook-up without a contest is almost a novelty these days, but the Strand Theatre, Emporia, Kans., negotiated a page "In acknowledgment of the splendid tribute to the new social and economic position of American womanhood" in the Ince-First National production. Only eight merchants contributed space, but they made a very pretty display, and the results proved that the straight hook-up will still sell a production, even though it may not be of very recent release. The cooperating merchants all appealed to women with the exception of a typewriter concern which came in because the machine was endorsed by the producer, and even here the woman typist was supposed to know the merits of the machine, which was another reason why the company acclaimed her.

—*P. T. A.*—

Eastman Theatre Ads Are Largely Uniform

The style of advertisement used by the Eastman Theatre, Rochester, seems to be fixed. It is not pretty, but it gives a distinctive form in a small space, and where too much is not said, it gets over. In any event, it is better than a lot of cut work that means nothing. This is 85 lines on two, and most of the space is given to what the New York Herald thinks of "The Loves of Pharach."

EASTMAN

PHOTOPLAYS EVERY DAY EXCEPT WEDNESDAY

Week of October 29

THE GIGANTIC SPECTACLE

"THE LOVES OF PHARAOH"

A Paramount Picture

Produced by Ernest Lubitsch, Creator of "DECEPTION" and "PASSION."

"In 'The Loves of Pharaoh,' Lubitsch reveals his power to suggest the mood and character of an epoch, so that the very walls and statuary seem to be playing a part. This tale . . . is constantly feeling the primal urge of drama. Altogether, it is one of the majestic pictures of the decade, as mysteriously fascinating as the Sphinx."
—New York Herald.

Specially Arranged Prologue by Eastman Theater Orchestra and Eastman Theater Ensemble
Arthur Alexander and Victor Wagner Conducting.

"TWIN HUSBANDS"
a New Carter De Haven Comedy

VLADIMIR DUBINSKY, Cellist

A Paramount Release

THE EASTMAN STYLE

The text is better chosen than that in most quotations, for it really gives some idea of the play. It is the best chosen press notice we have seen in some time, but that does not convert us to the value of other town notices. We think the house itself should have more to say about what it has to offer and not pass the buck. One expects better than usual from the Eastman, and it is to be hoped that a more original style of advertising is presently developed, for this is by no means in keeping with the character of the house. Perhaps when the novelty has worn off more of an effort will have to be made to get them in.

—*P. T. A.*—

Start 1923 right: Get a copy of P. T. A.

A Very Definite Appeal to a Big Majority of Picture Goers

"THE NINETY AND NINE"
Vitagraph

DIRECTOR ..... David Smith
AUTHOR ..... Ramsaye Morris
SCENARIO ..... G. Graham Baker
CAMERAMAN ..... Steve Smith, Jr.
AS A WHOLE.....Fine money-making possibilities in this one for a big majority of exhibitors
STORY.....Contains elements of appeal that make it a good general audience picture that will prove sure-fire for "fan" crowd
DIRECTION.....Very good for a picture of this kind; sequences too long drawn out occasionally; climax a genuine thrill
PHOTOGRAPHY ..... First rate
LIGHTINGS ..... All right
PLAYERS.....Warner Baxter and Colleen Moore both do splendid work in this with Lloyd Whitlock, Gertrude Astor, Robert Dudley and others giving capable support
EXTERIORS ..... Suitable rural locations
INTERIORS ..... Good
DETAIL ..... Ample
CHARACTER OF STORY.....Fugitive, seeking forgetfulness in drink, is saved by little country girl and eventually has his name cleared
LENGTH OF PRODUCTION ..... 6,800 feet

For the biggest majority of picture-goers in this country, the city patronage in particular, "The Ninety and Nine" will undoubtedly prove an especially strong attraction and sufficiently popular to make it a definite box office offering for those exhibitors who make up the largest part of the entire number of picture exhibiting theaters, catering to people who seek action and thrills for their entertainment in preference to originality of story or artistry of production.

And as an entertainment of its kind, "The Ninety and Nine" is thoroughly capable of satisfying the many who want their diversion supplied in quantities of thrills. Besides this element of appeal Ramsaye Morris' story, adapted from the play, contains other angles that make it an attractive audience picture. It includes the ever popular regeneration theme in which a fugitive from justice, trying to drown out the past in drink, is urged to "go straight" by the little girl who sticks by him even when her father falsely accuses her and turns her out of his house. This sequence, especially, is very well handled by Colleen Moore and Warner Baxter, who have the principal roles. Director Smith has directed it well also except that he uses too much footage and draws it out longer than he should to obtain the best effect.

The development is smooth and the interest very well sustained. Coincidence is the most prominent means of development, but it probably won't annoy those to whom the picture will appeal and for whom it is evidently intended. Prohibition has been ignored for purposes of the plot, and hero drinks freely at an honest-to-goodness bar.

The very best feature of this production is the splendid climax which Smith has provided. The forest fire has been staged with unusual realism and offers a genuinely spectacular thrill. It has been excellently photographed, and no doubt will set a good many wondering how it was done. The train flying through the forest with the flames jumping at it from both sides is indeed fine.

Story: Tom Silverton, a fugitive, hides in Marlow, where a little girl of the town, Ruth Blake, urges him to give up drink, and her interest in him finally causes her father to send her from the house. Leveridge, owner of the railroad who, with his fiancee Miss Van Dyck, is stopping with the Blakes, secures the cooperation of a half-wit admirer of Ruth's to frame a robbery on Silverton, whom he suspects to be Bradbury, the fugitive. How Silverton saves the lives of many in a forest fire and wins the admiration of all follows the clearing of his name which proves him not guilty of the crime which made him a fugitive.

Adv.

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

Sincere exhibitors are sending these tips to help you book your show. Their reports are printed without fear or favor. If a picture is good, bad or ordinary, you will find it out here. Turn about is fair play; let these exhibitors guide your bookings, and in turn let's hear from you.

American Releasing

SISTERS. Very good. I was indeed surprised. Patrons voiced their approval. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

Associated Exhibitors

WHAT WOMEN WILL DO. I hope every exhibitor who reads this will book this picture, for I think any producer that releases one like this, at no extra price, merits support. The grip of "The Miracle Man" paired out with the excellent work of Anna Q. Nilssen, backed up by the cast in general—what's the use!—book it. Advertising: one sheets. Patronage: mill help. Attendance: good. Howard James, Union Theatre, Voluntown, Connecticut.

WHEN THE DEVIL DRIVES. Just ran my second Leah Baird feature. These pictures sure surprised me—we held this over for Monday and did almost as much as Saturday. These, and Harold Lloyds, are proving better than those of another company for drawing crowds here; but Florence Vidor is kind of weak yet. L. N. Harding, Strand Theatre (family patronage), Mackinac, California.

F. B. O.

BILLY JIM. A good, clean Western that is fairly entertaining and which pleased about 90 per cent. Fred Stone a good actor, but he ought to be starred in pictures with action more rapidly moving than this one. Will fill in as an excellent program feature. Advertising: ones, threes, slide, mat slide. Patronage: small town. Attendance: fair. C. C. Johnson, A-Muse-U Theatre, Melville, Louisiana.

IN THE NAME OF THE LAW. This picture has more age on it than what we usually run, but the reports on it did the selling; to say we were disappointed is to put it mildly. For us, it is just an average "soppy" emoting picture, too much footage is given to the sympathy working stage business and too little action for those recently educated audiences. Very mediocre production for a first-run house. Patronage: country town. Attendance: poor. Columbia Theatre, Columbia City, Indiana.

MY DAD. Only a fair picture. Didn't go over; something lacking. Nothing to rave about. Advertising: newspaper, lobby, slide, cards. Patronage: family. Attendance: fair. William Brill, Rialto Theatre, Akron, Ohio.

UNDERSTUDY. The best Hoyt-like comedy we have caught Doris May in. Otis Harlan at his best. Advertising: regular. Patronage: average. Attendance: good. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

UP AND AT 'EM. With Doris May, the picture enjoyed good business. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

First National

CHILD THOU GAVEST ME. A good audience picture. The kid is wonderful. Worthy of a showing in any theatre. Book it; it will make good for you. Advertising: sizeable campaign. Patronage: high-class. Attendance: good. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

EAST IS WEST. The very best picture we have had this season. Advanced prices, extended the run, and turned away hundreds. Advertising: newspaper ads. doubled. Attendance: excellent. J. A. Flournoy, Criterion Theatre, Macon, Georgia.

ETERNAL FLAME. A very good picture, but failed to draw in our town, as conditions are bad here at present. Advertising: newspaper, lobby, heralds, 2,000 letters mailed. Patronage: very best. Attendance: fair. J. Solomon, Bijou Theatre, Clarksburg, West Virginia.

GIRL IN THE TAXI. Very good comedy-drama which pleased everybody. First National giving us good pictures. Advertising: ones, threes, photos, papers. Patronage: small town. Attendance: good. Tom Marksby, Opera House, Blenheim, Ontario, Canada.

HURRICANE'S GAL. This, as a picture, 100 per cent., but that means, nothing; the name killed it for me. The class of people I play to would not come out. A splendid production, but would not draw on a two days' run. Lost money, in fact. Advertising: ones, threes, sixes, twenty-four, heralds, etc. Patronage: neighborhood. Attendance: poor. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

MASTER MIND. A very interesting plot. Offers an opportunity for an excellent guessing contest. Find the moral! Just an average program picture. Advertising: usual billboard and lobby. Prices: ten and thirty cents. Patronage: neighborhood. Attendance: poor. H. L. Wharton, Orpheum Theatre, Glasgow, Montana.

MY BOY. It's one that will get them all. I liked it; my people liked it; so will you. Advertising: usual. Patronage: general. Attendance: good. T. J. Hickes, Liberty Theatre, Saxton, Pennsylvania.

OLD DAD. With Mildred Harris. This is an old picture, with many return dates, nevertheless a very good one and still full of good drawing power. Patronage: general. William Noble, New Folly Theatre, Oklahoma City, Oklahoma.

ONE CLEAR CALL. Very good picture; very good business. Advertising: like a show. Patronage: family. Jack Hoeffler, Orpheum Theatre, Quincy, Illinois.

PECK'S BAD BOY. A good picture. Clean, wholesome fun. No complaints in any way. Brought out the crowd. Advertising: posters, usual. Patronage: rural. Attendance: good. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

ROSARY. The name leads one to think it a religious story, and while it has religious characters, it is really a good melodrama, pretty well done. It brought big business for me, and a great many not regulars. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

SKIN DEEP. We put this on as a benefit for the American Legion, and they didn't manage to sell enough tickets to pay for the cost of printing. For some reason Ince's pictures always lose money for me. Fair picture only. Advertising: played up as American Legion benefit. Patronage: small town. Attendance: poor. W. Ray Erne, Rialto Theatre, Charlotte, Michigan.

SKY PILOT. Really a picture that's in a class all by itself. Its got a moral, and it's put over with a punch. Had lots of compliments on this one. It'll make new patrons. Advertising: extra billboard, heralds, mailing list. Patronage: small town. Attendance: good. Majestic Theatre, Greenfield, Tennessee.

SMILIN' THROUGH. I can truthfully say that this was considered one of the best pictures of the year. Pleased 100 per cent.—many saw it twice, and all well satisfied. William Noble, New Folly Theatre, Oklahoma City, Oklahoma.

SONG OF LIFE. Entirely too "sobby" for here; a hard luck story all the way through that did not please my invalid patrons—they have their own troubles. Advertising: usual. Patronage: health seekers and tourists. Attendance: poor. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

SONNY. One of the best features we have shown in a long time. Everyone was pleased. Deserved a better house. Advertising: regular. Patronage: mixed. Attendance: fair. Fred S. Widenor, Opera House, Belvidere, New Jersey.

STRANGER THAN FICTION. Only fair. Story cannot be easily followed. Advertising: usual, posters and photos. Patronage: small town. Attendance: good. Dr. J. E. Guibord, National Theatre, Grand Mere, Quebec, Canada.

TOL'ABLE DAVID. I cannot praise this picture too highly. Patrons talked about it; said it was a beautiful picture. Advertising: six, three, one, slide. Patronage: all classes. Attendance: good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

TROUBLE. Good picture, but not as good as "My Boy." Advertising: usual. Patronage: small town. Attendance: good. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

TROUBLE. Jackie can act like a veteran. This picture pleased old and young. No end of pleasing comments. Advertising: doubled billboard and press space. Patronage: general. Attendance: light, but not picture's fault. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

Fox

ARABIAN LOVE. Had several good comments on this one. Some enjoyed it as much as "The Sheik." Picture should please all. Advertising: ones, threes, sixes, slide. Patronage: neighborhood. Attendance: fair. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

CHASING THE MOON. Garsh, the last reel "saved the bacon." Mix is too good to waste on such a story, even though he writes a number of them himself. It pleased the majority, however, just because they have faith in Tom Mix. Advertising: regular. Patronage: country. Attendance: fine. R. K. Russell, Lyric Theatre, Cushing, Iowa.

CONNECTICUT YANKEE. A faithful adaptation of the great Mark Twain story, ably acted and perfectly staged. A distinct credit to Fox and to the industry. Advertising: extra campaign. Patronage: mixed. Attendance: fair. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

CRUSADER. With William Russell. Extra fine, thrilling Western drama. Advertise this one big; it will please them all. Five reels and all good. Advertising: threes, ones. Attendance: extra good. Walter Odom, Sr., Dixie Theatre, Durant, Mississippi.

DO AND DARE. With Tom Mix, a very poor picture, which did not please here. Advertising: usual. Attendance: fair. William Noble, Orpheum Theatre, Oklahoma City, Oklahoma.

FAST MAIL. Wonderful Jones picture. Patronage: mixed. Attendance: good. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

FIGHTING STREAK. Up to Tom Mix standard. This star has a following here and does well for us. This one is O. K. and will please his "fans." Advertising: usual. Patronage: mixed. Attendance: good. E. W. Collins, Liberty Theatre, Jonesboro, Arkansas.

FOOL THERE WAS. Well worth showing. Everyone went out telling me what a fine picture it was. Teaches a good lesson. Excellent photography. Boost it strong, as it will back up your claims, Chas. H. Ryan, Garfield Theatre, Chicago, Illinois.

FOOL THERE WAS. Very good picture of the vampire type. Lewis Stone does some fine work. Estella Taylor as the vamp not as good as the original Theda Bara, acting in the old picture. Advertising: regular billboard and lobby. Patronage: neighborhood. Attendance: fair. E. L. Wharton, Orpheum Theatre, Glasgow, Montana.

JUST TONY. Tom Mix is good as ever. Pleased all. Mix always means a packed house for us. Advertising: regular. Patronage: mixed. Attendance: great. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

MONEY TO BURN. A good program picture, but Russell fails to draw for me. Patronage: small town. Attendance: fair. W. E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

MY FRIEND, THE DEVIL. Exhibitors, here is a wonderful picture for you. Did not see another drama so interesting as this one for a long time. Advertising: two ones, one three, slides. Patronage: mixed. Attendance: fair. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

THE NEW TEACHER. A splendid program picture. Good for Sunday audiences. It pleased our patrons. Advertising: regular. Patronage: high class. Attendance: good. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

Between Ourselves

A get-together place where we can talk things over

Exhibitors who are reporting on pictures for Straight from the Shoulder are doing such a splendid service of unselfishness that it is only fair to make the work of tip-sending just as simple and as easy as possible.

Through the help and suggestions of Mr. W. B. Aspley, Aspley Theatre, Glasgow, Kentucky, Mr. Thos. L. Haynes, Old Lyme Amusement Company, Old Lyme, Connecticut, and others, a new report blank has been prepared.

This new blank gets rid of the need of signing and giving certain information on every picture and hooks up six on the same blank.

Hope this will make it a lighter task for the good friends already sending tips—and for a lot more who will certainly come in and keep Straight from the Shoulder the dependable tip department.

VAN.

RAGGED HEIRESS. Shirley Mason in a Class B picture. This pleased ninety per cent. Was a well executed theme. Mason has a loyal bunch of backers here. You'll get by on this one if the title suits your territory. R. K. Russell, Lyric Theatre, Cushing, Iowa.

OVER THE HILL. A fair picture, but not as good as "Humoresque." Yet it will get by and will please a majority of the audience. No kicks registered. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

SKY HIGH. You will make no mistake in booking this picture. One of his best for thrills and action. Advertising: regular. Attendance: good. Majestic Theatre, Charleston, Tennessee.

SKY HIGH. Mix was always ace high with our Empire patrons and he is still with the Lafayette patrons. Played this on Sunday to S. R. O. Regular Mix stuff with fine action. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

STAGE ROMANCE. Absolutely nothing to it. Too deep and entirely too long. We didn't take in film rental and those who came left before it was over. My advice would be, pay for it and don't run it. Advertising: posters, slide, heralds. Patronage: neighborhood. Attendance: poor. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

STAGE ROMANCE. I left town on this one. Couldn't face the music of continuous complaints which I knew must come. Heard about it after my return. If you have it bought, go fishing on the day you play it. Advertising: ones, threes, six, mailing list. Patronage: small town. Attendance: poor. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

STRANGE IDOLS. Just a program picture of very mediocre value. This program stuff is about as poor as one can find. Advertising: posters. Patronage: rural. Attendance: fair. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

STRANGE IDOLS. For me, here's a picture that holds the interest and will make 'em talk. They'll like, and wonder why, all at the same time. Advertising: regular. Patronage: small town. Attendance: poor. Majestic Theatre, Greenfield, Tennessee.

WHEN ROMANCE RIDES. A mixed up mess of melodrama that was not cared for here. Advertising: usual. Patronage: health seekers and tourists. Attendance: fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Goldwyn

BEATING THE GAME. Unusually good picture. Clean, snappy, and held the interest. Advertising: usual. Patronage: small town. Attendance: fair. Al. C. Stewart, Empire Theatre, Waitsburg, Washington.

BE MY WIFE. Max Linder makes 'em take notice in this comedy. A roar all the way through. Price was right and print A. 1. Advertising: ones and one three. Patronage: small town. Attendance: good. Werner Brothers, Queen Theatre, Trinity, Texas.

BUNTY PULLS THE STRINGS. If you like real old Scotch atmosphere here it is for fair. Don't think the average fan cares for this kind. Advertising: one sheets. Patronage: mill help. Attendance: good. Howard James, Union Theatre, Voluntown, Connecticut.

MAN FROM LOST RIVER. Six reels. House Peters, star. A story of the North Woods that should appeal to all classes. Well acted and interest holding from start to finish. Photography unexcelled. Some beautiful shots. Clean. Pleased 100 per cent. House Peters becoming favorite here. Little town man can't go wrong on this one. Advertising: ones, threes, slide, show windows. Patronage: small town. Attendance: fair. C. C. Johnson, A-Muse-U Theatre, Melville, Louisiana.

MR. BARNES OF NEW YORK. Just a fair picture, so the patrons said. Advertising: usual. Patronage: health seekers and tourists. Attendance: medium. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

POOR RELATION. A very good program picture and one that pleased. I would like to have more of them. Advertising: usual. Patronage: country town. Attendance: good. H. V. Harvey, Palace Theatre, Dixon, California.

REMEMBRANCE. Don't be fooled into the idea that this is in the class with "Old Nest." A very pleasing picture, but nothing super-special about it. Did not go over for me. Advertising: ones, threes, sixes, photos, heralds, window cards, newspaper, etc. Patronage: high-class. Attendance: poor. H. D. Wharton, Pastime Theatre, Warren, Arkansas.

THEODORA. I'd say I'd lay off of this one. I bought it for a special and almost lost my shirt. It cost a lot of money, and I sure helped to pay for it. Advertising: enough. Patronage: mixed. Attendance: rotten. H. W. Deutschmann, Playhouse, Toronto, Ontario, Canada.

Hodkinson

CAMERON OF ROYAL MOUNTED. An extra good Northwest Mounted Police story. In fact, the photography, scenery and acting is A-1. Patronage: small town. Attendance: good. W. E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

FRENCH HEELS. Mighty good picture; the ladies, especially, liked this, but will please 100 per cent. from my viewing. Ad-

vertising: two ones, three, photos, two papers, slide. Patronage: family. Attendance: good. E. T. Dunlap, Dunlap Theatre, Hawarden, Iowa.

GREEN FLAME. With Warren Kerrigan, this one failed to please, as picture is too old and people have forgotten who J. Warren Kerrigan is. Hope that friend Jack H. Hooks, of Thomas, Oklahoma, is now satisfied that all is not gold that glitters. William Noble, Broadway Theatre, Oklahoma City, Oklahoma.

HEADLESS HORSEMAN. This is a splendid piece of work. Will Rogers certainly makes an A-1 Ichabod Crane. Plenty of fun, action, and a classic of a real classic. Advertising: posters, mail. Patronage: rural. Attendance: good. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

JANE EYRE. Not a very good story, but is one of the best pictures ever run in my theatre on account of the acting and sets, which are wonderful. Rialto Theatre, Nelson, Nebraska.

Metro

BROADWAY ROSE. Very good; better than "Peacock Alley." She always pleases. Main thing, get it at a live-and-let-live price. Advertising: special lobby, and usual advertising, heralds. Patronage: country town. Attendance: good. H. V. Harvey, Palace Theatre, Dixon, California.

BURNING DAYLIGHT. Jack London's name pulled them in on this. A number of patrons told me it didn't follow the book very closely. Patronage: small town. Attendance: good. W. E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

FASCINATION. A great picture, splendidly played, with Mae Murray. Very pleasing to the large audiences that saw it. William Noble, New Folly Theatre, Oklahoma City, Oklahoma.

FASCINATION. A showman's picture that contains every necessary ingredient for drawing and pleasing the people. Paid rather high for it, but it did pretty well, and we were satisfied. Recommend it highly if your public likes splendor and brilliancy. Advertising: enlarged campaign. Patronage: high-class. Attendance: good. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

FIVE DOLLAR BABY. A very poor Dana picture. Not at all what it's put up to be. Just an ordinary program picture. Patrons disappointed. Advertising: ones, threes, six, photos, newspaper. Patronage: mixed. Attendance: fair. Jack Jones, Cozy Theatre, Shawnee, Oklahoma.

LITTLE EVA ASCENDS. Excellent Barnstorming story that went over with a bang. Audiences delighted. Lots of good, solid laughs. Advertising: regular. Patronage: average. Attendance: good. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

PUPPETS OF FATE. An excellent program picture. Advertising: regular. Patronage: resort. Attendance: fair. Holeman & Shaw, Auditorium Theatre, Dawson Springs, Kentucky.

Paramount

AT THE END OF THE WORLD. One of the best we have shown. Betty Compson is quite a favorite with my patrons. Advertising: sixes, threes, ones. Patronage: resort. Attendance: good. J. H. Holeman, Auditorium Theatre, Dawson Springs, Kentucky.

BLOOD AND SAND. Too much Valentino. It would have been good with any other star. Brought the crowds, but people disappointed. Altogether too long. Advertising: house organ, lobby, newspaper, billboards. Patronage: mixed. Attendance: good. L. A. Hoover, Gem Theatre, Durango, Colorado.

BONNIE BRIER BUSH. Rather well below average. Advertising: usual. Patronage: neighborhood. Attendance: very poor. Royal Theatre, Reading, Pennsylvania.

BURNING SANDS. Did not do the business it should, by half, although picture was well liked. I blame it to non-pulling of stars. Advertising: a little of everything. Patronage: small town. Attendance: fair. W. Ray Erne, Rialto Theatre, Charlotte, Michigan.

BURNING SANDS. For me, better than "The Sheik," with a cast that can act. Hawley not much, but Sills and Logan good. Advertising: usual. Patronage: small town. Attendance: average. Marsden & Noble, Noble Theatre, Marshfield, Oregon.

CALL OF THE NORTH. Film was in such poor condition that I don't know whether it was any good or not. I know we got credit for running it too fast when most of the picture had been cut away. Advertising: posters and slide. Patronage: neighborhood. Attendance: fair. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

CAPPY RICKS. Meighan is indeed "the good luck star." Story fine. This one should please ninety-five per cent. Advertising: regular. Patronage: general. Attendance: fair. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

FOOTLIGHTS. Very good and pleased a large audience. Elsie Ferguson does good work in this. Advertising: regular. Patronage: general. Attendance: good. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

GAME CHICKEN. A very good picture and will please most any audience. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

GET-RICH-QUICK WALLINGFORD. Good picture. Clever acting. Well liked by patrons. Attendance: fair. Royal Theatre, Reading, Pennsylvania.

HER HUSBAND'S TRADEMARK. Here is a picture that is good. It is exceptionally clean, has a good story, good action, good scenery. Advertising: newspapers, ones, slide and posters. Patronage: local. Attendance: good. Ernest M. Cowles, Orpheum Theatre, Pelican Rapids, Minnesota.

A Double Letter

Dear Van:

It may interest you to know I found in my mail the following note:

"Thos. L. Haynes,
Dear Sir:

Your letter in Straight from the Shoulder in Moving Picture World of November eighteenth was read by us with great interest. This department is certainly very valuable and we don't see how any live exhibitor can get along without it. Sincerely,

C. M. LYNCH,
HARRIS & LYNCH,
Gem Theatre, Peoria, Ill."

Very truly yours,
THOS. L. HAYNES,
Old Lyme Amusement Co.,
Old Lyme, Conn.

A letter within a letter that shows how Straight from the Shoulder is promoting good fellowship between exhibitors who count.

WORLD'S CHAMPION. Rather belated showing, but picture drew well. Reid not very good; support made the picture. Advertise good; you won't lose. Advertising: billboard, lobby, program. Patronage: mixed. Attendance: good. L. A. Hoover, Gem Theatre, Durango, Colorado.

YOUNG RAJAH. If you have to pay a big price for this—look out! It disappoints as did "Blood and Sand." We played day and date with Detroit, but to no avail. Advertising: heavy. Patronage: small town. Attendance: poor—lost money. W. Ray Erne, Rialto Theatre, Charlotte, Michigan.

Selznick

PROPHET'S PARADISE. For me, picture rotten all through; film badly cut. Advertising: usual. Patronage: general. Attendance: good. T. J. Hickes, Liberty Theatre, Saxton, Pennsylvania.

REPORTED MISSING. Picture good; for me nothing special. If you can get it at a right price, buy, and your average patrons will be pleased. Do not advertise as special—it is not! Have had two- and three-reel comedies that went over better. Advertising: special. Patronage: small town. Attendance: good. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

SAFETY CURTAIN. Splendid picture. A revival that tells the tale of "why" Norma is so popular. These pictures are worth what these people ask; they don't try to rob you. Advertising: regular. Patronage: small town. Attendance: good. Majestic Theatre, Greenfield, Tennessee.

United Artists

LOVE FLOWER. A very good picture, with special cast, and one which pleased. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

RULING PASSION. Not a heavy puller, but a great picture. All should run it. Advertising: regular. Patronage: family. Attendance: fair. R. J. Relf, Star Theatre, Decorah, Iowa.

Universal

AFRAID TO FIGHT. One of the best I ever saw of Nagel. A good picture to boost. Advertising: lobby and daily papers. Attendance: good. H. R. Workman, Coliseum Theatre, Marseilles, Illinois.

AT LARGE. With Tom Santschi, a very good picture with very good business prevailing. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

BEAR CAT. One of the best Westerns we've shown. First, the story is good, and second, Hoot is a likeable cuss, a combination Chas. Ray and Tom Mix. I'd class it as extra good. Advertising: regular. Patronage: small town. Attendance: good. Majestic Theatre, Greenfield, Tennessee.

SCRAPPER. For me, a fine "lemon." Certainly not what we expected after reading exhibitors' reports. No plot, no acting Fight O. K., but that was all. Too improbable. Advertising: good. Patronage: village and country. Attendance: fair. Lindrud & Guettinger, Cochrane Theatre, Cochrane, Wisconsin.

TOP O' THE MORNING. One of the nicest little program pictures released. Star fine, direction excellent. Advertising: ordinary. Patronage: general. Attendance: fair. H. J. Longaker, Goward Theatre, Alexandria, Minnesota.

TRAP. Very good subject, but failed to please all. Only a few liked it. Chaney does wonderful acting and the scenery is good. Advertising: two threes, one six, four ones, heralds, mailing list. Patronage: small

town. Attendance: fair. J. F. Pruett, Liberty Theatre, Roanoke, Alabama. Wisconsin.

UNDER TWO FLAGS. A knockout of a picture, and one we made a little money on; we got it quick, and price right. Book it. Advertising: twenty-four, ones, heralds, photos, papers, etc. Patronage: country town. Attendance: good. H. V. Harvey, Palace Theatre, Dixon, California.

UNDER TWO FLAGS. Did not take here. Sixty per cent. dissatisfied. Raised price and lost money. Advertising: fifty per cent. extra on account special production. Patronage: small town. Attendance: fair. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

WILD HONEY. This Universal-Jewel has many entertaining qualities, yet in my opinion some of the scenes are so suggestive and improper that it would be hard to recommend to every one. The plot is rather light, and taking everything into consideration this picture does not measure up to some of her former successes, although no fault of Miss Dean's, who lifted the feature as much as she could from the cheap tawdry class with her remarkable characterization. Advertising: special. Kenneth W. Thompson, M. W. A. Theatre, Hancock, Wisconsin.

WISE KID. Here is a nice little picture which pleased nearly 100 per cent. and you will make no mistake in booking it. It has plenty of comedy in it that just set right with the audience. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

Vitagraph

FLOWER OF THE NORTH. With special cast including Pauline Stark; good picture and good puller. Gave good satisfaction. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

MY WILD IRISH ROSE. A big, clean story. Pleased 100 per cent. and got the money. Many compliments from our patrons. Advertising: ones, threes, twenty-four, slides and cards. Patronage: small town. Attendance: good. Werner Brothers, Queen Theatre, Trinity, Texas.

SHEIK'S WIFE. Very good. Pleased a hundred per cent. Rained all day Sunday, but did fair business. Advertising: lobby, cutouts, billboards. Patronage: mixed. Attendance: fair. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

SHEIK'S WIFE. While this foreign picture is good, frankly it doesn't compare with "The Sheik." Advertising: regular. Patronage: general. Attendance: good. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

VIRGIN'S SACRIFICE. (The title of this picture has been altered to "A Woman's Sacrifice.) An awful title for a picture. I should call this a nasty type of story, and am glad there are not many of them made any more. There were many beautiful snow scenes; it was well staged. Advertising: two papers, photos, threes, ones and slide. Patronage: family. Attendance: poor. E. T. Dunlap, Dunlap Theatre, Hawarden, Iowa.

Christmas Wish

We hope that you'll hang up a stocking this year and find it, on Christmas, just packed with good cheer; we've asked good old Santa to see that you get a year's run of pictures the best you've had yet; an S. R. O. business, each patron a fan; no films mutilated, no censorship ban; each contract a fair one, at a price you can pay—and a real Merry Christmas!—what more can we say?

Comedies

CIRCUS CLOWNS (Universal). Baby Peggy is growing popular here. Although her comedies have no fast action they fill the bill as a distinct novelty. Played it with "Shattered Dreams," and it was our life-saver for that show, as the feature was mediocre. Patronage: community. Attendance: fair. Kenneth W. Thompson, M. W. A. Theatre, Hancock, Wisconsin.

DUCKS (producer not noted). One-reel comedy, praised by everyone. Can be safely called a first-class one-reeler. Some fine photography depicting scenes in and around a lake that actually seemed the best place in the world for ducks. Very appropriate picture here, as this is a great hunting country for small game. The producers are to be congratulated. (And if they will come forward and identify themselves we will be glad to give them credit.—Ed.) Advertising: none. Patronage: small town. Attendance: good. C. C. Johnson, A-Muse-U Theatre, Melville, Louisiana.

FALL GUY (Vitagraph). Larry is very popular here and his comedies are usually quite good. This one, however, is below his standard, and I could not make much noise about it. Advertising: regular. Patronage: small town. Attendance: good. A. La Valla, Community Theatre, Bethel, Connecticut.

ICE BOX PIRATES (Universal). These Star comedies are no good for us. Our patrons walk out on them. They might go over good if called scenics or bathing girl novelty reels. Kenneth W. Thompson, M. W. A. Theatre, Hancock, Wisconsin.

I DO (Assoc. Exhib.) If there is any comedy worthy to be featured with the regular picture, it is this one. A big crowd roared all through it. Positively the best comedy ever shown here, at least from the viewpoint of my patrons. Advertising: slightly more than regular. Patronage: small town. Attendance: good. A. La Valla, Community Theatre, Bethel, Connecticut.

LINE'S BUSY (Universal). Best Star comedy we have shown yet, but that is not saying it is good, for it doesn't begin to measure up to the standard of a real comedy. Kenneth W. Thompson, M. W. A. Hall, Hancock, Wisconsin.

PALEFACE (First Natl.). For me, not one laugh in the whole two reels; absolutely poor for me. Keep it on the shelf. Patronage: all classes. Attendance: poor. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

SHOW ME YOUR SAMPLES (Universal). About the poorest excuse for a comedy that was ever shown in our theatre. I am glad they have finally woke up and quit producing the Star Non-Sensered Reels. Kenneth W. Thompson, M. W. A. Hall, Hancock, Wisconsin.

SKIPPER'S LAST RESORT (Educl.). These might go in other places, but not here. Do not satisfy patrons at all. Advertising: regular. Patronage: small town. Attendance: poor. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

SOLID CONCRETE (Vitagraph). Larry Semon comedy. Very good. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

Serials

GO-GET-'EM HUTCH (Pathe). A good, snappy serial; but we were loaded up with an awful lot of stuff with it, and have had a hard time keeping the crowds. Advertising: usual. Patronage: country town. Attendance: has been fair. H. V. Harvey, Palace Theatre, Dixon, California.

ROBINSON CRUSOE (Universal). Have just finished this one and must say it was the biggest failure for me. It will not draw, in my experience. Advertising: all kinds, paper, etc. Patronage: children mostly. Attendance: poor. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

Fill In **Tear Out** **Send Along**

Every report you send helps some exhibitor in his booking of pictures. Be fair to the picture and fair to your fellow exhibitor. Make your report a dependable booking tip and send it now to MOVING PICTURE WORLD, 516 Fifth Avenue, New York.

Title ..... **Star** ..... **Producer** .....

Your own report .....

.....

.....

Advertising Angles ..... **Attendance** .....

Size of Town.....**Type you draw from** .....

Name ..... **Theatre**..... **City** ..... **State** .....

TIMBER QUEEN (Pathe). On the sixth episode. Holding up fine. Lots of action and fine snow scenery. Business good. Can't go wrong on this one. We are running Lloyd single reelers and Playlet with serial. Playlets all good and in good shape. Will make a good variety show. We started this serial off to a good business. Advertising: ones, photos, slide. Patronage: middle class. Admission: ten-twenty cents. Attendance: good. William Thacher, Royal Theatre, Salina, Kansas.

Short Subjects

44 CALIBRE MYSTERY (Carey-Univ.). Very pleasing picture. Holds interest all the way through. Acting good, but not very much of a story. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

HUDSON TRAILS (Educl.). As good as any Travel pictures, but had to stop showing them as the patrons don't want travelogs. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

JAPANESE NIGHTINGALE (Pathe). This is a good picture of the kind. Advise you, if you are running a middle-class house, not to run this playlet—get Pathe to give you something in place of this one. We ran this with "Timber Queen" and single-reeler. They walked out on "Nightingale." Middle-class audiences don't seem to want such a picture. You will find that all of Pathe playlets are good. Make a good show with a serial and comedy. William Thacher, Royal Theatre, Salina, Kansas.

Prove that you wish every other exhibitor a Merry Christmas and a prosperous future—send reports.

RULES OF ROAD (Pathe). Where Frank Keenan is liked, these are good fillers with comedy. Advertising: regular. Patronage: small town. Attendance: fair. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

SCREEN SNAPSHOTS (Pathe). The best short subject we ever ran, and have tried many. Everyone likes it fine. Fred J. Jones, Rialto Theatre, Nelson, Nebraska.

State Rights

AMAZING LOVER (Federated). Not a good picture from any angle. Marc McDermott was unfortunate to be in it. Advertising: newspaper, card and screen. Patronage: family. Attendance: excellent. Arthur G. Pearson, Auditorium Theatre, Melrose, Massachusetts.

KAZAN (Hamilton). Very good Curwood story and will please eighty per cent. Not in it with "Silent Call." Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

LAST CHANCE (Standard). If you don't have to play this one, don't. For me, nothing to it. 'Nuff sed. Admission, ten-twenty cents. William Thacher, Royal Theatre, Salina, Kansas.

SILVER SPURS (Standard). Those that like Westerns will like this. Some real thrills and plenty of action. Advertising: regular. Patronage: neighborhood. Attendance: good. W. L. Landers, Gem Theatre, Batesville, Arkansas.

SCHOOL DAYS (Warner). Truly in every sense of the words a wonderful production. It not only pleased, but it drew well. Little Barry is exceptionally good in this one. Book it by all means. Advertising: ones, threes, sixes, photos, heralds. Patronage: neighborhood. Attendance: good. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

WHAT'S WRONG WITH THE WOMEN? (Equity). Good, the best picture made in several years; everybody should see it. Hartsville Theatre, Hartsville, Tennessee.

WHERE IS MY WANDERING BOY? (Equity). Not as great as cracked up to be, although price right on same, and drew well with its wonderful title. Advertising: special printed one sheets, cards, newspapers and posters. Patronage: mixed. Attendance: good. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

WHY GIRLS LEAVE HOME (Warner). Should make money for every exhibitor who shows it. Advertising: six, one sheet, news cuts. Patronage: mixed. Attendance: good. L. P. Stubblefield, Hartsville Theatre, Hartsville, Tennessee.

CONSENSUS of PUBLISHED REVIEWS

The Lavendar Bath Lady

(Gladys Walton—Universal—5 reels)

M. P. W.—An attractive combination of light comedy and melodrama offers pleasing entertainment.

E. H.—As a program picture it will answer every requirement.

F. D.—Rather slight but interesting feature that would have been a real winner if it held starting pace.

T. R.—It is entertaining, light and frolicsome with occasional touches of melodrama that stimulates the interest.

N.—The picture may be called fair entertainment.

The Lone Hand

("Hoot" Gibson—Universal—4,857 feet)

M. P. W.—The picture is one of Ed (Hoot) Gibson's best and destined to enjoy success.

F. D.—A good climax but otherwise not as strong as Gibson's recent pictures.

E. H.—It will fill the bill wherever good Westerns are in demand.

N.—Gibson has a good cast. . . . Your folks will like him in his latest feature.

T. R.—Is a picture with plenty of excitement, many humorous situations and other ingredients that make up satisfactory entertainment.

Manslaughter

(Thomas Meighan—Paramount—9,061 feet)

M. P. W.—Gorgeous scenes interpolated in intensely dramatic story make this Cecil B. DeMille's best.

T. R.—After one has said that "Manslaughter" is a typical Cecil B. DeMille Production the first and the last word has been spoken about the sumptuous and gripping screen presentation of Alice Duer Miller's story.

F. D.—Adds another to a tremendous interesting lot.

N.—Looking aside for the moment from the spectacular side of this newest DeMille achievement, we must give him credit for building the most direct action which has graced the screen in many a day.

The Mohican's Daughter

(Featured Cast—American Releasing—5,500 feet)

M. P. W.—The picture's appeal is not broad enough to include all classes of patrons. It will afford entertainment principally to those who are interested in typically Indian subjects.

T. R.—Will no doubt prove to be an interesting story of the North American Indian.

F. D.—While probably losing somewhat in being transferred to the screen, still makes an interesting if somewhat improbable entertainment.

N.—Doubtless the picture will please seven patrons out of ten because of the well sustained interest.

More to Be Pitied Than Scorned

(Featured Cast—C. B. C.—5,800 feet)

M. P. W.—All indications pointing to a season of melodramatic revivals this entertaining independent production affords the independent exchangeman and exhibitor a genuine opportunity to combat the stiff opposition that is certain to develop next season.

E. H.—With proper exploitation it should go well.

N.—Far from hitting near the mark of a good picture.

F. D.—Has really one point of appeal and it is to the lovers of melodrama.

Shirley of the Circus

M. P. W.—The picture as a whole is good entertainment.

N.—This picture is one of the best bets you can book this season.

T. R.—Possesses sufficient points of interest to entertain and amuse both children and grown ups alike.

F. D.—Delightful circus story with fine action and thrills in climax.

E. H.—One of the best Shirley Mason pictures in some time.

The Fighting Guide

(William Duncan—Vitagraph—4,005 feet)

M. P. W.—The atmosphere is in keeping with the story and the backgrounds are second to none. Added to that, the photoplay is excellent, the cast is strong, and in his direction, Duncan has had full opportunity to display his unusual talents.

T. R.—There is an amazing amount of "zippy" action in this film, which registers as an uncommonly good western melodrama.

N.—This is a very satisfying little western picture featuring in addition to several dramatic situations a lot of "different" comedy moments.

E. H.—A good Western.

Headin' North

(Pete Morrison—Arrow—4,257 feet)

M. P. W.—More attention given to accumulating the thrills than to making the theme seem plausible.

E. H.—For the exhibitor looking for a good Western feature we unhesitatingly recommend "Headin' North."

F. D.—They'll have to be mighty easily pleased to be satisfied with such old school meller.

N.—If you are looking for action in this picture without caring much whether it is logical or not, just so long as it keeps moving, you are apt to be satisfied.

The Jilt

(Marguerite De La Motte—Universal—5 reels)

M. P. W.—Irving Cummings produced what should prove a splendid audience picture when he made "The Jilt."

N.—Seems to be a good audience picture of its type.

E. H.—While there is nothing outstanding about "The Jilt" it should get over with audiences that like domestic dramas.

T. R.—A fine program attraction, worthy the attention of all exhibitors.

F. D.—Pretty good audience picture that will appeal to the majority.

Announcement

IN keeping with the marked progress shown in the improvement of machinery and equipment for the highly perfected projection of motion pictures, the FEASTER MANUFACTURING COMPANY announces that, beginning with the New Year, there will be ready for distribution the

NEW IMPROVED FEASTER NO-REWIND MACHINES

with one and two thousand foot magazines for the Power's, Simplex and Motiograph Projectors.

The progress of the management in perfecting a modern device that

REPEATS WITHOUT REWINDING

evidences the most marked mechanical development since the inception of the industry. It is an accomplishment that supplies the missing link in the chain of mechanism that assures perfection in projection.

Territorial representation through distributors of recognized ability will be established throughout the United States to provide efficient installation and service for FEASTER NO-REWIND MACHINES.

In announcing plans for enlarged production activities, the FEASTER MANUFACTURING COMPANY extends New Year's Greetings to its many friends in every branch of the motion picture industry.

FEASTER MANUFACTURING COMPANY

General Offices:

Sixteen West Forty-Sixth Street
New York City

which is the successor to, or outcome of the old Kinemacolor process.

Among Those Present

Among those present were: Will C. Smith, U. T. E.; W. H. Rabell, Independent Movie Supply Company; Fred Stoffregen, Capitol Theatre; Joe Basson, H. Mackler, who many hope and believe will be the next President of Local Union 306; "Al" Polin, "Jimmie" Daisy, for years identified with union matters in New York City and known as the "Wild Irishman" of Gotham; S. Goldfarb, M. Fernberg, W. Guth, Harry Sherman, M. Rottiner, E. Klinowski, J. Lafauti, L. Coco, Joe Abrams, J. Goldhammer, Harry Williams, Gus Durkin, E. Hoffman, Jas. E. Soons, Joe Krulish, Herbert Griffin, friend MacGuire, advertising manager N. Power Company; C. Long Cobb, Art Color Process; James Lava, Superior Machine Company and oodles of others whose names I was unable to make note of, as I was myself reasonably busy all through the evening.

Some Party

Some party, my boy, if you ask me—SOME considerable party.

I might add that such gatherings as these accomplish much good. They bring the men together in a sociable way and permit an exchange of ideas; also they serve to strengthen the morale of the entire projection force. In my opinion it would mean many thousands of dollars a year added box office revenue, and other thousands in lessened operating expenses if such corporations as the Marcus Loew obliged their projectionists and theatre managers to all meet in one of the theatres, say once every three months, offering something fairly substantial in the way of first and second prizes for ideas submitted at these meetings which are found of value to the company in improving either projection or other results.

I would also like to suggest that inasmuch as men like Marcus Loew have a direct and enormously large money interest involved in what these men do or do not do, it would be a mighty good financial investment to lend encouragement to them by recognizing such a gathering as this, either by personal attendance, by direct representation or in some other way.

Viewed purely as an investment I cannot imagine anything of equal cost in time or effort which would be likely to return even one-tenth the probable interest.

Lens Data

O. H. Butler, Projectionist Majestic Theatre, Centerville, Iowa, asks me to autograph the new handbook he ordered. Concerning the handbook he says:

Have been the owner and student of both the second and third editions, which have been of so much help that I am afraid words cannot express it. As to the lens chart, for which the price is inclosed, why I should have had it long ago.

Referring back to an earlier issue of projection department, I therein asked about my lens combination and you requested further information, viz.: Is the distance I gave from condenser to film from face of converging lens or from center of combination, and what is exact horizontal diameter of crater, which is 5-16 inch. Distance is 19 inches center of combination to film. Many thinks for reply to my former letter.

Followed Instructions

Later, under date of Nov. 16, brother Butler says:

Did as you said and got two 6.5 plano convex lenses. With the aid of lens chart and chart on pages 196-197 of handbook and your letter I have been experimenting.

Am not done yet, as I think I can still better things. Here is present line-up, which is a wonderful improvement as against what I originally had. Want your criticism and to have you point my errors, if any.

Use mercury arc rectifier, 30 ampere capacity. Use 28 amperes. Carbons ⅝ positive cored and ½ inch solid negative, set as per "C," figure 120B, page 407 of new handbook.

Crater distance to lens 2.5 inches. Cannot get it any closer. Two 6.5 plano convex lenses spaced ⅛ inch apart. Distance center of condenser combination to film 18.75 inches, which is as much as I can get. Projection lens 4.5 inch E.F., and 1⅝ diameter. Working distance 3.5 inches. Crater diameter ¼ inch. Lens stopped down to little less than ¼ its diameter. Find aerial image to be 10⅛ inches from aperture. It is 1 inch wide by ¾ high.

It is at end of shutter shaft. By reversing shutter on shaft I can just reach it. At this position I am able to use a three-blade 50-50 shutter. Now where can I improve? We project a fourteen-foot picture at ninety-six feet.

What Griffith Says

After doping this out for myself I checked by sending it to brother Griffith, who says:

Seems to me, Butler has got about as near as he can get with the small lens he has. He needs a larger diameter projection lens, though with the small amperage he uses there will be but little current waste.

I don't quite understand what he means by the lens being stopped down to a little less than ¼ its diameter, but presume he must refer to the condenser, which he has topped down to get the entire line beam into his projection lens.

The small lens diameter wil cause him to advance his crater a bit ahead of its normal position. I am afraid the collector lens will break if he gets any closer to it.

And there you are, brother Butler. I, too, could not quite make out what all that lens stoppage meant. Certainly, unless you had a heavy projection angle and was obliged to stop down to increase depth of focus, there could be no reason for stopping an already too small lens, and it hardly seemed possible that it would require all that stop to get the entire beam into the lens, though perhaps it does.

If so, then certainly you do need a larger projection lens. I'll just lay your system out on paper and see what is what. Should have done it in the first place.

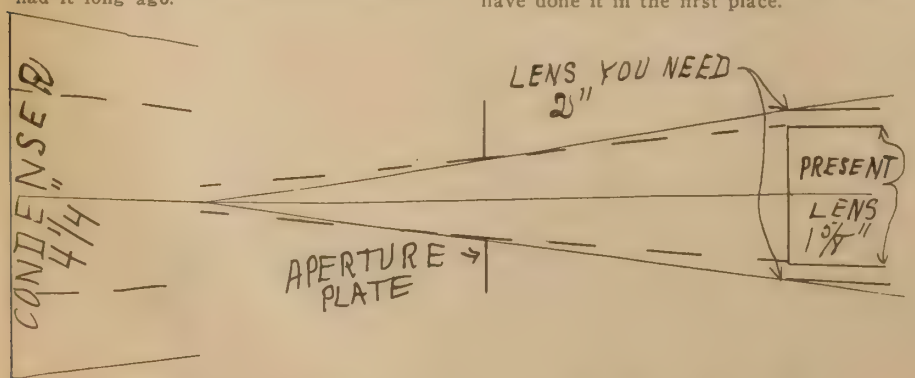


DIAGRAM ILLUSTRATING MR. BUTLER'S PROBLEM
Showing lens used at present and what the actual conditions require

There! Take a rubber at the diagra and learn that it does not pay to guess t much. I was surprised to find that it real is necessary to stop down your condens as indicated by the broken lines (the di gram is not precisely accurate, but appro imately correct) in order to get the entl light beam into your lens. What you nee is a lens of not less than two inch diamete and that is what you must have to work the best possible advantage.

At Last

A projectionist in Providence, R. I., write

Have at last decided to write the depar ment, of which I am one of many consta readers.

Am using two Simplex motor driven pr jectors which I like fine. Current is 110 vo 60 cycle, taken through a Ft. Wayne A.C. A.C. Compensarc, set at 60 amperes. Wh is the voltage at the arc?

Project a nine foot picture at 52 feet. As of projection is horizontal. Films come pretty good condition, except that they mos ly have holes punched and bits of paper stu on them near ends of reels. Pretty rott work, that, I think. Attached find two sa ples of film. They are from a new print

For change-over I use a slide carrier each projector, with a piece of tin in one sl of each. They are connected by means of string, so that opening one closes the othe It makes a fine dissolving effect. If this published, kindly omit name.

Why So Bashful?

Why so bashful? Let your light shin forth. Your slide carrier scheme is not good one. It will give the desired effec but if you will examine figure 42A, page 1 of your new handbook, you will see wha an expensive way it is of doing the trick.

The film samples you sent show careless ness on the part of the studio inspecto It is a fault he is paid to catch and cut ou I heartily agree that the punch marks an paper stickers show very punkly rotte work on the part of whoever did it.

The voltage of your arc should be abou 35, though it may be more or less, accordin to how you handle it.

Give Full Data

A projectionist in Trenton, New Jerse asks:

How may I obtain your latest lens cha pertaining to condensers and covering an perage up to 125. Also how obtain a projec tion lens chart including sizes up to 200 fee

It is not "sizes" but focal length for dis tances up to two hundred feet. But anyho Trenton could not have an answer to hi question because there is at present no suc chart available. By this I mean there is n chart of that sort for general distributio

I have such a one, yes, but the averag man would have about as much chance o applying it intelligently as I would have o writing the language of ancient Rome cor rectly.

We are trying to get the thing into usable shape. Meanwhile two courses ar open to you. First, if you will look at page 194 to 202 of the new handbook you wil find complete directions for figuring it ou for yourself. Or if you will send me infor mation I will give you the dope, no matte what your amperage may be, though witl warning that above 125 amperes D. C. yo are merely wasting current.

What you must send is. First, th EXACT horizontal diameter of your carbo crater. Second, the distance of projection width of picture, working distance and fre diameter of your projection lens. Mind you I don't want these "on, near or about," bu EXACT. I would also like to know th minimum and maximum distance you ca get from face of converging lens of con denser from film.

NEWS FROM THE PRODUCERS

EDITED BY T. S. DA PONTE

re you are, girls and boys all sizes and ages! Here is latest idea in Santa Clauses, ording to Miss Norma Conho, leading lady for Al St. n, star comedian with Fox n Corporation. In place of jolly old chap with his long skers and his generously nded limbs and form you are red a fair feminist, 1922 crop, op boots, riding breeches and nug-fitting, bell-skirted coat h leopard skin trimming, who ks as if she hailed from the ator rather than from the North Pole.

Around the World for Data

Cecil B. DeMille is sending two men half way around the world search of authentic data for forthcoming film production of Ten Commandments for Paraunt.

Clare West, who heads Mr. Mille's costume department, ll leave shortly for Paris to n ideas for gowns to be worn the Paramount stars in the odern sequences of the produc-n, and Mrs. Florence Meehan, veler, and authority on ancient oples and customs, sails immeately on a lengthy tour of lestine, Arabia, Egypt, India. va, Ceylon, Thibet and Baluchisn to obtain costumes, properties d historical data on the places tually named in the Old Testaent.

Lois Wilson Added to Cast

Lois Wilson is the latest as well the last addition to the stellar st of "Bella Donna," Pola egri's first American-made picre, which George Fitzmaurice producing at Paramount's West oast studio, according to an anouncement made by the proicer.

W. W. Hodkinson Has New Selling System

A decided innovation has been inaugurated by the W. W. Hodkinson Corporation, which, that company believes will revolutionize the usual system of selling which is now in vogue throughout the country.

Beginning with the feature, "Heart's Haven," the Hodkinson advertising department, working in conjunction with the sales department, has originated a short "sales-trailer," which is sent to the branches. In place of sending a print to the theatre for pre-viewing, this reel is taken by the salesman direct to the theatre and screened for the exhibitor's benefit.

This reel carries the salient sales points necessary to give the exhibitor an idea of the real worth of the feature in a short space of time. The Hodkinson Corporation feels that the smaller exhibitors in this way will have the opportunity of judging the real value of the production without depending exclusively on the word of the salesmen or the press books.

Gerson Corporation Enlarges Activities

The Paul Gerson Pictures Corporation of San Francisco makes a formal announcement of the expansion of its producing activities for the coming year. The company is now finishing a series of twelve two-reel comedies featuring Dan Mason, which have been unusually successful, it is stated, and which are being distributed by the Film Booking Offices of America. A demand has been made for another series of these comedies, and these may go into production about the first of the year.

Peter B. Kyne has signed a contract with the Gerson Company to furnish it with a series of Saturday Evening Post stories, which will introduce a character new to the screen in the person of Tiberius Tinker. Orral Humphrey, well known on stage and screen, will have this role.

In order that these stories may have every opportunity to be successes, David Kirkland and Craig Hutchinson, two successful comedy directors, have been secured to direct the entire series. In addition, an all-star cast will support Humphrey.

Distinctive Engages Marion Abbott

Marion Abbott has been engaged by Director Edward Sloman to play the part of Mrs. Whidden in "Backbone," the all-star production which he is now directing for Distinctive Pictures Corporation at the Biograph Studios in New York.

Miss Abbott is a newcomer to the screen, having appeared in only one other picture, "Tol'able David," in which she played the mother role. It was because of her remarkable work in this production that Mr. Sloman sought out Miss Abbott.

Books Fifty First National Productions for Alaska

J. F. Spickett, owner and manager of the Palace Theatre, Juneau, Alaska, booked fifty First National attractions during his recent visit to Seattle from the gold country and told about the troubles Alaskan exhibitors were having in getting pictures.

"I have to make this long trip because I want to see the pictures I am booking," he declared. "The people of Alaska are just as keen picture fans as you will find anywhere in the U. S., and like the people in the States they don't want any more 'shooting gallery' photoplays. They are willing to wait quite a time to get the high class plays, but they don't want the out of date ones. They read the latest books and the newspapers and know what is going on.

"Business up in the North hasn't been so good because of the slump in mining and we must have high class pictures to bring them at all. Because of the closing of some of the big mines the population of Juneau has decreased from 5,600 to 2,500 since the end of the war. Fishing, canning and government offices provide most of the industrial activities of the southern Alaska cities."

DOROTHY DEVOE
in Christie Comedies released by Educational.

Playgoers Picture Highly Praised

Following the opening in Louisville of the run of a Playgoers Pictures special, the Times of that city said: "'The Bootlegger's Daughter,' as presented at the Walnut yesterday, with Enid Bennett and Fred Niblo, her husband, famous director of 'Blood and Sand' and 'The Three Musketeers," featured, is abounding in dramatic situations. Miss Bennett, as Nell Bradley contributed a colorful bit of acting to the screen. She gives dignity to a role that required nothing less than an artist to put it over."

Hodkinson Picture Breaks Records

Announcement is made by the W. W. Hodkinson Corporation relative to the fact that "The Headless Horseman" or "The Legend of Sleepy Hollow," a picturization of Washington Irving's famous classic, featuring Will Rogers as Ichabod Crane, smashed all box office records for four days at the Modern and Beacon Theatres, Boston, Mass.

Hilliard To Be in "Ne'er Do Well"

Ernest Hilliard has been signed to play opposite Thomas Meighan in the forthcoming Paramount special, "The Ne'er Do Well," in which Mr. Meighan will be starred by Famous Players-Lasky Corporation.

Work on "The Ne'er Do Well" started this week in the Famous Players-Lasky studios in Long Island City, with Alfred Green directing.

May Become Star

A new star may dawn on the Paramount horizon in the near future if a "hunch" on the part of Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation turns out successfully, in the person of Orlando Cortez, a romantic actor of Castilian descent and with more than the usual share of good looks and Latin grace, it is reported.

News of Goldwyn Activities

Goldwyn has arranged with Eric von Stroheim to write the continuity for his first production based upon the late Frank Norris' realistic novel of San Francisco, "McTeague."

Hugo Ballin is using 500 men showing the British soldiers' marching through Brussels to meet Napoleon for the screening of the battle of Waterloo for his screen version of Thackeray's "Vanity Fair," starring Mabel Ballin.

A. L. Erlanger, the New York theatrical producer who has been at the Goldwyn studios conferring regarding the forthcoming production of "Ben Hur," left for New York on Monday.

Rupert Hughes is on location with "Souls for Sale" at Palm Springs, Calif. Dorothy Farnum has completed the continuity for "Tess of the D'Urbervilles."

Distinctive Buys Rights to Novel

The film rights of Harold McGrath's novel, "The Ragged Edge," have been purchased by the Distinctive Pictures Corporation, it is announced by President Arthur S. Friend with a view to putting it into production almost immediately.

Forrest Halsey, who is under a long-term contract with Distinctive and who was responsible for the scripts of "Disraeli," "The Ruling Passion" and "The Man Who Played God," all starring George Arliss, is now engaged in writing the scenario for "The Ragged Edge."

The McGrath story will go into production immediately.

Careful Attention to Detail

An indication of the careful attention which Fred Niblo is devoting to the many details of his production, "The Famous Mrs Fair," says Metro, is that already nine weeks have elapsed since the first scene was photographed, and there are still several weeks of active shooting to come before the photoplay is actually completed.

"The Famous Mrs. Fair" is the first of a series of Fred Niblo productions presented by Louis B. Mayer and released by Metro.

Thirty Governors Praise Film Highly

Enthusiastic praise for Thomas Meighan's latest Paramount picture, "Back Home and Broke," was the greeting given by the thirty governors before whom Mr. Meighan showed the picture Friday at the annual conference of governors at the Greenbrier Hotel, White Sulphur Springs, W. Va.

After the performance, which was a regular Broadway show given under the personal direction of Dr. Hugo Riesenfeld, each of the governors tendered his personal thanks to Mr. Meighan, to George Ade, the author of the picture, who also attended the performance, and to Paramount for having produced it and having arranged the showing.

Not only did the governors tell Mr. Meighan personally how much they liked the picture, but fourteen of them sent him a round robin letter in which they commended him for the picture, which they characterized as "delightful, clean and wholesome."

Enthusiastic Praise for Universal Film

The Philadelphia Riders and Drivers Association, one of the leading and most exclusive horse-lovers' associations in the country, and the membership of which includes such national figures as President Harding, General Pershing, Herbert Hoover and E. T. Stotesbury, selected "The Kentucky Derby," Universal's Jewel production of the famous Charles T. Dazey melodrama, "The Suburban," as the feature of the association's annual meeting, held last week in the ball room of the Bellevue-Stratford Hotel, Philadelphia.

The society horse lovers applauded the stirring race scenes and the exciting finish of the Derby with the same abandon many of them had shown last summer at Churchill Downs, when scenes for the picture were made at the actual race won by Morvich, it is reported.

A few weeks before the Bellevue-Stratford showing, "The Kentucky Derby" was shown privately at the yearly party held at his home, Glen Riddle, Pa., by Samuel H. Riddle, owner of "Man-of-War" and the new whirlwind mare, "Oceanic." The Glen Riddle showing was attended by the Governor of Pennsylvania and other notables. Riddle and his guests were enthusiastic over the film, the veteran horse owner reported.

Judge J. Willis Martin, of the Court of Common Pleas, Philadelphia, who is president of the Philadelphia Riders and Drivers Association, wrote to E. J. Epstein of the Philadelphia Universal exchange, who arranged the showing, thanking the film company in glowing terms.

Beaudine to Direct Viola Dana

William Beaudine has been engaged by Metro to direct Viola Dana in "Her Fatal Millions," a story by William Dudley Pelley. Its production is scheduled to begin next week at the Metro studios in Hollywood.

"Her Fatal Millions" is a comedy-drama, adapted for the screen by Arthur Statter.

What Every Exhibitor Can Have

News, editorial outlook on conditions, advertisements of coming films, and a flock of departments of value, such as "Selling the Picture to the Public," "Straight From the Shoulder," "Regional News and Gossip"—and more—are things you GET without asking, in every issue of Moving Picure World.

BUT:—

There are other things coming to you. They are yours for the asking—services that your own trade paper stands ready to render as part of its duty to you:

Ask "Straight From the Shoulder" for any reports on any picture; the department will furnish them or do its best to get them for you from exhibitors. Ask the "Regional News and Gossip" man for any information within reason about exhibitors; he's your friend and stands ready to treat you right. Ask "Selling the Pic-to the Public" for help if you are stumped by any picture advertising problem—poor houses, weak days; you all know E. W. Sargent—he's here when you need him.

Plenty of other services waiting to be asked for. Just ASK.

Joins Griffith

Mae Marsh "came ba home" the other day wh she signed a contract to pl a leading role in D. W. Gr fith's next photoplay, now course of production und the title, "The White Ros

After an absence of t years the little school g whom Mr. Griffith mould into fame in "The Birth of Nation," returns to his dire tion again to resume h career.

Will Soon Begin on Her First Film

A new motion picture wo producer comes to the fore Marguerite Gale, who annou the formation of Margue Gale Productions. Work be in the course of a few weeks her first picture at a New Y studio. The title of her fi production will, in all likelih be "The Turning Point," a w ern story and the first of a se Lem Kennedy will direct.

Eleanor Boardman Selected

Goldwyn production executi have decided upon Eleanor Boa man, the young woman selec out of 4,000 New York applica tor a motion picture job, as principal player in the film v sion of Rupert Hughes' new no "Souls for Sale," which the thor is now directing.

"Drivin' Fool" Is Nearly Finished

"The Drivin' Fool," the au mobile thrill picture which is b ing directed by Robert Thorn for Regent Pictures, the n organization which E. D. Ne man recently formed to produ independently, is nearing comp tion with the return this we of the company from Big Be Valley with the snow episodes the feature.

Exhibitor Pleads fo Play Date

The following letter was recei by Associated First National week from Charles W. Picquit, the Carolina Theatre, Pinehur N. C.:

"I had the pleasure of screen the new Guy Bates Post subje 'Omar, the Tentmaker,' and I do n know when I have had any m real pleasure.

"It is a splendid production every department, and will sur be way up on the top of the seaso best productions.

"I shall take delight in reco mending this picture to all manag who are ambitious to give th patrons the best.

"I surely would be glad to ge date on it as soon as possible, a I trust you may be able to take c of me."

Twelve Super-Productions Scheduled to Be Released in 1923 by Universal

Hobart Henley and Tod Browning Head List of Directors

The most comprehensive aggregation of super-productions ever planned ahead by Universal Pictures Corporation has been scheduled for the coming year and will stand as that company's Universal Jewel offering for 1923. Universal says it includes twelve pictures of the highest quality, enacted by stars and players of great box office value, and made by directors whose past success have placed them on the top rung of the screen's ladder of fame.

Universal plans to release these Jewels once each month. Three of them already are in completed form and soon will be in the hands of the various Universal exchanges. Six others are now in production and the remaining three are being translated into screen form by the scenario department at Universal City. Universal announces that each of the twelve Jewels will be completed far enough ahead of release date to admit of unusual exploitation, and to assure thorough service and co-operation for the exhibitor.

The 1923 list of big pictures includes films by such stars as Priscilla Dean, Lon Chaney, Reginald Denny, Virginia Valli, Eileen Percy, Helen Jerome Eddy. They are supported by such popular players as Mabel Julienne Scott, Raymond Hatton, Patsy Ruth Miller, Wallace Beery, George Nichols, Forrest Stanley, Robert Ellis, Joseph Swickard, Estelle Taylor, Sylvia Breamer, Ray Griffith, Matt Moore, Norman Kerry, Maude George. Some of these players also have leading roles in special cast productions.

Universal's 1923 Jewel directors include such successful picture makers as Hobart Henley, Tod Browning, Lois Weber, Rupert Julian, Erich von Stroheim, Lambert Hillyer, Stuart Paton and Wallace Worsley. Henley will be remembered for such work as "The Gay Old Dog," "The Sin That Was His," "Star Dust," and a series of Goldwyn successes. Tod Browning is the man who directed Priscilla Dean in such successes as "The Virgin of Stamboul," "Outside the Law," and "Under Two Flags."

The first release for the New Year will be "The Flirt." It was adapted by A. P. Younger from Booth Tarkington's well known novel of American life by that name. It is an all-star cast production and is said to be Hobart Henley's masterpiece. The two leading roles are taken by Eileen Percy, in the title role, and Helen Jerome Eddy, as her unassuming sister. The picture is scheduled for release New Year's Day. Its pre-lease premiere is in the Rialto Theatre on Broadway, during Christmas week.

The February Jewel release will be "The Flame of Life," a new Priscilla Dean feature. It was adapted from a story by Frances Hodgson Burnett, the popular novelist. "The Flame of Life" is another Hobart Henley production and is said to be just as good, in its sphere, as "The Flirt." Elliott J. Clawson adapted it for the screen, and Virgil Miller filmed it. The big thrill of the feature is a coal mine disaster which, it is said, has been characterized by survivors of actual underground holocausts, as the most startling and accurate reproduction ever made.

A strong cast supports Miss Dean in this special. Robert Ellis is her leading man and the chief heavy role is played by Wallace Beery. The picture will be released February 5.

The March release will be a Universal-Jewel starring Lon Chaney. It is called "The Shock," and is a screen adaptation by Charles Kenyon from a story by William Dudley Pelley.

"The Shock" is laid in the San Francisco underworld, and shows the regeneration of a deformed underworld character through the love of a pure woman. The picture is said to come to a vivid and terrifying climax with the San Francisco earthquake and fire. This great catastrophe has been reproduced for the screen in remarkable shots, it is reported.

Virginia Valli, a Universal star in her own right, who will be remembered for interpretation in "The Storm," supports Chaney in "The Shock." The feature will be released March 5.

Universal's super feature for April will be a screen adaptation of Jack London's powerful story, "The Abysmal Brute." It stars Reginald Denny, with Mabel Julienne Scott in the leading supporting role. It is another Hobart Henley production.

Reginald Denny was chosen to interpret London's cave-man character because of his popularity as the hero of "The Leather Pushers" series, the celebrated H. C. Witwer prize ring stories filmed by Universal. "The Abysmal Brute" will be released April 2.

In May, Universal will release another Priscilla Dean Jewel. It is "White Tiger," written and directed by Tod Browning, one of Universal's leading directors. Wallace Beery agains plays the heavy opposite Miss Dean. Ray Griffith and Matt Moore also are to be seen opposite the star, Moore as the leading man. The picture is a crook story laid in New York and London. In order to obtain certain sequences, Browning brought his company all the way from Los Angeles to New York for several weeks' work. May 7 has been set as the release date for this feature.

"The Attic of Felix Bavu," a screen adaptation of Earl Carroll's spectacular play, is scheduled for June release by Universal. It deals with a mixture of romance and adventure in Soviet Russia. Stuart Paton is making this feature. A strong cast, headed by Wallace Beery, as the chief villain, now is engaged at Universal City in its production. This feature was prepared for the screen by Albert G. Kenyon, one of the Universal leading scenarists. It will be ready for release June 4.

For July release, Lois Weber has returned to Universal City and is making a super-production of "Jewel," the popular novel by Clara Louis Burnham. Eight years ago, Miss Weber made this as a Bluebird picture for Universal. It was a big success. Today, with modern directorial and photographic methods, Universal expects it to be one of the big hits of the year.

Miss Weber is assisted by Arthur Forde. Ben Reynolds, who filmed "Foolish Wives," is her camera-man. The picture will be placed in the hands of exhibitors July 2.

August will see another Priscilla Dean Jewel. It will be "Drifting," adapted from John Colton's popular play, produced in New York by William A. Brady with his daughter, Alice Brady, as the star. Tod Browning is directing from a continuity by Lucien Hubbard. The picture is laid in China and will have all the exotic atmosphere of the Far East, it is promised. Matt Moore will be Miss Dean's leading man. The picture will be released August 6.

September 3 will see the release of "Merry-Go-Round," the Erich von Stroheim successor of "Foolish Wives" and which Rupert Julian is completing after von Stroheim's break with Universal. The story, credited to von Stroheim, is laid in Vienna before, during and after the World War.

The picture will present a big special cast. The leading roles are taken by Norman Kerry, Mary Philbin, Wallace Beery, Maude George, and others.

Universal's October release will be "Up the Ladder," a super-production starring Virginia Valli. It has been adapted from the highly successful stage play by Owen Davis which was a sensation in New York last year. It marks Miss Valli's first appearance in a Universal Jewel picture all her own. Hobart Henley may direct it, if he completes "The Abysmal Brute" in time to get it ready. A strong cast is promised in support of Miss Valli for this feature. "Up the Ladder" will hit the screen on October 1.

The following month, Universal will release "The Hunchback of Notre Dame," super screen adaptation of Victor Hugo's world famed novel, "Notre Dame de Paris." It is now in production under the direction of Wallace Worsley, who was chosen because he played for many years in the stage version of the celebrated story.

This Jewel is being made with a special all-star cast, including Lon Chaney, Raymond Hatton, and Patsy Ruth Miller. E. T. Lowe, Jr. and Perley Poore Sheehan recently finished putting the novel into continuity form. It will reach the screen on November 5.

The last Universal Jewel production to be released in 1923 will be a Priscilla Dean super-special adapted from Frances Hodgson Burnett's novel and play, "A Lady of Quality." No director has been chosen for this picture, as it will be several months before Miss Dean can start work upon it. She will play the role made popular on the stage by Julia Arthur. This Jewel will be released December 3, 1923, and will be Universal's final super-production offering for the coming year.

The Exhibitor Who Saw Tomorrow

In a little town there was a theatre. It ran Saturday nights. The shows were punk. The audiences were light. Yet the town was growing all the time.

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Now he has that house running every day, and it's packed. Keep in touch with equipment through Moving Picture World's "Better Equipment"—it may mean money to you almost any time.

Breaking Records

It is not alone in the big cities that the Harold Lloyd attraction, "Grandma's Boy," has been breaking records, says First National. the same thing is happening in many smaller towns and even in villages, thereby making it nearly unanimous, it is stated.

"Grandma's Boy" showed recently in M. Kenworthy's Kenworthy Theatre, Moscow, Ida., where it was seen by 1,596 people, or nearly 40 per cent. of Moscow's total population. Moscow's achievement almost matches the record of Tarentum, Pa., where, out of a population of 8,925, "Grandma's Boy" played to 5,350 paid admissions, and that of Crete, Neb., where 1,670 of the 2,400 inhabitants bought tickets and then chuckled loudly over the Harold Lloyd picture.

Talk About Picture Sent Out by Radio

Miss Grace Haskins, of Hollywood, recently made an announcement and gave a talk to more than five hundred thousand radio fans in this section of the country with regard to her forthcoming production, "Just Like a Woman," which will be released through the W. W. Hodkinson Corporation sometime in the early Spring. She spoke from a broadcasting station in Brooklyn and made many interesting comments on her initial production.

Miss Haskins has the distinction of being a full-fledged director and producer of motion pictures at only twenty-two years of age.

During her brief stay in New York, Miss Haskins was busy interviewing fan magazines and representatives of the press, attending special luncheons given in her honor, and getting her picture taken with Will Hays.

"Second Fiddle" to Be January Release

The W. W. Hodkinson Corporation announces that "Second Fiddle," first of the Film Guild Productions featuring Glenn Hunter, will be released January 7.

"Second Fiddle" constitutes the first of a series of four pictures to be produced by the Film Guild and distributed through the Hodkinson Corporation.

The story is by Frank Tuttle and is laid in the little New England town of Spell's River. It deals with two brothers, Herbert Bradley and Jim Bradley, and shows how Jim plays "Second Fiddle" to his magnificent brother Herbert who has just returned from college.

Glenn Hunter and Mary Astor are the co-stars, supported by a cast, including Townsend Martin, William Nally, Leslie Stone, Mary Foy, Helenka Adamowska and Otho Lang.

Stanley Circuit Books "Dr. Jack"

In booking "Dr. Jack" last week for many theatres in the Philadelphia territory the Stanley Circuit is said to have made its biggest contract so far for any one picture. This statement, made on the day following the signing of the contract, and verified at the Pathe home office, refers both to the number or houses included in the blanket contract and to the amounts stipulated in rentals.

Another important contract in the list of last week's bookings of Harold Lloyd's new feature comedy was made with Loew's Circuit. In both instances the majority of play dates are the earliest which previous engagements permit.

The country-wide "Dr. Jack" bookings, with contracts accepted at the Pathe general offices, are said to have been still further stimulated by news of box office records broken not only in Portland, Ore., and Spokane, Wash., but at such interior points as Denver, Milwaukee, and Indianapolis.

At the Majestic Theatre, Portland, there was such a stampede of attendance that, in spite of bad weather, the "Dr. Jack" engagement was extended to a second, then a third, and was still scoring capacity attendance in its fourth week.

Big Exploitation for Metro Film

In addition to the unusually large number of exploitation accessories prepared by the Metro Publicity Department to exploit "Quincy Adams Sawyer," Bert Ennis, in charge of a special publicity department maintained by Sawyer and Lubin, producers of this S-L special, has created several special exploitation aids intended principally for use on the part of first-run theatres.

Sandburg Praises "Sherlock Holmes"

Carl Sandburg, poet of the Middle West, author of "Corn Huskers," "Slabs of the Sunburned West" and many other poems, also author of the children's book, "Rootabaga Stories," reviewed for the Chicago Daily News a Goldwyn picture, "Sherlock Holmes," starring John Barrymore, at the Chicago Theatre. His review said, in part:

"This is a picture sure to be generally classed among the best of the year. Not only have they taken the greatest figure in the detective story realm and given him plausible and exciting setting; they have also surrounded that figure with foils, matches, contrasts of character.

"Much thought was given this picture. It represents intelligence of the sort needed in the movies.

"This is a time when a reviewer can say rightfully and in all conscience, 'See this picture if you want mystery, entertainment, good acting and photography."

"Trifling Women" Is Doing Big Business

Telegraphing to the Metro home offices in New York in the course of his visits to the company's exchanges, E. M. Saunders, general sales manager, reported: "'Trifling Women,' Ingram's biggest box office bet. Public not happy till it sees it."

This statement to the effect that this latest of the Rex Ingram productions is repeating in all parts of the country the success it scored in New York, at the Astor Theatre and later at the Capitol, has been preceded, accompanied and followed by a flood of bookings of the picture, Metro states.

Mr. Saunders said in another part of his telegram: "You can't give exhibitors too many Ingram pictures. Until he can make eight a week there won't be overproduction."

Reports from the exchanges and from the home office of Metro state likewise that contracts for "Trifling Women" are coming in in chunks.

Two Are Featured on Paramount Schedule

Thomas Meighan in George Ade's "Back Home and Broke" and Agnes Ayres in "A Daughter of Luxury" are the features on the Paramount release scheduled for December 24.

As in the case of "Our Leading Citizen," the author's first direct contribution to the screen, George Ade, wrote "Back Home and Broke" expressly for Mr. Meighan, whom he has known intimately ever since Meighan appeared in Ade's stage success, "The College Widow." The scenario was written by J. Clarkson Miller, but most of the subtitles are the author's own. Alfred E. Green was the director.

Paul Powell directed the Agnes Ayres picture, "A Daughter of Luxury." The scenario was written by Beulah Marie Dix and is an adaptation of the stage play, "The Imposter," by Leonard Merrick and Michael Morton. The supporting cast is headed by Tom Gallery, leading man.

Many Bookings for "Peg o' My Heart"

Five hundred and fourteen bookings of "Peg o' My Heart" in one week is reported by the home offices of Metro Pictures Corporation, in New York. So far as is known by the distributing company this evidence of the demand for the screen version of J. Hartley Manners's play, with the original star, Laurette Taylor, as Peg, represents a record.

Not only is the volume of the bookings significant of the picture's box-office value, but the distribution of the theatres which have contracted for "Peg o' My Heart" is also it is stated demonstrating that interest in this forthcoming Metro release is not sectional, but country-wide, Metro says.

The picture has recently been completed at the Metro studios in Hollywood, under the direction of King Vidor. The scenario was written by Mary O'Hara, author of the script of Rex Ingram's production of "The Prisoner of Zenda."

Kept 'Em Happy

Marshall Neilan's picture "Minnie" a First National release was shown to the governors in conference at White Sulphur Springs last week. The governors had much serious business to discuss at the conference but Neilan's big comedy drama helped to keep them in good humor, it is stated.

Goldwyn Schedules Nine Big Films for 1923 Noted Directors and Actors to Make Them

The Goldwyn schedule of releases for the new year includes the biggest and best pictures yet made by that firm—and this statement is made, says Goldwyn, after taking into consideration that the fall and early winter releases included such whirlwind successes as the John Barrymore picture, "Sherlock Holmes," "The Sin Flood," "Brothers Under the Skin," "A Blind Bargain" and "Broken Chains."

The productions now completed, or under way for release during the coming calendar year, come nearer, it is said, to realizing Goldwyn's policy of "bigger and better pictures" than any other group, taken as a whole, because the new policy has been in operation longer and advance preparations can be made more easily than for the first group.

The coming releases are headed by Marshall Neilan's first production in association with Goldwyn, "The Strangers' Banquet," from Donn Byrne's novel, to be released on December 31, and Maurice Tourneur's production of Sir Hall Caine's novel, "The Christian," to be released January 28. Release dates have not been set for any of the other productions. According to Goldwyn the casts for both "The Christian" and "The Strangers' Banquet" are startling in their array of screen talent. In "The Christian" are Richard Dix, Mae Busch, Phyllis Haver, Claude Gillingwater, Cyril Chadwick, Mahlon Hamilton, Beryl Mercer, Joseph Dowling and Gareth Hughes. In "The Strangers' Banquet" are Claire Windsor, Rockliffe Fellowes, Hobart Bosworth, Eleanor Boardman, Nigel Barrie, Thomas Holding, Claude Gillingwater, Arthur Hoyt, Brinsley Shaw, Stuart Holmes, Ford Sterling, Eugenia Besserer, Lucille Ricksen, Cyril Chadwick, Jean Hersholt, James Marcus, Edward McWade, Dagmar Godowsky, Lillian Langdon and Jack Curtis.

Following these come several other pictures, the release date and the order of release of which have not been decided upon. There is a Rupert Hughes' picture, "Gimme!," said to be written in his particular vein of comedy that is native to American life and character with a cast embracing Helene Chadwick, Gaston Glass, Kate Lester, Henry B. Walthall and David Imboden. Mr. Hughes directed.

Carey Wilson's first picture for Goldwyn, "Lost and Found," a romance of the South Seas, and the islands in them, formerly called "Passions of the Sea," is said by the producers to be an unusual picture, unusually done. R. A. Walsh directed it. He took the entire cast to Tahiti, where the film was made on the island and on board a ship chartered for the occasion. In the cast are House Peters, Pauline Starkey, Antonio Moreno, Rosemary Theby, George Seigmann, Mary Jane Irving, William V. Mong, Carl Harbough, and others.

Hugo Ballin's production of "Vanity Fair," starring his wife, Mabel Ballin, is now nearing completion at the Goldwyn studios. It is said to be the Ballin's most ambitious undertaking and advance reports from the studios are said to indicate that it possesses pictorial and dramatic qualities which should rank it among the big films of the year, Goldwyn says. In the cast, besides Mabel Ballin, are Hobart Bosworth, Earl Fox, Willard Louis, Eleanor Boardman, George Walsh, Harrison Ford, Robert Mack, William Humphrey and Tempe Piggott.

Rupert Hughes is now making the screen version of his Hollywood novel, "Souls for Sale," with a cast embracing Eleanor Boardman in the leading role, Frank Mayo, Richard Dix, Lew Cody, Barbara LaMarr and Mae Busch.

Another Rupert Hughes' picture is "Look Your Best," at one time known as "Bitterness of Sweets," with a cast which includes Colleen Moore, Antonio Moreno, William Orlamond, Orpha Alba, Earl Metcalfe, Martha Mattox and Francis McDonald.

Two more Marshall Neilan productions—a screen version of Thomas Hardy's great novel, "Tess of the D'Urbervilles," many exteriors for which were "shot" in England under the direction of Mr. Neilan's lieutenant, Frank Urson, and a picture made from Edward E. Rose's new and highly successful play, "The Rear Car." The film title for this will be "Red Lights."

Foresees Demand

Every indication points to a continued demand for the Dorothy Gish picture, "The Country Flapper," says Producers Security Corporation. Glenn Hunter plays opposite her.

"Village Blacksmith" Heads Special List

"The Village Blacksmith," the super-special production which had a month's run at the Forty-Fourth Street Theatre, N. Y. City, heads the list of the six new specials announced by Fox Film Corporation last week as a supplement to the original group already released for the season of 1922-23. Based upon the famous poem by Henry Wadsworth Longfellow, this 1923 melodrama leads off the second set of special pictures.

"The Village Blacksmith" was directed by Jack Ford. Ford is also the director of "The Face on the Barroom Floor," a special included in the group of six to which "The Village Blacksmith" belongs. The cast is composed of William Walling, Virginia Valli, Bessie Love, Dave Butler, Pat Moore, Tully Marshall, Ralph Yeardsley, Virginia True Boardman, George Hackathorne and Lucile Rutton.

What some of the New York critics said of "The Village Blacksmith" is told here in part: Herald—"Hits the mark for which it was meant as unerringly as though it were aimed by a rifle." The Journal—"It does for Father what 'Over the Hill' did for Mother. It is a wholesome and interesting story of family life." The Telegram—"It is as lovely as a New England Springtime, and as rugged and strong as the sinews of the blacksmith—it is universal in its appeal."

The Commercial—"The picture is one of the best of the season . . . . a brilliant cinema . . . . a story that applies to almost any village in the United States . . . . the characters are truly American." The Morning World—"So far as we are concerned, William Walling is precisely the person we met some years ago in a very small school-house out in Kansas."

Big Crowd Acclaims Fairbanks Picture

Jammed to the doors by the largest attendance ever disclosed in the history of the Park Theatre, Boston, Mass., Douglas Fairbanks in "Robin Hood" made its initial public appearance on Monday night before a highly enthusiastic audience.

Preceded by an exploitation campaign of two weeks' duration, the Boston premiere marked one of the most brilliant social events of the season. Twenty-four hours before the opening performance, the entire house was sold out and thousands were turned away during the day of the premiere.

Paul Dickey, prominent playwright and actor who portrays the part of Sir Guy of Gisbourne in the Fairbanks spectacle, came to Boston from New York to personally officiate at the opening, as did John Fairbanks, brother and manager of Doug. A press luncheon was tendered the guests at the Touraine shortly after their arrival at which all the critics were present.

Ready for Titling

A Wyndam Standing picture just finished for Producers Security and ready for illustration of titles is "Lion's Mouse," by C. N. and A. M. Williamson. In it Mr. Standing is supported by Marguerite Marsh and Mary Odette. Oscar Apfel directed the picture.

Special Poster

From out in Omaha, Nebraska, comes a special block one-sheet which says: "Coming. Not Three Weeks—But Just One Week of Love."

The foregoing is a supplementary poster put out by an exhibitor to exploit the Selznick special, "One Week of Love."

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Four Big Films in Production; 25 Others Are Being Prepared

With the starting of work on Marion Davies' next super-special, "Little Old New York," from the famous play of Rida Johnston Young, the Cosmopolitan Corporation now has four companies working on new Cosmopolitan Productions.

"Little Old New York," directed by Sidney Olcott, is being made at Cosmopolitan's main studio at 127th street and Second avenue. In addition to Miss Davies, the company includes the following well-known players: J. M. Kerrigan, Mahlon Hamilton, Courtney Foote, Harrison Ford, Norval Keedwell, George Darraud, Sam Hardy, Montague Love, Riley Hatch, Charles Kennedy, Spencer Charters, Harry Watson, Charles Judels, Pauline Whitson, Mary Kennedy, Thomas Findley and Marie R. Burke.

At Cosmopolitan's Jackson avenue studio, Alan Crosland is making the smaller sets for "The Enemies of Women," the principal ones having been made at Cosmopolitan's main studio and abroad, the author, Vicente Blasco Ibanez, assisting Mr. Crosland at Monte Carlo. Lionel Barrymore is featured in "The Enemies of Women" and the all-star cast includes Alma Rubens, Pedro de Cordoba, Gareth Hughes, Gladys Hulette, Wm. H. Thompson, Wm. Collier, Jr., Mario Majeroni, Paul Panzer and Betty Bouton.

At the Universal studio in Fort Lee, Director E. H. Griffith is making "The Go-Getter" from the Cosmopolitan Magazine story by Peter B. Kyne. Seena Owen and T. Roy Barnes are featured and the cast includes William Norris, Tom Lewis, Frederick Santley, John Carr, William J. Sorelle, William Strauss, Ann Brady, Ed. Elkins, Florence Hadley and Jane Jennings.

At the Thomas Ince studio in Culver City, California, Frank Borzage is at work on "The Nth Commandment" from the Cosmopolitan Magazine story by Fannie Hurst. Colleen Moore and James Morrison head this cast which also includes Eddie Phillips, Charlotte Merriam and George Cooper.

In addition to these pictures now in course of making, the Cosmopolitan Corporation is preparing to produce what it says are the greatest array of high-class motion pictures ever turned out by one company.

"Adam and Eva" has already been completed, and Cosmopolitan expects to make the following specials in which Marion Davies will be starred: "Little Old New York," "La Belle Marseillaise," "Alice of Old Vincennes," "Yolanda," from the novel by Charles Major, the author of "When Knighthood Was in Flower"; "The Forest Lovers," "Hearts Courageous" and "Amy Robsart," from Sir Walter Scott's "Kenilworth."

In addition to these Cosmopolitan will make, after "The Enemies of Women," "Under the Red Robe," "A Gentleman of France," "Helmet of Navarre," "The Grey Cloak," by Harold McGrath; "The Torrent," by Vicente Blasco Ibanez, author of "The Enemies of Women" and "The Four Horsemen"; "Woman Triumphant," also by Ibanez; "Hearts of Three," by Jack London; "White Shadows of the South Seas"; "The Desert Healer," by Edith M. Hull, author of "The Sheik"; "The Love Piker"; "Mother McGinn," by Jack Boyle, author of "The Face in the Fog"; "Ice Water, Please," by Fannie Hurst, author of Cosmopolitan's "Humoresque"; "The Crimson Tide," by Robert W. Chambers; "The Flaming Forest," by James Oliver Curwood, author of "The Valley of Silent Men"; "Snowblind," by Arthur Stringer; "The Country Beyond," by James Oliver Curwood; "Joss," by Hugh Wiley, and "Behind the Velvet," by Lowell Otis Reese.

"Slippy McGee" for December

Another "best seller," says First National, comes to the screen this month with the release of Oliver Morosco's production, "Slippy McGee." The book is by Marie Conway Oemler. Wesley Ruggles directed the screen story.

Made Good Profit

One of the latest booking contracts made with Associated Exhibitors was that of M. L. Markowitz for a week's showing of the Associated feature, Florence Vidor in "Conquering the Woman," in his big Strand Theatre in San Francisco. This is the fourth Florence Vidor production for the organization of which Arthur S. Kane is president. The Strand played each of the preceding three pictures in the series for week showings, and, according to Mr. Markowitz, made a good profit on each.

"Conquering the Woman" has been playing this last week in Sam Harding's Liberty, Kansas City, and Fred Dolle's Alamo, Louisville, among other important theatres. Among other houses which have booked the feature for early showings are: I. Libson's Strand, Dayton; I. Frankel's Palace, Cincinnati; Keith's Theatre, Portland, Me.; Manager McGiven's Victoria, Altoona, Pa.; Harris's Capitol, Passaic, N. J., and the Lyric, a Loew house, in Hoboken, N. J.

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ASSOCIATED FIRST NATIONAL CONVENTION IN LONDON

After welding together an organization that now has ten exchanges and branches in Great Britain and Ireland, and getting it into running order, Ralph J. Pugh, managing director of Associated First National, Ltd., called his selling force to meet in London early in November. In putting forth his selling plans for the future, Mr. Pugh had the assistance of E. Bruce Johnston, Associated First National foreign manager, and David P. Howells. Mr. Johnston has been in England and on the continent for about three months now. Mr. Pugh's policy of selling and exploiting pictures is along American lines and his methods are getting early play dates for the big First National pictures, where the old methods were to wait a year or eighteen months before showing to the British public. He is putting on "Oliver Twist," released here only a few months ago, during Christams week.

Monte Carlo Casino as Setting for Film

Monte Carlo and its world famous Casino serve as the setting for some of the most interesting moments in "The Enemies of Women," the super-special feature which Cosmopolitan Productions is making under the direction of Alan Crosland from the story by Vicente Blasco Ibanez, author of "The Four Horsemen." While the company making the picture took a number of "shots" of the Casino during six weeks spent on location in France, this, it is stated, being the first time that the resort had been filmed, a number of other scenes of the Casino, in replica, are now being made at International's Jackson avenue studio.

Joseph Urban, Cosmopolitan's scenic artist, has designed a replica of the Casino's magnificent interior, so perfected in every detail that it vies in magnificence with the original, it is reported.

"Modern Matrimony" Selected for Title

"Modern Matrimony" has been definitely chosen as the title for the next big Selznick picture starring Owen Moore; this is the production which has been finished on the coast under the working title of "A Dollar Down." The first print, finally cut and titled, is expected at the home offices of the Selznick company, in New York City, within the next few days. The picture will be released in the near future.

"Modern Matrimony" is a Victor Heerman production, the story and direction both being his. This picture differs to a considerable extent from other productions in which Mr. Moore has appeared. It is not broad farce, but rather the more refined type of comedy which is best exemplified by stage productions like "The First Year," Selznick states.

Almost equally important with Owen Moore in the cast is Alice Lake who plays the principal feminine role.

In Big Demand

Great interest, says Producers Security, is being shown in the demand for "Just a Song at Twilight," starring Richard Barthelmess, supported Evelyn Greeley and Pedro de Cordoba.

Fashion Show Novelty at the Strand

"Ye Olden Fashion Show," a departure in motion picture theatre novelties, combining quartette, ballet group, symphony orchestra and lighting effects, had its first presentation recently at the Brooklyn Mark Strand Theatre under the direction of Edward L. Hyman, managing director.

The feature novelty number played up the Criterion Quartette, male singers, with the fashion show built around them. The dancers appeared in costumes of 1830, while the singers were seen as dandies of the same historical period. The ballet soloists wore silk hoop skirts and lace bonnets, the dresses having delicate black patent leather decorations.

The quartette interpreted the spirit of the time with such songs as "Old Uncle Moon," "Sally in Our Alley," and others. The special colonial dance was "The Madrigal Dance."

Mr. Hyman arranged a unique stage setting consisting of a big cut out Colonial house surrounded with apple trees in blossom. The lights were worked to bring out a moonlight effect which emphasized the apple blossom coloring prettily.

Recommended Two Universals

The two family films recommended in the September 11 issue of the motion picture bulletin of the National Motion Picture League are both Universal pictures. They are "The Flirt," the Hobart Henley production of Booth Tarkington's novel, for the Universal Jewel release schedule, and "Forsaking All Others," a Universal attraction featuring Colleen Moore and Cullen Landis.

The National Motion Picture League has recommended both of these pictures, both for adults and young people.

"Lefty" Flynn on Way West

Maurice B. (Lefty) Flynn, former Yale athlete and well-known leading man in motion pictures, has been engaged to play the leading male role in Alice Brady's newest Paramount picture, "The Snow Bride," which will be put into production soon at the Long Island studio under the direction of Henry Kolker. Flynn is on his way East from Hollywood where he recently appeared with Mary Miles Minter in "Drums of Fate," a forthcoming Paramount release.

First of Farnum's for January 14

On January 14, William Fox will release the first of the 1923 Dustin Farnum series of new pictures, "Three Who Paid," from the story by George Owen Baxter, and directed by Colin Campbell.

Bessie Love is leading lady. Others in the cast include Frank Campeau, Fred Kohler, Robert Daly, William Conklin and Robert Agnew.

Praise for Fairbanks Film

Newspapers of Boston were, it is said, unanimous in acclaiming Douglas Fairbanks in "Robin Hood," which opened at the Park Theatre there on Monday evening, Dec. 18, as a marvelous contribution to the screen. Here is what they had to say:

"Chivalry, romance, love—and Douglas Fairbanks. One doesn't need anything more to make a perfect picture.—Globe. "It is not only the best picture Fairbanks has made; it is one of the best that has ever been made."—Traveler.

"From this prodigality of Mr. Fairbanks a film results of truly imposing proportions. No admirers of his art should fail to see 'Robin Hood.'"—Herald. "As a combination of chivalry, romance, spectacle, comedy and personality that give Fairbanks a place all by himself, 'Robin Hood' is irresistible."—Advertiser.

"In 'Robin Hood' Douglas Fairbanks has made the most stupendous picture ever screened."—Telegram. "Extremely rich in color and romance. Everything is done sumptuously to the last detail."—Post.

E. K. Lincoln May Become Producer

With his busiest year now well behind him, E. K. Lincoln, popular screen star and leading man (and also "a man with a hundred varied interests"), looks forward to 1923 as even more interesting, because he may step out of the familiar role of actor and become a producer of motion pictures "on his own."

The year that is closing found Mr. Lincoln in the studios while various directors and stars were at work with him on such productions as "Women Men Marry," "Devotion," "The Light in the Dark," "The Woman In Chains" and "The Little Red Schoolhouse," which represents a full year.

It is known, however, that production activities have been calling E. K. Lincoln more insistently of late than heretofore, and nobody who knows "E. K." will express the slightest surprise to read an announcement of his joining the ranks of the producers.

Mr. Lincoln is the owner of Greenacre Kennels, near Fairfield, Conn., where there are housed more than one hundred and fifty prize canines, including more than a hundred Chows, to say nothing of numerous blooded Pekinese, Japanese Spaniels and Boston Bulls. Blue ribbon winners abound in the Greenacre Kennels, where there are youngsters coming along and heading straight for the judging benches in future dog shows. Heading the list is Champion Greenacre Li Ping Tow, an unbeaten champion, a great red Chow with a lion like mane.

The master of Greenacre is the son of a Western business man. He was born in Johnstown, Pa., and made his first appearance on the stage in a stock company in his home town. He ventured into the steel business, but when motion pictures "came in" he joined Vitagraph and played in many pictures, being starred or co-starred in several, including "A Million Bid," the first of Vitagraph's big features.

Mr. Lincoln did some silver mining in Mexico; returned to the States and indulged in more picture work; bought a gold mine and worked it; returned to motion pictures as a star; developed his country homes in the Berkshires and in Connecticut; established his New York City offices, and has gone right on successfully making business and motion picture work and breeding prize winning Chows match up together at odd intervals.

84 A. B. C. Houses Book "Tess" Film

Mary Pickford's brand new production of "Tess of the Storm Country," a United Artists Corporation release, will be shown in eighty-four theatres in the Associated Booking Corporation group in New York City and metropolitan district during the Christmas-New Year's holiday week and the month of January, with most of the houses opening on various dates between Christmas and New Year's.

This is one of the most sweeping simultaneous list of play dates ever booked for New York and contiguous territory. The bookings cover all sections of Greater New York, trail over into Long Island and New Jersey, with engagements announced as far up-State as Peekskill.

An extensive co-operative advertising campaign has been mapped out by the executive committees of the A. B. C. which includes a lot of space in New York City dailies, with lists of the various theatres playing "Tess of the Storm Country," their addresses and their play dates.

Jones Film Set for January

Fox Film Corporation offers for release January 7, "The Footlight Ranger," starring Charles Jones. It was directed by Scott Dunlap from the story and scenario by Dorothy Yost. Fritzi Brunette supports the star.

In the cast, beside those mentioned, are James Mason, Lillian Langdon, Lydia Yeamans Titus and Henry Barrows. This will be the first of the series of Jones' productions for the new year.

Set Occupies Acre of Ground

Among the several big sets now in use at the Paramount West Coast studio, that for "Mr. Billings Spends His Dime," starring Walter Hiers, stands out above all the others, Paramount says. Not only in size, but in unusual appearance does this scene tower over all others, it is stated.

With a hotel and many surrounding buildings, the street occupied fully an acre of ground at the Lasky ranch.

Gloria Swanson, Star in Wood Film

Gloria Swanson, Paramount star in "Prodigal Daughters," a Sam Wood production, has Ralph Graves as leading man and Vera Reynolds plays the part of a young pleasure-loving girl who is plunged into tragedy through her love of a good time. Theodore Roberts, veteran character actor, has the role of a successful American business man who suddenly finds his home involved in moral chaos.

Metro Will Handle "Hearts Aflame"

Metro Pictures Corporation will distribute "Hearts Aflame," the Reginald Barker production for Louis B. Mayer, according to an announcement from the releasing company.

The photoplay was presented before an invited audience of exhibitors and important motion picture personages at a private showing held at the Ritz Carlton Hotel in New York, and it is said to have been the consensus of opinion of those present that "Hearts Aflame" would be one of the biggest pictures of the year.

Melford Returns

George Melford has returned to New York from White Sulphur Springs, West Va., where he has been on a short vacation, to begin preliminary preparations for his next Paramount picture, "You Can't Fool Your Wife."

Goes to Canada

Henry Kolker, who will direct Alice Brady in her next Paramount picture, "The Snow Bride," by Sonya Levien and Julie Herne, has gone to Montreal, Canada, to select locations for the exterior scenes of the picture which will be "shot" in the wilds of Quebec.

IN THE INDEPENDENT FIELD

EDITED BY ROGER FERRI

1923 Prospects in Metropolis Are Most Promising

Sam Zierler, of Commonwealth Pictures Corporation, in a statement issued this week, said that prospects for 1923 for independents were most promising. Business during the early half of the 1922-23 season, Mr. Zierler said, has exceeded the expectations of the most liberal optimists.

Manager J. Bellman, of Renown Pictures, Inc., has acquired the Amalgamated franchise for New York. This company's releases are the Principal Picture features, "The World's a Stage," starring Dorothy Phillips, and "Environment," with Milton Sills and Alice Lake, and "Women Men Marry."

Frank Mattison, who used to handle publicity for Reelcraft exchange, was a New York visitor last week. He is touring the country in the interests of Phil Goldstone, producer of "Deserted at the Altar" and the Richard Talmadge pictures.

Harry Brandt, brother of Billy Brandt, the popular New York exhibitor, this week purchased an interest in the Garden Theatre in Brooklyn, and booked the entire output of Commonwealth Exchange, including all the big specials Sam Zierler is releasing.

Nathan Hirsh, of Aywon Film Exchange, this week announced that he would release three pictures per month during the coming year. He is also planning the production of a feature which he will sell on the independent market.

C. C. Burr, of Mastodon Films, Inc., announced this week that he had closed a deal whereby Sam Zierler, of Commonwealth Pictures Corporation, will handle the metropolitan distribution on the next Johnny Hines feature, "Luck."

Al Feinman, the enterprising exploitation manager of the New York Warner Brothers' exchange, has been pretty much of a globe-trotter since joining this progressive organization. The Warner releases have kept Al on the jump, hopping all over New York State putting on stunts.

Apollo Exchange this past week was busily planning for a series of important first-run engagements on the Will Nigh production, "Notoriety," which already has been shown in many parts of the country, but which will be released generally in the metropolitan district next week.

The following constitute the sales staff of Atlas Exchange: Joe Forster, Bronx and Manhattan; Louis Newstead, Brooklyn, and Rudy Becker, New Jersey.

The resolution recently passed by the Theatre Owners' Chamber of Commerce in New York demanding advance trade showings of pictures has no bearing on independent exchangemen, for the latter have been holding trade showings regularly.

Norca Pictures, Inc., a new distributing company, is expected to release its own pictures in the metropolitan district.

Norca Gets "Love's Old Sweet Song"

Hop Hadley, of Lund Productions Company, this week announced that Norca Pictures, Inc., had acquired distribution rights to "Love's Old Sweet Song." Louis Wolheim is starred in this production, which is based on James Molloy's story.

Merry Christmas

A MERRY CHRISTMAS AND HAPPY NEW YEAR!

May the year that is about to make its bow be productive of even greater results for independents than the one that is now gradually passing out.

Christmas Day, 1922, finds the independent market healthier, wealthier and better than ever.

It finds in our midst business men—men who have invested carefully, considerately and liberally, men who have fought against seemingly tremendous odds—and conquered. They accomplished tasks that a year ago were considered impossible. They dashed forward, not blindly, but with a determination that has permanently established the independent market as an institution the existence, encouragement and prosperity of which is an absolute necessity to the industry as a whole.

THE pace set by the leaders has been so remarkable that those who lagged, those whose tactics were questionable, those who operated, literally, on a shoestring, those who practised deception as a means of turning their wares into money, those who misrepresented—now on Christmas Day, 1922,—find themselves on the outside looking in on a cleaner and better market. The independent man—the man who can do things—has arrived. His word is his bond. The "leech" has died.

WHY certain distributors should expect 100 per cent service from exhibitors, producers and trade papers when they demonstrate no inclination on their own part to co-operate with the latter is a problem that is unsolved. This department has made it a rule to give the trade all the news available, we have sought to give reviews that were written with the trade's interest in mind, and we have published data that we believed would interest the field in general. We have relegated to the waste paper basket thousands of sheets of paper on which were typewritten hundreds of meaningless words that did no one any good and that constituted gross misrepresentations. We are giving 100 per cent. service, but it won't come in the way of publication of "bunk" press stories. Don't waste your time sending them, for one of our good friends has very generously presented us with a large waste paper basket for a Christmas gift.

FROM our Detroit correspondent this week we received an interesting piece of news. It concerns certain tactics utilized by an exchange in exploiting one of its pictures. The picture in question was "The Shadow," a hopeless mess that this writer saw early in 1921. Muriel Ostriche is the featured player. Anyway, the distributor of this picture in a cheap effort to sell his film tied it up with "Shadows," the Al Lichtman special, starring Lon Chaney. This picture, readers of this department will recall, played Phil Gleischman's big house in Detroit. After the showing, the offending exchangeman circularized the territory. The text referred to the fact that "Shadows" had played the big house, but was supplemented with the information that "The Shadow" could be purchased at the exhibitor's own price.

FORTUNATELY, no one was fooled by this cheap bid at exhibitor patronage. In fact, the laugh is on the "leech" exchangeman. It was an amateurish stunt and did the exchange no good. But it did arouse the exhibitors. It did prompt the Motion Picture Theatre Owners of Michigan to condemn the exchange and to warn its members not to be deceived. And no one was deceived. The stunt was a decided flop.

BUT we hope that the disaster that befell this exchange's cheap effort to capitalize on the success of the genuine article will serve as a lesson to others. There is no comparison between the two pictures. It is an insult to the intelligence of any exhibitor for any exchangeman to compare the two. "The Shadow" was cheaply produced and ridiculously poorly acted with a story that will be slaughtered by censors. "Shadows" is a masterpiece. It is one of the greatest pictures we have ever seen. Everything about the picture is wonderful—production, story, acting, settings, photography and titles. "Shadows" is one picture, were we an exhibitor, that we would exploit so elaborately that every man, woman or child in our town would know about its engagement.

WE congratulate the M. P. T. O. of Michigan on taking the immediate action it took. We want to extend our congratulations to Harry Charnas and Jess Fishman of the Detroit Al Lichtman Exchange for exposing this cheap bid for patronage. We congratulate Al Lichtman and his organization on the immediate steps they have taken to put a stop to such unfair methods. We are certain no one in Michigan will dare repeat the offence.

Business in the Middle West Is Promising

CHICAGO (special). — Independent business in the Middle West for 1923 is most promising, judging from observations made by independent exchangemen during the current month. Business during the past three months has been particularly good with the leading distributors of independent pictures, the better class features getting choice dates at the best Loop houses.

However, the meteoric progress made by independents during the past three months has not been confined exclusively to Chicago, for reports from Milwaukee, Indianapolis, Peoria and other cities are equally encouraging. With independents in this territory this fall it was not a question of extensive selling so much as an unusual demand from exhibitors for big box-office productions.

Take, for instance, the remarkable progress made in this territory by Al Lichtman Exchange, whose productions are handled through Celebrated Film Players Corporation, of which Joe Friedman is the head. This organization is but four months old, and yet in that period its pictures have popped forward among those in biggest demand. "Rich Men's Wives," the first release of this exchange, played to excellent business, and in many instances left a trail of box-office records. It is no wonder here among film men that the demand for dates on "Shadows" is so great.

Frank Zambreno's Progress Pictures Exchange has developed into one of the busiest and most important independent exchanges in this country. Mr. Zambreno has purposely held up the release of a number of productions that have played in other territories. He is planning the release of twelve big pictures a year, and already he has announced the following pictures for 1923: "Streets of New York," with Edward Earle and Barbara Castleton; "Shylock of Wall Street," with Zena Keefe and Dore Davidson; "Little Red Schoolhouse," "Night Life in Hollywood," "Wildness of Youth," "Lost in a Big City," and others.

Si Griever, of the Griever Exchange, is planning to expand his interests in the independent field locally. Mr. Griever has been going along quietly, blowing no horns, but at the same time building up a business that is well patronized by exhibitors.

Dr. W. E. Shallenberger, president of Arrow Film Corporation, stopped off here this week on his way to the coast. He was the guest of Frank Zambreno, of Progress Pictures Corporation.

Balaban & Katz, who are releasing Warner Brothers' product through their First National exchange in this territory, are plannnig a series of personal appearances of Wesley Barry at their Chicago houses next month.

Tom Forman Signs Two Stars

Los Angeles (special). — Tom Forman has signed Ethel Shannon and Mary Culver to appear in "The Girl Who Came Back," which he is now directing for Preferred. Miriam Cooper heads the cast. The picture is scheduled for March release through the Al Lichtman Corporation.

B. P. Schulberg has selected Tom Forman to direct "The Broken Wing," for Al Lichtman release. The picture, it is understood, will be made on a lavish scale, and is designed for release in the spring.

Neutral Booking Syndicate Forecasted Within Six Months, Says Charles C. Burr

IN discussing the present condition of the industry last week, C. C. Burr made the startling prediction that unless a decided change is put into effect at once, a change that will guarantee a square deal all around and stabilize the business, that within six months the booking of pictures will be done in precisely the same manner as attractions for the speaking stage are handled. In other words, that there will be at least two large concerns routing pictures over a circuit of houses, similar to the Erlanger and Shubert booking combines of the legitimate.

"Such film booking organizations," says Mr. Burr, "will consist of the present big producing and theatre companies on the one hand and the neutral distributing organizations, independent producers and the recently formed booking combines on the other."

Therefore it is Mr. Burr's opinion that, should no change for the better take place in the present method of booking or selling product to the exhibitors of the country within a few months, an entirely new arrangement will be put into effect that will pattern itself after the two stage booking combinations.

"My own personal opinion," said Mr. Burr, "is that only one thing can be done to prevent such a drastic and unfortunate move. The industry must have a thorough housecleaning which will result in a standardization of business methods which will affect every phase of the industry. Methods that will guarantee a square deal all around, one that will bring the producer, distributor and exhibitor into perfect harmony."

In discussing the prevailing method of booking pictures, Mr. Burr says that in most instances there is entirely too much bargaining between the producer and the exhibitor. The practice of "gypping" the producer is far too prevalent, he says, and is one of the things that should be stopped, unless the producer, theatres and distributor want to see two such booking combines as he predicts, come into being.

"A readjustment at this moment is needed, and needed badly," continued Mr. Burr. "Yet if no other solution offers itself, if the big producers and the exhibitors cannot get together and iron out their differences for the good of all concerned, if there are no compromises of some sort which will put the industry on a more businesslike basis, then the division I outline will come, let the consequences be what they may.

"The chief trouble is the uneven and often discriminating bargaining between the producer and the exhibitor. This could be eliminated by adopting a uniform system of percentage booking. This remedy has been advocated consistently for some time. Nevertheless, the fact that combinations of exhibitors more or less powerful are being formed almost daily, is sure proof of the fact that the present system of hit-or-miss bargaining has failed utterly. Percentage booking is the salvation.

"A further split in the ranks of the industry would only prolong matters which must ultimately meet a more logical solution. At the same time, such a split as I forsee, unless there is a surer remedy, will serve only to aggravate matters and make feeling all around more unyielding.

"The signs all point one way or another. Let us hope, for the good of the industry, the proper actors will read the signs aright."

Warners Sign Monte Blue, Harry Meyers and Miss Fazenda

Sinclair Lewis' novel, "Main Street," the last of the seven classics of the screen to be released by the Warner Brothers for the current season, has been placed into production by Sam and Jack Warner. The feature will be made at the Warner coast studios under the direction of Harry Beaumont. With the completion of this production the Warner Brothers will have completed one of the busiest and most active seasons in the history of the organization.

In accordance with the policy of securing the best available screen talent, it is reported that Monte Blue, Harry Meyers and Louise Fazenda were engaged to play prominent roles in the production. Blue and Meyers have been placed under long term contracts. A large number of other screen players are being engaged for what is said to be the greatest all star cast production of the year. Julien Josephson adapted the novel for the screen.

Principal Pictures Buys Plays

Word comes from Los Angeles, where Eastern Manager Irving Lesser arrived Sunday of this week, that Principal Pictures Corporation had purchased the rights to three productions now playing at Broadway theatres, and that these would be adapted to the screen and included in Principal's 1923 program, which embraces not less than eighteen productions, made by directors reputed with having turned out box-office winners and internationally famous stars. On his return from the coast on January 6 Mr. Lesser will issue a complete statement, disclosing the identity of the plays his firm has acquired, as well as that of the stars under contract.

Many First Run Theatres and Circuits Book Warners

The entire series of Warner Brothers' five classics of the screen have been booked by a large number of first-run theatres and circuits throughout the country, according to Harry M. Warner. The five classics include "The Beautiful and Damned," F. Scott Fitzgerald's novel dealing with the modern flapper; "Rags to Riches" and "Heroes of the Street," with Wesley Barry; "Little Church Around the Corner," 'Sinclair Lewis' "Main Street," and the Charles G. Norris novel, "Brass."

Among the many theatres and circuits that have contracted for the series are the Strand, California and Granada Theatres, San Francisco; Modern and Beacon, Boston; Chicago Theatre, Riviera-Tivoli, Chicago; the Ascher circuit, Lubliner & Trinz circuit, Chicago; Allen, Cleveland; Walnut, Cincinnati; Colonial, Columbus, Ohio. The California Theatre, San Francisco, has secured four of the productions, and Mack Sennett's Mission Theatre has booked "Main Street."

Grossman Joins Lichtman Corporation

Edward Grossman has joined the home-office staff of the Al Lichtman Corporation as a special sales representative, whose duties will take him often into the field. He came to New York from Chicago on Monday and left Tuesday for St. Louis on his first assignment in the field for the company. Grossman has been affiliated with enterprises in which Mr. Lichtman has been interested for some time. Henry Ginsberg is general sales manager, and Leon D. Netter a special sales representative, whose duties are similar to those Grossman will undertake.

Arrow Gets "Shylock of Wall Street"

Dr. W. E. Shallenberger, President of Arrow Film Corporation, on his return to New York from several months' tour of the country, signed a contract with Burton King whereby it will handle the independent distribution of his latest picture, "Shylock of Wall Street," co-starring Dore Davidson and Zena Keefe.

News From Eastern Studios

Burton King this week signed Mary Alden and Harry Morey for important roles in his next production that he will make at the Ideal Studio in New Jersey.

Daniel Carson Goodman completes shooting on his next Equity special this week. The title, despite last week's announcement from Equity, has not been definitely decided. The cast includes Mary Alden, Charles Richman, Robert Edeson, Hedda Hopper, Elinor Fair, Vincent Coleman and Lyda Laloa.

Marguerite Gale Productions, Inc., was formed this week for the production of a series of westerns. The first will be "The Turning Point."

The Tilford Studois in West 44th street, New York, have been exceedingly busy and there is big demand for space there. Daniel Carson Goodman has been working there for the past few weeks.

Pending a number of last minute changes production on the next Will Nigh picture has been held up, although announcement was made this week by Bobby North that work would actually start early in January.

Production started this week on "The Garden of Desire," starring Betty Blythe, at the Whitman Bennett studios in Yonkers, N. Y. William T. Carlton, Tyrone Powers and Fred Jones are in the cast, while Lawrence Windom is directing.

There is a report current in production circles that Harry Hoyt will direct a series of two-reel subjects that will be made for a Boston producing concern.

Several new pictures are being planned for production the latter part of January by units whose product will be released on the independent market through C. C. Burr's Mastodon Films, Inc.

The Warner Brothers this week denied the rumor that they were in the market for an Eastern studio. On the contrary, Harry M. Warner went to Los Angeles last week to sign papers which will enable the firm to enlarge the present studio on the Coast.

Eddie Polo, according to reports, has received several offers to make pictures in Italy, but so far as could be ascertained he has accepted none of them. His future plans are not known.

Something like seven independent pictures will be in the process of production by the middle of next month in New York and New Jersey studios, according to announcements made during the past few weeks.

"Faint Heart," the first Ray McKee "Torchy" comedy, made by C. C. Burr, released through Hodkinson, was shown at the New York Rialto Theatre this week, and several members of the cast, including Charley Murray, Mary Anderson and several others, attended the first showing.

With "Luck," the third Johnny Hines feature which C. C. Burr produced at his Glendale, L. I., studio completed, plans are now in the making for the production of the fourth picture on which work is expected to be started late in January or early in February.

Lichtman, Back from Coast, Tells of Progress in Production Plans

Al Lichtman, president of the Al Lichtman Corporation, distributors of Preferred Pictures, returned last Monday from a three weeks' trip to Los Angeles, where he has been in conference with B. P. Schulberg, head of the producing organization. As a result of his visit in the West Lichtman had some interesting things to say about plans governing the distributing company's future program and the general expansion of production activities.

Lichtman states that 1923 will find Preferred Pictures a power to be reckoned with in the production field. The first news in his Christmas message to his franchise-holders was the announcement of Schulberg's signing Gaston Glass for a period of three years to appear as leading man in forthcoming stories to be filmed by him. The signing of Glass marks Schulberg's second acquisition to his permanent stock company of well-known players. The announcement of a long-term agreement with Kenneth Harlan was made some weeks ago.

While in conference with Schulberg, Lichtman formulated arrangements for eight new pictures. The line-up will keep Directors Gasnier and Forman busy for months to come. The productions include "Mothers-in-Law," "The Broken Wing," "The Parasite," "Frivolity," "The Aristocrat," "The Satin Woman," "My Lady's Lips" and "A Mansion of Aching Hearts."

Lichtman made the prediction that the next four releases of the Lichtman Corporation — namely, "The Hero," "Are You a Failure?" "Poor Men's Wives" and "The Girl Who Came Back"—will establish a new high level in the business, and will place Preferred Pictures up front among producing companies.

"I am willing to stake my reputation as a picture man," said Al Lichtman, "on the box-office value of these four. They will, I am certain, surpass even 'Rich Men's Wives,' which exhibitors have found one of the most satisfactory releases of the past year from the point of view of the box office. Each of them has been made with the box office in mind. Shortly after my arrival at the studio I viewed 'The Hero' and 'Are You a Failure?' in the projection room, and issued the statement without reservation that they are, beyond question of a doubt, the best pictures which have come from us thus far. Were it possible to turn out pictures with more sure-fire box-office touches I would say that Schulberg has achieved this in Gasnier's production of 'Poor Men's Wives,' a companion piece to 'Rich Men's Wives,' which has been produced along the same elaborate lines. Forman is making 'The Girl Who Came Back,' which is unquestionably the most ambitious thing he has undertaken for us. Both of these pictures I saw in the making, and am willing to endorse them personally."

Lichtman furthermore expressed his satisfaction at the manner in which exhibitors throughout the country have accepted his proposition. This is evidenced, he says, by the manner in which theatre owners have insisted upon block bookings in many instances, even in the face of the announcement of policy from his office by which each picture was to be sold on its individual merits.

"The records set by 'Rich Men's Wives,'" he says, "have made history for picture houses everywhere. While in Los Angeles Sam Katz told me that the picture had done so well at the Chicago Theatre, Chicago, that he was willing to pay me more than the rental originally agreed upon. The Kinema in Los Angeles made a profit of $3,200 on a week's run of 'Shadows.' In Cleveland and Detroit the picture has established new records also. These are facts that bespeak more than any extravagant statements I could possibly make regarding the Preferred output."

Schulberg is constantly adding new names of well-known picture people to the ranks of those helping to make a reputation for his company. It has been announced that Olga Printzlau will prepare the script for Gasnier on "Mothers-in-Law," which follows "Poor Men's Wives" on his schedule. Olga Printzlau is among the foremost screen writers. She was connected with William De Mille for a number of years during her affiliations with Famous Players.

Lichtman brought up the point that future Preferred Pictures will be cast with the finest players available. He added that Glass had been awarded a contract for his excellent work in "The Hero" and "The Girl Who Came Back."

Detroit Leech Are in Action

DETROIT—(Special)—Much indignation has been felt by local reputable film folks at the tactics utilized by a certain exchange in this city. Jess Fishman, manager of the local Al Lichtman Exchange, this week made public a postal card on which a Detroit exchange advises exhibitors to the following effect:

"'Shadows' is playing the Broadway-Strand, Detroit. You can book 'The Shadows' at your own terms from us." Receipt of the card immediately started a storm of protest in exhibitor and exchange circles, all taking exceptions to such tactics. Phil Gleichman of the Broadway-Strand condemned the exchange.

"The Shadows" is a picture made several years ago, starring Muriel Ostriche. J. Charles Davis, who is now assistant to President W. E. Shallenberger of Arrow, directed the production.

The Motion Picture Theatre Owners of Michigan have taken the above matter under advisement, and Business Manager H. M. Richey this week issued a statement warning theatre owners, adding the comment: "In fact, the two pictures are so dissimilar that 'The Shadows' is not even nearly enough like 'Shadows' to be a shadow of the feature that is being distributed by Standard."

Favorite Film Company has just announced the release of a series of twelve two-reel comedies and comedy-drama subjects during the coming year. These are being made by a concern working in co-operation with the Woman's Home Journal, it is said.

Tom Leonard's New Exchange

ST. LOUIS — (Special) — Progress Pictures Corporation is the name of a new exchange organized by Tom Leonard of Pioneer Pictures Company of 3435 Olive street. Leonard is president and general manager. The exchange will specialize in the handling of Arrow pictures, and already has acquired territorial rights to the following: "Streets of New York," "Ten Nights in a Barroom," "Night Life in Hollywood," "Chain Lightning," "The Lone Horseman," "The Star Reporter," "Jacqueline," "The Innocent Cheat," "Western Justice," "Blue Fox" serial, six new William Fairbanks Westerns and twelve Eddie Lyons comedies.

The formation of the Theatre Owners' Distributing Corporation in Chicago did not come as a surprise to local independents, who had been expecting such a move for some time. There is a direct-exhibitor distributing exchange in this city and it is meeting with fairly good success.

Sam Werner is exploiting "Your Best Friend," the Warner picture which he bought last season. Sam held up release of this film until this season because of the issuance last season of the Paramount picture, "The Good Provider," starring Dore Davidson, who is co-starred with Vera Gordon in "Your Best Friend."

Everything taken into consideration, the new season thus far has been fairly good for independents, although practically all the exhibitor demand has been for the higher class productions.

Standard Will Expand Operations

DETROIT — (Special)—Business in 1922 was particularly good for Standard Film Service Exchange here. The latter part of the year more than offset the slump experienced during the latter portion of 1922-23, when business was away below normal. However, this week word was given out that the exchange will double its floor space in the Film Building by taking over the former offices of the Nelson Productions, Inc., on the sixth floor. This will give Standard a floor space of 3,500 square feet.

Al Lichtman Exchange here is now showing the third Preferred picture to exhibitors. A print of "Thorns and Orange Blossoms" was received several weeks ago.

Carl Sonin, manager of Warner's Exchange, having spent Thanksgiving Day with his family in New York, is planning to spend Christmas in similar style also in the metropolis.

W. B. Hurlbut of Favorite Film Company has completed his 1923 line-up of productions and will announce his acquisition immediately after the New Year, according to a statement he gave out to the press this week.

"Malcolm Strauss' Salome" Popular

The independent market has responded with the greatest interest to the announcement by George H. Wiley, Inc., that "Malcolm Strauss' Salome," has been secured for release in the State right field. The judgment of Mr. Strauss and his associates in thus recognizing the growing importance of the independent field, has been amply justified by the number and variety of the inquiries received from every part of the country. Bobby North, of Apollo Exchange, Inc., who has secured the exhibition rights for the production for the Greater New York and Northern New Jersey territory, announces that he is planning an "ad" drive.

Unusual Dates Are Closed

Due to the unusual business done by "Rich Men's Wives" at the Lafayette Square theatre, in Buffalo, the Grand and North Film Exchange, holders of the Al Lichtman franchise in Northern New York has placed the picture in the folowing theatres there:

The Elmwood, Victoria, Criterion, Central Park, Capitol, Maxine, Rivoli, Plaza, Ellen Terry, Allendale, Cirole, Jubilee, Columbia, New Ariel, Frontier, Emblem, Lovejoy, Broadway, Park, Little Hippodrome, Marlowe and Oriole.

Here are three scenes from clever and bold exploitation stunts successfully worked by Warner Brothers' staff in conjunction with appearance of Wesley Barry in "Heroes of the Streets" at Stran d Theatre, New York, this week.

Warners' Staff Pulls Nifty Parade Stunt on Barry Film

The Warner Brothers' publicity and exploitation staff, headed by Lon Young, with the air of Lou Marangella and Al Feinman, on Saturday, December 17, pulled another stunt that took New York by storm when they marched several hundred youngsters, police officers, cadets and firemen down Broadway from Columbus Circle to the Strand Theatre, where a special showing of "Heroes of the Street," starring Wesley Barry, was given. The stunt literally jammed the sidewalks along the route for more than two hours, for the bands with youngsters carrying banners properly advertised the occasion and the fact that "Heroes of the Street" and Wesley Barry were the attraction. The sunt, which was one of the boldest and most daring, yet ranks among the most valuable pulled at the expense of New York's main stem, did not cost Warner Brothers a single penny.

Much credit for the stunt, which won considerable newspaper attention on Saturday, thus giving the picture which opened at the Strand the following day. The attendance at the opening, notwithstanding the fact that it marked the advent of the concededly worst theatrical week of the year, was one of the best that house has recorded in some time.

It was about ten o'clock when the Catholic Protectory Band of fifty boys rode downtown aboard the Fifth Avenue buses, which were donated by the bus company. All along the route from the Bronx to Columbus Circle the band played popular tunes. The sides of the bus were properly plastered with banners advertising the picture in brilliant fashion. Then at Columbus Circle the parade was organized.

In addition to the band there was a special police escort of 50 men and three sergeants. One hundred and fifty members of the Junior Naval Reserve, of which Wesley Barry is a cadet, followed. Barry led the parade, escorted by the three sergeants and members of the New York Fire Department. They marched down Broadway to the Strand, where 2,000 children, members of families of the New York Police Department, chaperoned by Mrs. Julia M. Loft and Inspector Leiber of the Police Department, made their way into the theatre, the guests of Warner Brothers and Wesley Barry. Barry appeared personally and presented the kiddies with souvenirs. Members of the Naval Reserve Band, which also was in line, were given harmonicas by Wesley.

More than 1,000 feet of film of the parade was photographed, special syndicate photographers snapped Wesley and his youths and distinguished guests. These pictures were published in the Sunday papers and the reel shown at the Strand on Sunday afternoon. Following the showing the paraders marched back to the Circle where they disbanded. Later Wesley Barry gave a luncheon in honor of the bands.

C. C. BURR
President of Mastodon Films, Inc., and Affiliated Distributors, Inc.

Many First Runs Are Booked for Principal Films

Something like forty important and representative first engagements were closed this week by the various exchanges throughout the country releasing the initial Principal Pictures Corporation production, "The World's a Stage," starring Dorothy Phillips, and based on the latest story written by Elinor Glyn. Following the unusually praiseworthy comments of the newspaper and trade press critics, announcement of these important first-run showings came as no surprise to those who have already seen "The World's a Stage."

An interesting phase of the contracts already procured by the exchanges on this picture is found in the fact that few of the theatres booked ever exhibited independent productions. Negotiations are now under way for the showing of this production over some of the most important circuits in the country.

Independents in the Northwest

SEATTLE—(Special)—Norman McLeod, title writer for Christie Comedies, who has been visiting his folks in Seattle during a brief vacation, dropped into the Educational Film Exchange. After a short palaver, he discovered J. A. Gage, Educational manager here, to be an old University of Washington classmate. The film business had "laid lines of care upon the brow of each," making instant recognition impossible; but great was ehe reunion thereof. After a grand pow-wow McLeod started on his long drive back to California.

Al Rosenberg, manager of De Luxe Feature Film Co. and of the Al Lichtman Exchange in Seattle, had a birthday yesterday which he celebrated in the usual form!

L. K. Brin of Kwality Exchanges, exclusive distributors of Warner Brothers product in the Pacific Northwest, announces that he has secured Wesley Barry for six weeks' personal appearance commencing February 18. The announcement has been greeted with great enthusiasm by exhibitors in the territory, where the season's product is booked in key towns 100 per cent. "Rags to Riches," first of the new Wes. Barry features, will show at the Seatle Colsieum Holiday week, Dec. 23-30. Seattle youngsters are already chalking it off on the calendar. Prints of "Heroes of the Street" have just been received.

The tremendous national advertising campaign launched in the East by Warner Brothers, the bally-hoo floats and unique novelties have had far reaching effects. Northwest exhibitors are realizing that Warner Brothers' pictures are numbered among the big successes of the year. That there is no question of their box office value. The twenty-four sheets of the Warner Brothers' screen classics have led many picture fans to phone some of the leading theatres to inquire when a certain number would be shown and where. They need no introduction.

"Saved by Radio," the seven-reel special featuring Jacqueline Logan and George Larkin, has been purchased by Greater Features, Inc., for the Pacific Northwest, for early January release. It is a Russell production.

New Exchange Opens in South

ATLANTA, GA. - (Special) — The Peerless Film Company is the newest independent exchange in the South. Its heads are Steven W. Grow and James A. McWhorter, both well known in Southern film circles. The first big special this company will release is Will Nigh's "Notoriety," purchased from L. Lawrence Weber and Bobby North. The rest of the schedule at present includes westerns, outdoor pictures featuring William K. Hackett, produced by Shamrock Photoplays, Inc., and some short stuff.

Oscar Oldknow reports heavy bookings on Warner product. He recently made public a letter received from Lester Rosenthal of Independent Film Corporation of Washington, D. C., wherein the latter stated that he had sold "Heroes of the Streets" to Tom Moore of the Rialto in that city at 25 per cent. more than that showman paid for "Rags to Riches."

Hank Hearn is touring Florida and reports business there booming. He is sending back batches of contracts for the Warner and C. B. C. Film Sales Corporation product.

R. D. Craver of First National Exchange here, following the great finacial success attendant the showings of "I Am the Law," distributed by C. C. Burr's Affiliated Distributors Corporation, last week closed for the rights to six southeastern States for Johnny Hines' special, "Sure Fire Flint."

Lester Scott, representing C. C. Burr's enterprises, closed the First National deal. He is now heading North and is expected in New York again the latter part of December or soon after the New Year.

Gaston Glass With Schulberg

Los Angeles (special).—B. P. Schulberg, in commenting on the placing of Gaston Glass under contract, told a representative of the World that Glass' fine work in "The Hero" and "The Girl Who Came Back" was responsible for it.

Wiley's Sales on Strauss' "Salome"

George H. Wiley this week announced the following sales on Malcolm Strauss' "Salome": Imperial Pictures Corporation of Philadelphia, for eastern Pennsylvania and southern New Jersey; Federated Exchange of Washington, for District of Columbia, Virginia and Maryland, and Apollo Exchange, for Greater New York and northern New Jersey.

Warners Adopt a Trade Mark

Warner Brothers have applied for a patent for a new trade mark which will be used in connection with the productions for this season, and the eighteen scheduled for 1923-24. The trade identification with each production will be, ""Warner Brothers' Classic of the Screen."

According to Harry M. Warner this trade mark has been devised primarily to firmly imbed in the minds of the motion picture public the fact that the Warner features are distinctly individual in production and story value, and in excellence of screen players. The word "present" has, in the estimation of Mr. Warner, become meaningless and its constant reiteration has made it stereotyped. As a consequence the theatre public has paid little or no attention to the concern whose productions they are witnessing in the many theatres throughout the country.

H. Lieber Buys Nigh's "Notoriety"

The calibre of Will Nigh's box-office sensation, "Notoriety," produced and distributed by L. Lawrence Weber and Bobby North, was demonstrated this week, when one of the leading exchangemen of the country—H. Lieber, head of the H. Lieber Company, of Indianapolis—bought the rights to the super-special for the state of Indiana. Sam Sax, sales manager for L. Lawrence Weber and Bobby North, negotiated the deal.

Both Warner Brothers and Principal Pictures Making "David Copperfield"

Two screen versions of Charles Dickens' "David Copperfield," both destined for distribution in the independent market, will soon be in the course of production, according to announcements that have emanated from the offices of Warner Brothers in New York and Principal Pictures Corporation in Los Angeles. Accompanying the announcement from the coast was a note attached and signed by Harry Wilson, publicity director of Principal Pictures Corporation, in which he stated that, "notwithstanding the announcement of Warner Brothers that they had acquired the rights to Charles Dickens' 'David Copperfield,' Sol Lesser would go ahead with his plans to make that picture, and this means there will be two such pictures in the market."

That a lively tussle may develop from this situation was intimated at the New York offices of Warner Brothers. The two statements follow:

Warner Brothers' statement:

"Warner Brothers have the rights to 'David Copperfield,' and, as announced several weeks ago, this firm will produce such a picture. In so far as we know no one else has authority to make such a production, and we will immediately take steps to safeguard our interests."

The Principal Pictures Corporation statement follows:

"Sol Lesser, of Principal Pictures Corporation, has plans practically completed for the production of Charles Dickens' 'David Copperfield.' According to Mr. Lesser this Dickens' classic will be given the biggest production ever attempted by himself or his staff. The settings will be started in the immediate future, and casting for principal roles should take place at once. It is Mr. Lesser's idea to place an English lad in the role of 'David Copperfield,' and for this part several talented English boys have been submitted.

"Lesser's foreign representative this week cabled that he has an eighteen-year-old 'find,' and it is quite likely that this boy will be brought to America to play the titular role in the Dickens' masterpiece.

"'It is my intention,' stated the coast producer, 'to give the industry a genuine screen classic in this Dickens' story. No expense will be spared. The settings will be most elaborate. I have had experienced people busy for the past six weeks compiling authentic data pertaining to the Dickens' period in England. Every set will be true to that period. Every character will be as if he or she had stepped from Dickens' story.'

"Announcement was also made by Mr. Lesser that he contemplated producing 'David Copperfield' some time ago. Meanwhile his staff has been busily engaged setting the stage to make the production. The picture will be made at the United Studio as the new studio for Principal Pictures Corporation has not been completed, nor would it be ready for production activity in the near future."

"Notoriety's" Drawing Power Is Well Tested

The opening of Weber & North's Will Nigh production, "Notoriety," in the leading first-run theatres of the country affords all those interested in the feature a test of the pulling-power of the advertising prepared for newspaper use with the feature. When a press book on "Notoriety" was first shown the film men the superior brand of advertising called forth the highest praise, and predictions were freely made that the artistic excellence of the newspaper ads illustrated in the press book would arouse a keen desire on the part of the public to see the picture.

The first runs have already begun on the picture, and newspaper ads are now on hand to verify the judgment of the advertising department of Weber & North. Inquiries have been sent to all exhibitors who have thus far played the picture, asking for their opinion as to the drawing power of the newspaper advertising on "Notoriety." Replies speak for themselves. The combination of society atmosphere and action in every stock ad was successful in drawing both classes of patrons. The feminine movie fans were attracted by the class and the artistic finery of the ads, while the men were drawn by the punch and the dramatic high-lights. The consensus of opinion from distributors and exhibitors is that no independent production has ever had the artistic and the dramatic treatment that "Notoriety" has been given in its advertising campaign.

ST. LOUIS (special) — Warner Brothers' exploitation float, in charge of Frank Cassidy, a circus man, well known here, arrived here on Monday. Cassidy immediately went into conference with the local Warner exploitation man, and the two grabbed much newspaper space. Several ballyhoos were successfully pulled.

CHICAGO (special) — "Rags to Riches," the Warner special, opened at the luxurious Chicago Theatre here this week and was given one of the most pretentious showings ever accorded any production at the Balaban & Katz theatre.

CHICAGO (special) — "Rich Men's Wives," the first Preferred picture, is still quite popular among exhibitors in this territory, most of them having done such a wonderful business on this production that they have contracted for the entire Al Lichtman line-up.

PROVIDENCE, R. I. (special)— William Mahoney, manager of the Rialto Theatre, one of New England's best and most luxuriously furnished first-run picture houses, announced this week that he had booked the entire Al Lichtman program for his house after seeing "Shadows," starring Lon Chaney, which he will show at his theatre Christmas week.

CLEVELAND (special) — Wesley Barry's latest starring vehicle, "Heroes of the Street," the Harry Rapf production, released by Warner Brothers, will be shown at the Allen Theatre during Christmas week.

BOSTON (special)—"Down to the Sea in Ships" the Elmer Clifton production, closed Saturday night at the Selwyn Theatre following a most successful three weeks' run at that house.

CLEVELAND (special) — "What's Wrong with the Women?" is still drawing good business in the neighborhood houses in this territory after having played out the downtown houses. The gross for this picture is one of the biggest piled up by an independent production this season.

PITTSBURGH (special)—The Chic Sale picture, "His Nibs," is now being released to first-run theatres in western Pennsylvania. The Rowland & Clark circuit has booked the picture, which had its premiere showing at the State this week, doubling on a bill with Alice Brady in "Anna Ascends."

WASHINGTON (special) — "Ten Nigths in a Barroom" is playing the Leader Theatre here. This picture is being handled by the new De Luxe Exchange in Baltimore, which is doing a big business on this production, which was the talk of the 1922-23 season.

BALTIMORE (special) — "The Man from Hell's River," the Lesser Brothers' special James Oliver Curwood picture, played this week to one of the biggest grosses recorded at the box office of the Garden Theatre here despite the fact that this was a busy Christmas shopping week.

CINCINNATI (special) — Unless all present signs fail Al Lichtman's "Shadows" will have the distinction of being one of the heaviest booked pictures of the year. Every important circuit in this territory has booked this special, starring Lon Chaney.

Al Lichtman Moves to New Quarters

What officials of the Al Lichtman Corporation point to as an indication of good business and a firm belief in the future is embraced in the announcement issued this week that the company had moved from 576 Fifth Avenue to new quarters on the ninth floor of the new building at 1650 Broadway, at 51st Street, opposite the Capitol Theatre.

The new quarters, which are exceedingly large, at last take care of the requirements of the company so far as office space is concerned. The old quarters, at 576 Fifth Avenue, were inadequately arranged and not large enough to insure a maximum of efficiency. The removal to the Broadway offices was anxiously awaited, but was held up until the building was far enough advanced to permit occupancy of the offices.

In its new home the executive offices face the Broadway side of the building. Mr. Lichtman's office has two windows facing the Capitol Theatre and Broadway. Adjoining his is J. G. Bachmann's office, where he will manage the company's affairs as treasurer. Opening from Bachmann's office is that of Richard P. Hildreth, comptroller of the company, and adjoining Lichtman's office is Henry Ginsberg's.

The latter is general sales manager. To the left of the elevators as one enters is the reception room. The private offices open off this. To the right is the general office, where the sales and accounting departments are. That portion of the floor which faces Seventh Avenue is the new home of the publicity and advertising departments.

C. B. C. Proves a Showmen's Asset

By Roger Ferri

In starting the new year, C. B. C. Film Sales Corporation does so as an independent institution that is truly a showman's establishment. Joe Brandt, Harry and Jack Brandt, who constitute this progressive organization of producers and distributors, have kept in constant touch with exhibitors and their wants, Mr. Brandt having made no less than five continental trips during the year that is passing, keeping tabs on what the theatre owners want.

When C. B. C. Film Sales Corporation first announced the release of the "Bix Six" series, few in the independent distribution field dared anticipate the wonderful results that have blessed the efforts of these pioneer film men. Nevertheless, their first release," "More To Be Pitied Than Scorned" proved such a wonderful box office magnet that virtually every theatre owner who booked that feature is now angling for the exhibition of the second release, "Only A Shop Girl," which in the opinion of the writer, is a splendid box office bet.

One praiseworthy feature of the C. B. C. organization is found in the fact that it is not experimental, that it does not force on the market pictures for which there is no demand. "Only A Shop Girl," we believe, will make money, because, while based on Charley Blaney's old time melodrama, it has been carefully produced with exploitation angles that will bring patrons inside the theatres and entertain them superlatively once they are in.

We look forward to big doings from C. B. C. Film Sales Corporation.

Christmas Finds Independents on West Coast in a Happy Mood

LOS ANGELES—(Special)—Christmas finds independent picture producers, directors, stars and players very much satisfied with the world in general, for the current year has been one of the best in the history of independent production. Virtually every independent picture in Hollywood and neighboring vicinities have been working over time during the past six months. That the ensuing year will be an even more prosperous one for independent producers is generally accepted here as a fact and preparations for a busy year are now being made. Virtually every big independent producing corporation has announced its intentions of increasing its output for the coming year. Particularly true is this of Warner Brothers, Al Lichtman and Principal Picture Corporation.

Gasnier's next picture for Preferred Pictures Corporation, releasing through Al Lichtman Exchanges, will be "Mother-in-Law." Tom Forman will make "The Broken Wing." B. P. Schulberg has thus decided on the next series of Preferred Pictures, although both Forman and Gasnier are still at work on two other subjects. Forman is working on "The Girl Who Came Back." Effie Shannon and Mary Culver has been added to the cast of this feature. Gasnier is working on "Poor Men's Wives," for which he has just shot an elaborate roof garden scene. "Poor Men's Wives" will be released in February, while "The Girl Who Came Back" will be released in March, "Mothers-in-Law" in March and "The Broken Wing" in May.

With Frankie Lee's latest two-reel comedy drama, "Robin Hood, Jr.," now on its way to New York for release, Clarence Bricker, the director of this starlet, announces this week that his next production will be a two-reel comedy drama founded on the story, "Last Night When You Kissed Blanche Thompson," originally published in the American Magazine. This story, written by Bess Aldrich, was purchased during Mr. Bricker's visit to New York several months ago following a conference between Franklyn E. Backer of East Coast Productions, Inc., and the officials of the producing company.

Good comedy talent has been engaged to support "Fatty" Karr in his new two-reel comedy, "Long Skirts." The work that "Fatty" Karr has done so far indicates that he will be generally recognized as the logical successor to Roscoe Arbuckle. In addition to "Tiny" Sandford, Lilymae Lyle and others whose names were recently announced, Director Bruce Mitchell has now signed Geary O'Dell, who is considered one of the best known comedies heavies in the films.

E. Richard Schayer, who wrote the continuity for the special, "Thorns and Orange Blossoms," also "Kismet," and many of the big specials of the year, is now associated with Phil Goldstone writing the continuity for Rex (Snowy) Baker's picture, entitled "Pals," the first of a series of six thrill-o-dramas which Phil Goldstone will produce, starring Rex (Snowy) Baker and his wonder horse, "Boomerang." "Pals" is a sensational race story.

Monte Blue, the popular character actor, has been appointed a representative of the film industry by the Woman's City Club, Los Angeles, in a Congressional petition signature drive for the enfranchisement of the Indians. Blue has sent petitions to all the Hollywood and New York studios, and expects to have 5,000 signatures.

Harry M. Warner, head of Warner Brothers, arrived at the Warner studios early this week. He will remain here about two weeks and then he will return East with some important news.

Warner Brothers have acquired the screen rights to "Irene," the famous musical comedy, which will be adapted to motion pictures next week. This will be included on Warner Brothers' 1923 schedule of eighteen releases.

Warner Brothers have also purchased the screen rights to "Babbitt." This story was written by Sinclair Lewis, author of "Main Street," which has been completed by the Warner Brothers. Harry Beaumont directed.

Monty Banks has completed his 29th comedy for Federated Film Exchanges release. It is entitled "Four o'Clock in the Morning."

"Rip Tide," the production that A. B. Maescher Productions, Inc., produced at the Hollywood studios, has been completed and is now being cut and edited. Jack Pratt directed with the assistance of Walter Mayo.

Sanford Productions, starring Pete Morrison, are working on "The College Rancher," a semi-western, at the Fine Arts studio.

Anchor Film Corporation has signed Grace Darmond for a leading role in "The Wheel of Fortune."

Irving Lesser, Eastern manager of Principal Pictures Corporation, arrived in Los Angeles Sunday morning. He is here for the holidays. He will return to his office in New York next month, leaving on January 2.

The Anchor Film Distributors, Inc., with headquarters in Hollywood, has added two exceptionally well staged features to its list of releases. These films will be known as "Gold Seal" productions. "The Wheel of Fortune," starring Grace Darmond, is the title of one "Gold Seal" feature, while Hobart Bosworth in "The Law of the Sea" is the other.

Clarence Badger, former Goldwyn director, wrote the continuity for "The Law of the Sea," Hobart Bosworth's current picture, now being released by the Anchor Film Distributors, Inc., of Hollywood. William H. Clifford, well known scenarist, directed.

Grace Darmond, sometimes called the most beautiful girl on the screen, whose latest production, "The Wheel of Fortune," is now being released through the Anchor Film Distributors Inc., believes in saving her pennies. Every dollar she doesn't need for current expenses goes into Hollywood and Wilshire—both fast growing Los Angeles, Cal., suburbs—real estate. She is also the owner of twenty acres of oil lands at Santa Fe Springs.

The Anchor Film Distributors, Inc., of which Morris R. Schlank is president, now has the largest organization, both staff and field, than any other firm dealing in independent films from the West coast. No Eastern branch will be maintained, according to Mr. Schlank.

G. H. Dumond to Pilot Wes Barry

George H. Dumond, a well-known showman and former manager of Clune's Auditorium in Los Angeles, arrived in New York this week to act as special representative for Warner Brothers. He formerly managed Wesley Barry, the Warner star, whom he will pilot on a personal appearance tour. He will co-operate with exhibitors, and also to ascertain what can further be done to aid both the exchange and exhibitors in deriving bigger profit from Warner pictures.

R. W. Baremore, formerly exhibitor editor of New York Morning Telegraph, this week assumed charge of the advertising, exploitation and publicity department of C. C. Burr's Enterprises.

Walter Parker joins the Warner Brothers' publicity and exploitation staff next week. He goes to Warner Brothers from Selznick, and on Thursday afternoon was tendered a testimonial luncheon by his Selznick associates and friends at Healy's, in New York.

Hy Daab, one of the most popular showmen-publicists in New York, and now associated with F. B. O., goes to the Pacific Coast on January 1 as special coast publicity director for that firm. He will co-operate with the producers there in injecting angles in productions that can be sold and exploited to the public and exhibitors. Before invading the picture filed Daab was one of the best known of New York's sporting writers.

Shallenberger Announces Eight New Productions

Dr. W. E. Shallenberger, president of Arrow Film Corporation, prior to his departure for the coast this week, announced the first eight productions that firm will release. Included in this list of releases are "Night Life in Hollywood," an A. B. Maescher picture; "Streets of New York," a Burton King special, with Edward Earle and Barbara Castleton; "Man and Wife," an Effanem production; "Shylock of Wall Street," a Burton King special, with Zena Keefe and Dore Davidson; a Blazed Trail feature, entitled "Lost in a Big City," starring John Lowell; "Jacqueline," a James Oliver Curwood Northwestern, made by Dell Henderson for Pine Tree Pictures Corporation; "The Broken Violin," an Atlantic Features picture, directed by Jack Dillon, and Martin J. Heyl's special, "The Little Red Schoolhouse."

Dr. Shallenberger will remain on the coast for a month, conferring with producers there and otherwise perfecting plans for his organization for 1923.

"Secrets of Paris" Will Get a Premier Showing on Broadway

Closely following the announcement by C. C. Burr that Johnny Hines in "Sure-Fire Flint" would be presented at the Cameo Theatre, beginning December 31, comes word that the same producer is completing arrangements whereby "Secrets of Paris," another of his feature productions, will be shown on Broadway within a short time.

"Secrets of Paris," a screen version of Eugene Sue's widely read novel, "The Mysteries of Paris," was produced by Whitman Bennett, directed by Kenneth Webb, and is a thrilling story of the underworld of Paris, which has already received high praise from the critics of the trade press. Incidentally, it has, according to reports sent to Mr. Burr from out-of-town exhibitors, been particularly well received wherever shown, pleasing theatre patrons and putting considerable extra money into the box office.

ONLY A SHOP GIRL

"One of the most attractive offerings"

"An exceptionally good cast and a holding story"

"Thrills that are really thrilling"

Says John Spargo in Exhibitor's Herald

Your best exchange or
C. B. C. Film Sales Corp., 1600 B'way, N. Y.

BETTER EQUIPMENT

EDITED BY E. T. KEYSER

Why Santa Had a Large Package for the Long Suffering Supply Dealer

THE trained seal raised himself up on his hind flippers, grabbed the tip of Santa Claus's beard between his teeth and gave a gentle yank. Santa, although he made the same caustic remarks to his official call boy that the rest of us do to our alarm clocks, rolled over, rubbed his eyes and arose.

"Well, I guess it's time that I did get up, because it looks as if this was going to be a particularly busy Christmas," he observed, and for some hours thereafter he was as busy as a ticket taker on a feature night when the boss had failed to equip her with a ticket vending machine.

After a period of strenuous endeavor, during which the reindeer were inspanned and the sleigh loaded, Santa was just about to crack his whip and start on the southward journey when he suddenly remembered something.

"Hey! there," he shouted to his chief assistant, "run back to the packing room and get that extra large bundle that we were fussing about all last week. Gosh! if I had forgotten that, I would never have forgiven myself."

The Recipient—and Why?

"Who's the bird that gets all this?" gasped the chief assistant, panting under his heavy load.

"That's for a supply dealer down in the States," replied Santa, "and, what's more, it's coming to him."

"Why?" asked the chief assistant.

Santa Claus looked at his wrist watch, "Well, seeing that there is an interval of fifteen minutes before the northern lights go on and illuminate the road properly, I'll spend them telling you why I'm so keen that this supply guy gets something good.

"It's this way. About a year ago they started digging a hole down in Main street, Metropolis, U. S. A. A certain supply dealer, whose front name is Bill, found out that it was going to be a new moving picture theatre and straightway made a business call on the party scheduled to navigate the aforesaid enterprise.

"But, before he had a chance to more than hand over his card, the prospective exhibitor told him to go chase himself, that the house would not be ready for at least six months and there was plenty of time to bother about equipment.

"Bill went away, but came back from time to time and watched the hole grow and just when they got the foundation started, he returned to the exhibitor and suggested that they sit down and figure over the requirements for the projection room and other equipment.

" 'Don't bother me,' said the exhibitor. 'I'm due for a conference with the architect this afternoon and more important matters than yours are claiming my attention.'

"Bill went, as per request, but returned by the time the walls were up and tried to negotiate with the exhibitor. But the exhibitor only looked at him over his left shoulder and said: 'Get to blazes out of here, 'I've a soiree on with a heating and ventilating man and can't be bothered.'

"When the house was roofed over and the interior began to look like a theatre, Bill went back again. 'It is really serious now, you know, old man,' he said to the exhibitor, 'You may need a lot of special equipment and we should begin figuring it out so that you will open on time.'

Busy With Miracles

"But the exhibitor was busy trying to make a seating expert show him how fifteen hundred seats could be put into a eleven hundred seat house and he had no time to talk to the supply dealer.

"Two weeks afterwards, the supply man, with the same original smile not yet erased from his map, made another call. 'Go jump off the dock,' said the exhibitor. 'I can't be bothered with you. I have deeper and weightier problems. It's of vital importance that I decide immediately whether the floor covering should be of verdant green or a passionate red and I cannot be interrupted by any of your small talk. Run away or I'll bean you with an inkwell.'

"And the supply man who had already made more use of the exit than anyone else as yet wore one more outward leading groove in the floor.

"When the seating arrangements had been arbitrated and the color problem solved, the supply man got back to his task. 'You're worse than instalment payments on the income tax,' said the exhibitor, 'you always pop up when I don't expect or want you. How the deuce do I know what I'm going to need until I get an idea of where my projection room will be and how much space it will occupy?'

Time to Decide

" 'Well,' said the equipment dealer, 'that is just what we ought to decide right now before we go any further.'

" 'You talk like a phonograph with a busted record. How in thunder can I decide what the projection room is going to look like until I can find out where I can stick it without interfering with my $7,500 chandelier or spoiling my $2,500 worth of fresco. I am so worried with important details that I feel as if I were going to throw a fit. Please quit the premises so that I can have room to throw it properly.'

"And once more the supply dealer patronized the exit sign.

"After this experience, the supply dealer made fifteen calls. But the exhibitor was busy with a conference, thinking great thoughts, arranging for his publicity, talking to his press agent, or otherwise engaged.

And Then—One Night

"And then, one night, when the supply dealer was getting over a fit of the 'flu and his assistant was busy getting married, he got a call on the home telephone.

"It was the exhibitor and this is what he said: 'Hey, Bill! for the love of Mike come down to the office quick, we're scheduled to open next week and we've got to get all that equipment stuff installed in time so that we can keep faith with the public.'

"Did Bill tell him he was busy or that he was thinking great thoughts, or that he had a conference?

"Bill did not. He wrapped himself in patience and an overcoat and staggered down to the exhibitor's office and did two weeks' work in eight days' time. He drew up the specifica-

(*Continued on page* 900)

Interior view of Freeport Theatre showing installation of Mov-Ezy Chairs.

MOV-EZY

"Means Ease at the Movies"

A New Theatre Which Is Filling to Capacity Nightly Its 1800 Mov-Ezy Seats

Building from the ground up a $500,000 theatre in a town of 18,000 inhabitants, and in which there is already competition, would seem to be a large undertaking to the average theatre owner.

But not to Major R. T. Rasmussen, C. E., the builder and managing director of the New Freeport Theatre, Freeport, Long Island. Major Rasmussen by giving Freeport the finest theatre on Long Island, excepting one or two in Brooklyn, and by furnishing it with the best equipment obtainable, and featuring a super performance, has little trouble filling his house to capacity.

Of course, a house as fine as the Freeport is equipped with Mov-Ezy Chairs, the new theatre seat which eliminates such annoyances as standing to allow others to pass to their seats.

And no small amount of the enthusiastic comments of Freeport over their theatre have been about the convenience and the added comfort of this new type of seat.

You can make your own patrons just as appreciative. Mov-Ezy Chairs are easily installed in place of the old-fashioned kind of seats.

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Josiah Partridge & Sons Company, Inc.

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47 WEST 34TH STREET, NEW YORK

SHOW ROOM **SALES OFFICE**

(*Continued from page* 898)

tions, telegraphed rush orders for special equipment and at the very last moment, when the exhibitor was taking the last of seventeen curtain calls he crept back to bed and finished his 'flu comfortably and at leisure.

"And Bill is going to have a good Christmas this year after all."

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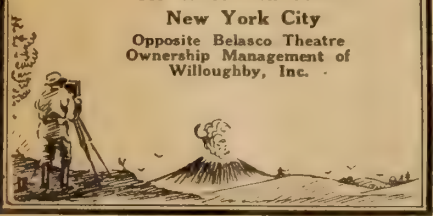

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AMERICAN PHOTO PLAYER CO.
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702 SO. WABASH AVE. CHICAGO

"Safety First" Cautions F. H. Elliott Former Secretary of the N. A. M. P. I.

GIVE some well merited thought to 'Safety First'" is the holiday message of Frederick H. Elliott, Vice-President of the Feaster Manufacturing Company, to those engaged in the motion picture industry. Mr. Elliott knows whereof he speaks, for he has the distinction of having inaugurated and directed the original "Safety First" movement in this country, and subsequently co-ordinated the various branches of the motion picture business through the formation of the National Association of the Motion Picture Industry.

Mr. Elliott's warning is timely in view of the holiday activities in all lines of trade and industry—the rush of holiday shoppers, crowding shops, stores, hotels and restaurants, and with transportation facilities taxed to the utmost, everybody scrambling for theatre tickets and the motion picture palaces, looking forward to a record-breaking holiday business.

"Throughout the theatre," says Mr. Elliott, "the 'Safety First' slogan should be brought home forcefully to every employee, particularly in the projection room. In handling film the greatest care should be exercised to avoid even the slightest trouble. Smoking when film is exposed is criminal and the law prohibiting smoking, or even the carrying of parlor matches, should be rigidly enforced by the management.

Duty of Attendants

"It is the duty of attendants at the theatres to exercise the greatest watch over the carelessness of smokers, owing to the habit of throwing matches, lighted cigars and cigarettes about the lobbies and theatre entrances. There have been many instances where panics have been created through such carelessness.

"The attainment of good housekeeping conditions rests largely with executives and their first duty is to thoroughly instruct all employees concerning what is expected of them. They should be informed regarding the various proper and improper practices and warned that they must adhere strictly to the rules and regulations under pain of instant dismissal.

"Particular attention should be given to the handling of crowds attending the theatres during the holiday season; as the attendance by children is greatly augmented at this time of the year and the little folks all enjoy 'the movies' and they are really the best little boosters 'the movies' have. The safety, comfort and convenience of theatre patrons should be the watchword and due diligence will gain thousands of friends.

In Exchanges and Laboratories

"In the exchanges, laboratories and studios, the same care and diligence should be exercised to safeguard life and property. Motion picture film should be kept in approved containers at all times, except when being actually handled or inspected.

"The stacking of naked film is one of the most dangerous practices in the industry and should be absolutely forbidden. Such exposure of film affords an opportunity for fire to spread; whereas, containers or other protection retard the spread of fire.

"The case of ignition can only be offset by an habitually careful and conscientious elimination of all possible causes by which film might be ignited, through contact with flame, sparks or heat.

"Rubbish, scraps of paper under tables and desks and back of radiators, cabinets and other fixtures may afford a starting place for a conflagration.

"Many fires have their origin with the heating system, because combustible materials, such as wood, paper and film, if left in contact with hot pipes or surfaces for a sufficient length of time, may ignite. Steam pipes and radiators are especially dangerous and should be properly guarded.

Precautions Are Simple

"Nitro-Cellulose motion picture film handled with simple precautions offers no great danger or hazard; nevertheless, those engaged in the industry should have a full knowledge of the characteristics of motion picture film and applying the correct methods of handling and storing, with an understanding and appreciation of the necessity of complying with the established rules and regulations for the protection of life and property.

"Good housekeeping should be the motto of everyone connected with the great cinema industry; for the art of good housekeeping consists principally of two things; —order and cleanliness. The easiest, most effective, yet most neglected means of eliminating hazards, is the exercise of this warning.

"In this connection, attention is directed to the fact that in many communities, laws or ordinances have been enacted providing that when a fire results from their non-observance, the offenders shall pay to the city the full value of the services of the fire department and any damages in person or property resulting thereto in extinguishing or attempting to extinguish such fire. There is already such provision in the charter of the City of New York, the state law of Pennsylvania and the city ordinance of Cleveland and Cincinnati, Ohio; Portland, Ore.; Austin, Texas; Billings, Montana, and Newark, N. J. These communities are, therefore, the leaders in a movement, the justice of which is irrefutable."

Albany Incorporations

With fifteen new corporations forming during the week ending December 16 the motion picture business in New York State, showed a decided increase not only in number but in the amount of capitalization represented, which totaled to $703,800. These companies, with their directors and amount of capitalization were:

Jack Raymond Comedies Corporation, $50,000, Alibel Corey, Sylvia Schwartzman, Alfred Worsnop, New York City; Jacques Tyrol Productions, $250,000, A. H. Kurzland, Leo Linker, Jack Acks, Brooklyn; Bert Green, Inc., $50,000, Bert Green, F. W. Green, Bayside; L. B. Cornwall, Port Washington; Richard Bartlett, Inc., $5,000, and D. and L. Productions, $5,000, both having as directors, Sylvia Schwartzman, Alibel Corey and David Schneer, New York; Waverly Photoplay Corporation, $100,000, J. J. Jansen, jr., Thomas E. Halle, Robert A. MacLean, New York; Howden Producing Corporation, $1,000, F. H. Schnebbe, Kilbourn Gordon, E. C. Carpenter, New York; Ex Fin Company, Inc., $10,000, Harry Glenby, Edward Silton, Albert Lewis, New York City; Bellford Hotel Corporation, $500, C. M. Bellak, William E. Webb, Harry Moran, New York; Bewtex Products Corporation, $100,000, James B. Bateman, Arlington, N. J.; C. D. Cowl, I. L. Dreeben, New York; Schine-Oneonta Corporation, $5,000, and Oneonta-Strand Corporation, $50,000, Gloversville, both having as directors, J. M. Schine, L. W. and Martha Schine, Gloversville; Kapfall Productions, $1,800, William Kaufman, Edward N. Bloomberg, P. H. Weiss, New York; Photoplay Finance Corporation, $500, A. J. Callaghan, C. F. Smythe, Markley Franham, New York; The Movad Corporation, $75,000, Rochester, William H. Wilson, Edwin Allan, M. G. Ellenbogen, Rochester.

Schenectady's New State Theatre Most Wonderfully Well Equipped

IN the way of equipment, the recently opened State Theatre, in Schenectady, N. Y., the latest addition to the chain operated by the Mark-Strand Theatre Circuit, is a model of its kind

Joseph L. Gale, of New York, associated with the Mark-Strand Theatre Circuit for many years, acted as manager of the department of construction and maintenance. The construction of the house was done by Shapiro and Son, of New York, Paul Stirn acting as the company's representative in charge of the work.

The interior decorations for the theatre were by the William-Eckart Studios, of New York; the E. P. Finn Company, of Albany, furnished the tile, as well as the marble and the slate employed in the construction of the building.

From the Lee Lash Studios, New York, came the motion picture stage settings and the screen. The electric signs were supplied by Straus and Company, New York; the Rialto Stage Lighting Company, of New York, supplying the stage lighting effects William Camph and Company, New York, supplied the decorative draperies in the lobby and interior of the house. The plumbing was done by Fred Brown, of Schenectady.

The Projection Room

The projection rooms are said to be models of their kind. Taken as a unit, they include the projection room proper, a generator room, a rewinding and stock room, and a connecting lavatory.

The generator, housed in a room about 15 feet square, is a Hertner vertical 15-horse power, 100 ampheres, Transverter. It furnishes direct current to the projection machines in the adjoining room. In addition to the Hertner outfit, the room also includes the latest in switchboards and Ward Leonard dimming devices, with emergency rheostats for alternating current equipment.

The switchboard was made by the Empire Switchboard Company, of Brooklyn, and among other features possesses a complete interlocking switch, the dimmers being of the multi-color type. The lights throughout the house are controlled from this room.

In the projection room, which measures 13 by 24 feet, two projectors have already been installed and a third will be placed later on. These projectors have a throw of 150 feet to the screen. The spotlight is also located in the projection room. Each projector is so connected and controlled electrically that the orchestra leader as well as the projectionist can instantly control its speed. The curtain is also controlled from the projection room. The electrical equipment was installed by the Van Wagoner, Lynn Construction Company of New York.

The rewinding and stock room, which adjoins, is 9 by 10 feet and has ample equipment in the way of rewinders, etc., to handle reels with the utmost speed.

Heating and Ventilating

The heating and ventilating system consists of three propeller fans, two measuring six feet, and one three feet in diameter. These quickly clear the house of foul air, or excessive heat, the main ceiling of the theatre being so perforated that foul air can quickly be expelled into the open by these fans which are controlled from the manager's office.

The heating system is of the indirect type, the heat being forced through a series of ducts under the main floor with mushroom devices under the seats, disseminating the air at an equal temperature throughout the entire house. The air is first brought in and after being forced by a blower-like contrivance through steam coils through the winter months, and through refrigerating coils in the summer, is then forced into the house proper.

A $600,000 House Opens in New York's Italian Quarter

THE Fugazy Theatre, operated by the MacDougal Amusement Company, MacDougal and West Houston street, New York City, in the heart of the Italian district, was opened to the public the night of December 5.

The house, which was under course of construction about a year, cost in the neighborhood of $600,000, including the value of the land.

The building, which was designed and supervised by Reilly and Hall, architects, of New York City, is of structural steel with stucco covered brick walls.

The seating capacity of 1,800 is arranged in three units, nine hundred seats being in the orchestra, five hundred in the balcony and four hundred in the stadium. In addition, loge boxes are provided in the fore part of the stadium and also in the balcony.

Both exterior and interior of the house are in Italian renaissance.

A combination heating and ventilating system insures the comfort of the patrons and a Spencer Turbine vacuum cleaning system has been installed.

Horizontal Projection

The projection room is so located in the balcony as to afford horizontal projection. Two Simplex projectors are used, the installation having been made by B. F. Porter, of 729 Seventh avenue, New York City.

The pictures are shown on a screen manufactured by the Raven Screen Corporation.

Two ticket booths cater to the prompt dispensing of admissions and this work is expedited by the use of Automatic Ticket registers and Simple Coin changers in each booth.

The Stanley Frame Company, of 729 Seventh avenue, installed the seating.

An orchestra of twelve pieces supplies music, under the direction of Gino Allesandria, and will be augmented by a large organ shortly to be installed.

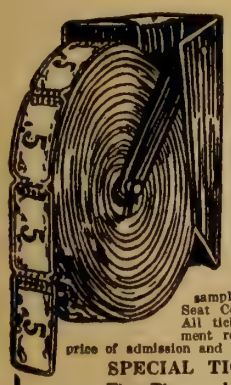
In addition to its motion picture equipment, a stage, twenty-eight by forty-two feet, has been provided.

New 500 Seat House for Washington, D. C.

That section of northeast Washington which is now without moving picture facilities will have an up-to-date theatre, seating 500, by June 1, next, with the completion of the Classic, which is to be erected by D. G. Joseph at Sixty-first and Dix streets.

The entrance will be on Dix street, and there will be a large lobby in the center of the building with a store on either side and with offices on the second floor.

The house will not only be equipped to



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show moving pictures, but will have a capacious stage with dressing rooms on each side so that if desired other attractions may be presented.

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Theatres Projected

STUTTGART, ARK.—Work has been resumed on Garden Theatre for United Amusement Company. House will have seating capacity of 1400, and cost when completed $75,000.

GLENDALE, CALIF.—Plans have been completed for erection of Gateway Theatre on south side of San Fernando road, between Mira Loma avenue and Cerritos street, with seating capacity of 800. Pipe organ will be installed.

LOS ANGELES, CALIF.—Agricultural Association is boosting movement to erect a children's theatre at Exposition Park.

LOS ANGELES, CALIF.—Winter Construction Company, Metropolitan Theatre Building, is preparing plans for theatre to be erected on east side Grand avenue, between Sixth and Seventh streets, to cost $1,000,000. Address Col. J. B. Lankershim.

SAN ANSELMO, CALIF.—Banker Ballou and Thomas Kent have purchased site for erection of moving picture theatre, to cost $50,000.

SANTA ANA, CALIF.—C. E. Walker has plans by W. W. Kays for theatre, to cost $100,000. Plans include $15,000 pipe organ.

SANTA ROSA, CALIF.—Reported theatre will be erected, with seating capacity of 2500, to cost $150,000.

CHICAGO, ILL.—New McVicker's Theatre has opened under auspices of Jones, Linick & Schaefer, with Paramount picture policy.

CHICAGO, ILL.—B. Leo Steif, 64 West Randolph street, is preparing plans for theatre and store building to be erected at 64th street and Cottage Grove avenue, to cost $1,250,000.

*FORT WAYNE, IND.—Broadway Theatre Company, 2017 La Fayette street, plans to erect brick moving picture theatre, with seating capacity of 700 at Broadway and Huestis street, to cost $50,000. Address J. P. Mollett, general manager.

FORT WAYNE, IND.—Broadway Theatre Company has been organized to erect moving picture theatre at Broadway and Huestis avenue, to cost $50,000. Address J. P. Mollet, general manager.

WHITING, IND.—Venus Theatre Company has under construction theatre and office building. Theatre will have seating capacity of 1000. Address A. J. Obreshk, president.

CENTERVILLE, IA.—Leo Moore, manager of Majestic Theatre, plans to erect picture house early next spring, to cost $75,000.

TOPEKA, KANS.—L. B. Miller, L. M. and Roy Crawford are considering plans for new theatre, to cost about $300,000.

ANNAPOLIS, MD.—Republic Theatre has plans by O. B. Wright, Munsey Building, Baltimore, for moving picture house, to cost $10,000.

QUINCY, MASS.—Dennis F. Crowley has plans by John F. Cullen, 10 Bosworth street, Boston, for theatre, store and office building.

ROCKLAND, ME.—New moving picture house will be erected by Joseph Dondes, with seating capacity of 800.

BAY CITY, MICH.—People's Commercial & Savings Bank has plans by E. Munger, 420 Shearer Building, for theatre and bank building.

DETROIT, MICH.—Jackson, Platt & Company, 868 Penobscot Building, are interested in project to erect 15-story hotel at Woodward avenue and High street. Structure will contain three theatres, with seating capacity of 3050, 1810 and 1425.

REED CITY, MICH.—Will Curtis has purchased property known as Curtis Brothers' Block and will convert it into up-to-date theatre.

CAMBRIDGE, MINN.—New Cozy Theatre, with seating capacity of 320 and costing $15,000, has opened.

PATERSON, N. J.—New Clifton Theatre, a moving picture house, has opened.

NEW YORK, N. Y.—Nouvel Realty Company, 2720 Decatur avenue, has plans by M. W. Del Gaudio, 158 West 45th street, for one-story brick moving picture theatre and store building, 52 by 185 feet, to be erected at northwest corner Morris Parkway and White Plains Road.

FILMS FOR SALE

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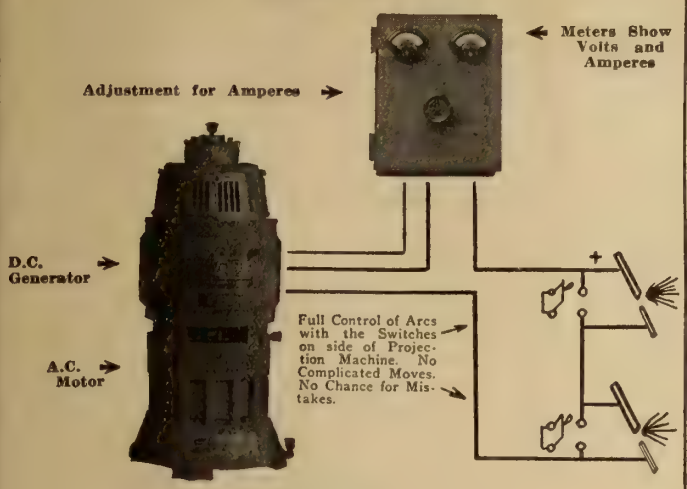
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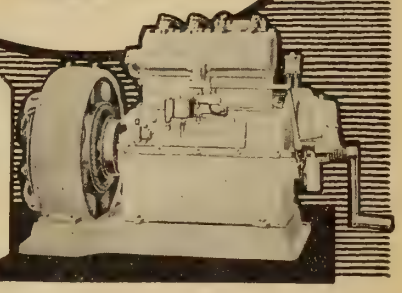

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MOVING PICTURE WORLD

VOLUME LIX NOVEMBER—DECEMBER 1922

Index to Photoplays

Herewith is a list of motion pictures announced for release during November and December. On a large majority of these pictures, reviews, and in the case of feature productions the consensus of trade paper criticisms, have been published, dates of the issues being shown. Where reference is omitted Reviews and Consensus will probably be published in the next volume.

Great care has been used to make this list accurate. If errors are detected we would appreciate having our attention called to them so that our card index may be corrected. Serials are indexed under the general title of such serial. Unless otherwise specified all subjects listed are five-reel dramas.

A

Affairs of Lady Hamilton (13 reels) (Liane Haid—Star) (Sterling Pictures Corp.) (Review—Dec. 16).

Agent, The (Larry Semon—Star) (2 reels) (Vitagraph) (Review—Dec. 30).

Aladdin (2 reels) (Federated—Comedy) (Review—Nov. 25).

Aladdin, Jr. (1 reel) (Universal) (Review—Dec. 30).

Alias Julius Caesar (6,131 feet) (Charles Ray—Star and Director) (First National) (Review—Dec. 2).

All Night (5 reels) (Rodolph Valentino and Carmel Myers) (Universal—Reissue).

Altar Stairs, The (4,641 feet) (Based upon the novel of the same name by C. B. Lancaster) (Frank Mayo—Star) (Lambert Hillyer—Director) (Universal) (Review—Dec. 9).

Anna Ascends (5,900 feet) (Alice Brady—Star) (Victor Fleming—Director) (Paramount) (Review—Nov. 25).

Another Man's Boots (5 reels) (Francis Ford—Star) (Ivor McFadden—Director) (Anchor) (Review Nov. 4).

Another Man's Shoes (4,251 feet) (Based upon the novel by Victor Bridges) (Herbert Rawlinson—Star) (Jack Conway—Director) (Universal) (Review—Nov. 11).

Arabia (4,448 feet) (Tom Mix—Star) (Lynn Reynolds—Director) (Fox) (Review Nov. 11) (Consensus—Dec. 9).

Are Children to Blame? (5 reels) (Featured Cast) (Paul Price—Director) (Certified Pictures) (Review—Dec. 2).

Around the World in 18 Days (Serial) (Wm. Desmond) (Universal).

As a Man Lives (6,000 feet) (Featured Cast) (J. Searle Dawley—Director) (American Releasing) (Review—Dec. 23).

B

Back Home and Broke (Thomas Meighan—Star) (Paramount).

Barriers of Folly (4,800 feet) (Featured Cast) (Edward Kull—Director) (Russell Productions) (Review—Nov. 25).

Beautiful and Damned, The (7 reels) (Adapted from F. Scott Fitzgerald's novel) (Marie Prevost—Star) (William A. Seiter—Director) (Warner Bros.) (Review—Dec. 23).

Beersheba (1 reel) (American Releasing—Biblical) (Review—Dec. 23).

Bells of San Juan (4,587 feet) (Adapted from the novel by the same name by Jackson Gregory) (Charles Jones—Star) (Scott Dunlap—Director) (Fox) (Review—Nov. 4) (Consensus—Nov. 25).

Ben-Hur (1 reel) (F. O. B.) (Review—Dec. 16).

Beryl Coronet, The (2 reels) (Adventures of Sherlock Holmes) (Educational) (Review—Dec. 9).

Beware of the Law (4,000 feet) (Marjory Payne—Star) (W. A. S. Douglas—Director) (Jawitz) (Review—Nov. 11).

Beyond the Jordan (1 reel) (Geographic—Biblical) (Review—Dec. 2).

Big Scoop, The (2 reels) (Pathe—Comedy) (Johny Jones—Star) (Review—Nov. 25).

Bird Life (1 reel) (Fox—Educational) (Review—Dec. 2).

Blacksmith, The (2 reels) (First National) (Buster Keaton—Star) (Review—Dec. 16).

Blazes (2 reels) (Educational—Mermaid—Comedy) (Review—Nov. 4).

Blaze Away (1 reel) (Pathe—Comedy) (Review—Dec. 2).

Blazing Arrows (5 reels) (Lester Cuneo—Star) (Henry A. McCarty—Director) (Arrow) (Review—Nov. 4).

Blind Bargain, A (4,473 feet) (Based on story by Barry Pain) (Lon Chaney—Star) (Wallace Worseley—Director) (Goldwyn) (Review—Dec. 16).

Blond Vampire, The (6 reels) (De Sacia Moores—Featured) (Wray Physioc—Director) (F. B. O.) (Review—Dec. 2).

Blue Blood and Red (2 reels) (Roy Stewart) Universal—Timber Tales) (Review—Nov. 4).

Bond Boy, The (6,902 feet) (Richard Barthelmess—Star) (Henry King—Director) (First National) (Review—Oct. 21) (Consensus—Nov. 18).

Boss of Camp 4 (4,235 feet) (Charles Jones—star) (W. S. Van Dyck—Director) (Fox) (Review—Dec. 2).

Bow Wow (1,856 feet) (First National) (Sennett Comedy) (Review—Dec. 9).

Brawn of the North (7,650 feet) (Strongheart—Star) (Laurence Trimble—Director) (First National) (Review—Nov. 25).

Breaking Home Ties (5,622 feet) (Featured Cast) (Frank N. Seltzer and George K. Rolands—Directors) (Associated Exhibitors) (Review—Dec. 2).

Broad Daylight (4,691 feet) (Lois Wilson and Jack Mulhall) (Irving Cummings—Director) (Universal) (Review—Nov. 11) (Consensus—Dec. 9).

Broadway Madonna, The (5,602 feet) (Harry Revier—Director) (F. B. O.) Review—Nov. 11) (Consensus—Dec. 9).

Broken Chains (6,190 feet) (Featured Cast) (Allen Holubar—Director) (Goldwyn) (Review—Dec. 23).

Brothers Under the Skin (4,983 feet) (Based on story by Peter B. Kyne) (Featured Cast) (Mason Hopper—Director) (Goldwyn) (Review—Nov. 25).

Bulldog Drummond (5,000 feet) (Evelyn Greeley—Carlyle Blackwell—Stars) (Oscar Apfel—Director) (Hodkinson) (Review—Nov. 25).

Bully Pair, A (1 reel) (Universal—Comedy) (Review—Nov. 18).

Bumps and Thumps (1 reel) (Fox—Cartoon) (Review—Nov. 4).

C

Cabby, The (2 reels) (Universal—Century—Comedy) (Maudie the Mule—Star) (Review—Nov. 4).

California Romance, A (3,892 feet) (John Gilbert—Star) (Jerome Storm—Director) (Fox) (Review—Dec. 23).

Calvert's Valley (4,416 feet) (John Gilbert—Star) (Jack Dillon—Director) (Fox) (Review—Oct. 21) (Consensus—Nov. 4).

Cameo Comedies (1 reel) (Educational) (Review—Nov. 18).

Camphor (½ reel) (Fox) (Review—Nov. 25).

Captain Fly-By-Night (F. B. O.) (Review—Dec. 30).

Challenge, The (5,052 feet) (Dolores Cassinelli—Star) (Tom Terris—Director) (American Releasing) (Review—Dec. 9).

Chased Bride, The (2 reels) (Educational—Christie Comedy) (Review Nov. 25).

Chain Lightning (5 reels) (Featured Cast) (Ben Wilson—Director) (Arrow) (Review—March 11) (Consensus—Dec. 23).

Chickasha Bone Crusher, The (2 reels) (Universal) (Leather Pusher Series) (Reginald Denny—Star) (Review—Dec. 16).

Chewing Gum Industry, The (1 reel) (Fox—Mutt & Jeff Cartoon) (Review—Dec. 23).

Choose Your Weapons (2 reels) (Educational—Christie Comedy) (Review—Nov. 4).

Chop Suey (2 reels) (Educational—Christie Comedy) (Review—Nov. 11).

Clarence (6,146 feet) (Based on stage play by Booth Tarkington) (Three-Star Cast) (William De Mille—Director) (Paramount) (Review—Oct. 28) (Consensus—Nov. 25).

Committee on Credentials, The (2 reels) (Universal—Harry Carey—Reissue) (Review—Dec. 2).

Conquering the Woman (Florence Vidor—Star) (Associated Exhibitors) (Review—Dec. 30).

Counter Jumper, The (2 reels) (Vitagraph—Larry Semon—Comedy) (Review—Dec. 9).

Country Flapper, The (5 reels) (Adapted from story, "Cynic Effect," by Nalbro Bartley) (Dorothy Gish—Star) (F. Richard Jones—Director) (Producers Security) (Review—Aug. 12) (Consensus—Dec. 16).

Cowboy and the Lady, The (4,918 feet) (Based upon the stage drama by Clyde Fitch) (Mary Miles Minter—Star) (Paramount) (Review—Nov. 11).

Crash (1 reel) (Educational—Cameo Comedy) (Review—Nov. 18).

Crow's Nest (4,900 feet) (Jack Hoxie—Star) (Paul Hurst—Director) (Aywon) (Review—Nov. 25).

D

Dangerous Age, The (7,204 feet) (Featured Cast) (John M. Stahl—Director) (First National) (Review—Dec. 2).

Dangerous Game, A (5 reels) (Gladys Walton) (Universal) (Review—Dec. 30).

Dangerous Waters (2 reels) (Jack Mulhall) (Fish Patrol Stories) (Universal).

Danger Point, The (5,807 feet) (Carmel Myers—Star) (Lloyd Ingram—Director) (American Releasing) (Review—Nov. 11).

Daughter of Luxury, A (4,538 feet) (Based upon the play by Leonard Merrick and Michael Morton) (Agnes Ayres—Star) (Paul Powell—Director) (Paramount) (Review—Dec. 16).

Dawn of Revenge (4,800 feet) (Richard C. Travers) (Bernard Sievel—Director) (Aywon) (Review—Dec. 2).

Destiny's Isle (5,496 feet) (Featured Cast) (William P. S. Earle—Director) (American Releasing) (Review—July 22) (Consensus—Dec. 23).

Do and Dare (4,744 feet) (Tom Mix—Star) (Edward Sedgwick—Director) (Fox) (Review—Oct. 7) (Consensus—Nov. 11).

Double-O, The (4,729 feet) (Jack Hoxie—Star) (Roy Clements—Director) (Arrow) (Review—Dec. 9).

Down to Jericho (1 reel) (American Releasing—Biblical Picture) (Review—Dec. 23).

Down to the Sea in Ships (12 reels) (Featured Cast) (Elmer Clifton Production) (Review—Nov. 25).

Dr. Jack (4,700 feet) (Harold Lloyd—Star) (Fred Newmeyer—Director) (Pathe) (Review—Dec. 2).

Drifter, The (2 reels) (Pathe—Western) (Leo Mahoney—Star) (Review—Nov. 11).

Driven (5,400 feet) (Based on Ray Geiger's magazine story, "The Flower of the Flock") (Featured Cast) (Charles J. Brabin Production) (Review—Dec. 9).

E

Ebb Tide (7,336 feet) (Based on novel by Robert Louis Stevenson) (Featured Cast) (George Melford Production) (Paramount) (Review—Dec. 2).

Educator, The (2 reels) (Educational—Hamilton Comedy) (Review—Dec. 23).

Elephant's Trunk, The (1 reel) (Pathe Cartoon) (Review—Nov. 4).

Enchanted Fiddle (1 reel) (Pathe Cartoon) (Review—Nov. 18).

Enter Madame (6,500 feet) (Adapted by Frank Beresford) (Clara Kimball Young) (Wallace Worseley—Director) (Metro) (Review—Nov. 11) (Consensus—Dec. 2).

Entertaining the Boss (2 reels) (F. B. O.—Carter De Haven Comedy) (Review—Nov. 4).

Environment (6 reels) (Featured Cast) (Irving Cummings—Director) (Principal Pictures) (Review—Dec. 23).

Eyes of the Mummy, The (3,805 feet) (Pola Negri—Star) (Paramount) (Review—Aug. 19) (Consensus—Dec. 23).

F

Face in the Fog, The (6,095 feet) (Adapted from the story by Jack Boyle) (Lionel Barrymore—Star) (Alan Crosland—Director) (Cosmopolitan—Paramount) (Review—Oct. 21) (Consensus—Nov. 4).
Face to Face (4,587 feet) (Featured Cast) (Playgoers) (Review—Oct. 7) (Consensus—Nov. 11).
Faint Hearts (2 reels) (Hodkinson—All Star Comedy) (Review—Dec. 16).
Fair Week (1 reel) (Pathe—Paul Parrott Comedy) (Review—Dec. 30).
Felix Wakes Up (1 reel) (Winkler—Cartoon Comedy) (Review—Nov. 25).
Firebrand, The (5,000 feet) (Franklyn Farnum—Star) (Phil Goldstone) (Review—Dec. 30).
Fire the Fireman (Paul Parrott—Star) (1 reel) (Pathe) (Review—Dec. 30).
Flaming Hour, The (5 reels) (Frank Mayo—Star) (Universal) (Review—Dec. 30).
Fleeced for Gold (1 reel) (Pathe—Educational) (Review—Dec. 16).
Flirt, The (Universal-Jewel) (8 reels) (Review—Dec. 30).
Flivver, The (1 reel) (Pathe—Paul Parrott Comedy) (Review—Nov. 25).
Foolish Lives (2 reels) (Universal—Century Comedy) (Lee Moran—Star) (Universal).
Forgotten Law (Metro) (Review—Dec. 30).
Forsaking All Others (4,462 feet) (Based upon story by Mary Lerner) (Cullen Landis—Colleen Moore) (Emile Chautard—Director) (Universal) (Review—Dec. 16).
44-Calibre Mystery, A (2 reels) (Universal—Harry Carey Reissue) (Review—Nov. 11).
Fortune Hunters (1 reel) (Pathe Cartoon) (Review—Dec. 2).
Friday, the 13th (1 reel) (Pathe Cartoon) (Review—Dec. 2).
Front Page Story, A (6,000 feet) (Featured Cast) (Jess Robbins—Director) (Vitagraph) (Review—Dec. 23).
Fruits of Faith (3 reels) (Will Rogers) (Pathe) (Review—Dec. 23).

G

Ginger Face, The (2 reels) (Johnny Fox) (Universal—Comedy) (Review—Nov. 18).
Girl Who Came Back, The (Preferred Pictures).
Glad Rags (2 reels) (Metro—Comedy) (Bull Montana—Star) (Review—Dec. 23).
Good Men and True (5,400 feet) (Harry Carey—Star) (Val Paul—Director) (F. B. O.) (Review—Nov. 18) (Consensus—Dec. 2).
Good Scout, A (2 reels) (Educational—Mermaid Comedy) (Review—Dec. 30).
Graphic 2546 (1 reel each) (Educational—Issued Weekly) (Review—Nov. 25).
Great Night, The (4,346 feet) (William Russell—Star) (Howard M. Mitchell—Director) (Fox) (Review—Dec. 16).
Gun-Shy (5 reels) (Franklyn Farnum—Star) (Alvin J. Neitz—Director) (Phil Goldstone) (Review—Dec. 16).

H

Hale and Hearty (1 reel) (Pathe) (Review—Nov 4).
Harvest Hands (1 reel) (Pathe—Paul Parrott Comedy) (Review—Nov. 18).
Haunted Castle, The (1 reel) (Educational—Tony Sarg's Almanac) (Review—Dec. 30).
Haunted House, The (2 reels) (Fox) (Review—Nov. 11).
He Raised Kane (Leather Pusher Story) (2 reels) (Universal) (Review—Dec. 30).
Headless Horseman, The (6,000 feet) (Based upon the story, "Legend of Sleepy Hollow," by Washington Irving) (Will Rogers—Star) (Edward Venturini—Director) (Hodkinson) (Review—Oct. 28) (Consensus—Nov. 25).
Hearts Aflame (Reginald Barker Production) (Metro) (Review—Dec. 30).
Hebron the Ancient (1 reel) (American Releasing—Biblical Picture) (Review—Dec. 23).
Hee Haw! (2 reels) (Universal—Century) (Maudie the Mule—Star) (Review—Dec. 30).
Hello Judge (2 reels) (Universal—Century) (Lee Moran—Star) (Review—Nov. 25).
Henry's Busted Romance (1 reel) (Pathe—Cartoon) (Review—Dec. 8).
Her Half Brother (5 reels) (Featured Cast) (Certified Pictures) (Review—Dec. 2).
Her Majesty (4,331 feet) (Mollie King—Star) (George Irving—Director) (Associated Exhibitors) (Review—Aug. 19) (Consensus—Dec. 16).
Here's Your Men (2 reels) (Pathe—Drama) (Leo Maloney—Star) (Review—Dec. 23).
Heroes and Husbands (5,460 feet) (Katherine MacDonald—Star) (Chet Withey—Director) (First National) (Review—Aug. 26) (Consensus—Dec. 23).
High Power (2 reels) (Educational—Mermaid Comedy) (Review—Dec. 2).
His Enemy's Friend (2 reels) (Pathe) (Leo Maloney—Star) (Review—Nov. 25).
Hodge Podge (1 reel) (Educational) (Review—Nov. 11).
Honor First (5 reels) (John Gilbert—Star) (Jerome Storm—Director) (Fox) (Review—Aug. 19) (Consensus—Dec. 16).
Hook, Line and Sinker (2 reels) (Pathe) (Review—Nov. 11).
Hottentot, The (5,953 feet) (Based on stage play by Victor Mapes and Wm. Collier) (Douglas MacLean) (J. W. Horne and Del Andrews—Directors) (First National—Thomas H. Ince) (Review—Dec. 23).
Hungry Hearts (6,540 feet) (Based upon book of same name by Anzin Yezierska) (Featured Cast) (E. Mason Hopper—Director) (Goldwyn) (Review—Dec. 9).

I

If I Were Queen (5,955 feet) (Ethel Clayton—Star) (Wesley Ruggles—Director) (F. B. O.) (Review—Oct. 28) (Consensus—Dec. 9).
Impossible Mrs. Bellew, The (7,155 feet) (Adapted from novel by David Lisle) (Gloria Swanson—Star) (Sam Wood—Director) (Paramount) (Review—Nov. 4) (Consensus—Dec. 9).
In Dutch (2 reels) (Educational—Christie Comedy).
Inner Man, The (Playgoers) (Review—Dec. 30).

J

Jan of the Big Snows (4,549 feet) (Adapted from the novel of the same name by James Oliver Curwood) (Featured Cast) (Charles M. Seay—Director) (American Releasing) (Review—Sept. 2) (Consensus—Nov. 4).
Jerusalem the Holy (1 reel) (American Releasing—Biblical) (Review—Dec. 23).
Jilt, The (5 reels) (Marguerite De La Motte—Star) (Irving Cummings—Director) (Universal) (Review—Nov. 25).
Just-A-Little-Late-Club (1 reel) (Second National) (Review—Dec. 30).
Just a Song at Twilight (5 reels) (Richard Barthelmess—Star) (Producers Security).
Just Dogs (2 reels) (Universal—Century Comedy) (All Dog Cast) (Review—Nov. 11).

K

Kentucky Derby, The (5,398 feet) (Adapted from the stage drama by Charles T. Dazey, "The Suburban") (Reginald Denny—Star) (King Baggott—Director) (Universal) (Review—Oct. 28) (Consensus—Nov. 25).
Kick-In (Bert Lytell—Star) (Paramount) (Review—Dec. 30).
King Winter (1 reel) (Educational—Hodge Podge).
Kings of the Forest (2 reels) (Universal—Timber Tales) (Roy Stewart—Star).

L

Lavendar Bath Lady, The (Gladys Walton—Star) (King Baggott—Director) (Universal) (Review—Nov. 18).
Law of the Sea, The (2 reels) (Universal—Fish Patrol Stories) (Jack Mulhall—Star) (Review—Dec. 9).
Lazy Bones (2 reels) (Fox—Clyde Cook Comedy) (Review—Dec. 9).
Leather Pushers (2 reels each) (Reginald Denny—Star) (Universal) (Review—Dec. 30).
Little Knight, The (2 reels) (Arthur Trimble) (Anchor).
Live Wires (2 reels) (Queenie, the Human Horse) (Universal—Century Comedy).
Loaded Door, The (4,653 feet) (Hoot Gibson—Star) (Harry A. Pollard—Director) (Universal) (Review—Aug. 19) (Consensus—Dec. 23).
Lonesome Corners (4,622 feet) (Edgar Jones Production) (Playgoers) (Review—Nov. 11).
Lorna Doone (6,083 feet) (Adapted from novel by R. D. Blackmore) (Featured Cast) (Maurice Tourneur—Director) (First National) (Review—Oct. 21) (Consensus—Dec. 9).
Lot o' Bull (1 reel) (Universal—Comedy).
Love Gambler, The (4,682 feet) (John Gilbert—Star) (Joseph Franz—Director) (Fox) (Review—Nov. 18) (Consensus—Dec. 9).
Love in the Dark (6 reels) (Viola Dana—Star) (Harry Beaumont—Director) (Metro) (Review—Nov. 25).
Love Taps (2 reels) (Federated) (Review—Dec. 2).
Lucky Dan (4,700 feet) (Dick Talmadge) (Phil Goldstone) (Review—Dec. 23).

M

Madame Sans Gene (5 reels) (Producers Security).
Making a Man (Jack Holt—Star) (Paramount) (Review—Dec. 30).
Man and the Moment, The (4,470 feet) (Based on the novel of the same name by Elinor Glyn) (Featured Cast) (Playgoers Pictures) (Review—Nov. 18).
Man She Brought Back, The (5 reels) (Featured Cast) (Charles Miller—Director) (Playgoers Pictures) (Review—Oct. 7) (Consensus—Nov. 18).
Man Who Saw Tomorrow, The (6,993 feet) (Thomas Meighan—Star) (Alfred E. Green) (Paramount) (Consensus—Dec. 2).
Man With the Twisted Lip, The (2 reels) (Educational—Sherlock Holmes) (Review—Dec. 16).
Man's Size (Fox) (Review—Dec. 30).
Marriage Chance, The (6,000 feet) (Featured Cast) (Hampton del Ruth—Director) (American Releasing) (Review—Nov. 25).
Me and My Mule (2 reels) (Universal—Comedy) (Maudie the Mule).
Minnie (6,696 feet) (Featured Cast) (Marshall Neilan and Frank Urson—Directors) (First National) (Review—Dec. 9).
Mixed Faces (4,400 feet) (William Russell—Star) (Rowland V. Lee—Director) (Fox) (Review—Oct. 14) (Consensus—Nov. 18).
Model Messenger, A (1 reel) (Universal—Comedy) (Lewis Sargent—Star) (Review—Nov. 11).
Moonlight Sonata (1 reel) (Prizma) (Review—Nov. 4).
Mud and Sand (2,500 feet) (Stan Laurel—Comedy) (Metro) (Review—Nov. 11).
My Hero (2 reels) (Fox—Lupino Lane—Comedy) (Review—Dec. 23).
Mystery Box, The (1 reel) (Hodkinson—Bray) (Review—Nov. 25).

N

Natural Born Liar, The (1 reel) (Educational—Bruce) (Review—Dec. 16).
New Mama, The (2 reels) (Hallroom Boys—Comedy) (C. B. C.) Review—Nov. 4).
Newly Rich (2 reels) (Snub Pollard—Star) (Pathe) (Review—Dec. 30).
Nick Carter Series (2 reels each) (Garrson) (Review—Nov. 4).
Ninety and Nine, The (6,800 feet) (Based upon the stage drama by Ramsay Norris) (Featured Cast) (David Smith—Director) (Vitagraph) (Review—Dec. 23).
Northwest Mounted Police (1 reel) (Goldwyn—Sport Film) (Review—Nov. 25).
Notoriety (8,000 feet) (Featured Cast) (Will Nigh Director) (North-Weber) (Review—Oct. 14) (Consensus—Nov. 4).

O

Ogling Orge, The (1 reel) (Educational—Tony Sarg Almanac).
Old Homestead, The (7,696 feet) (Story adapted from Denman Thompson's play) (Featured Cast) (James Cruze—Director) (Paramount) (Review—Oct. 14) (Consensus—Nov. 11).
Old Spain (1 reel) (Fox—Educational) (Review—Dec. 2).
Oliver Twist (7,600 feet) (Based on novel by Charles Dickens) (Jackie Coogan—Star) (Frank Lloyd—Director) (First National) (Review—Nov. 11).
Omar the Tent Maker (8,090 feet) (Adapted by Richard Walton Tully) (Guy Bates Post—Star) (James Young—Director) (First National) (Review—Dec. 9).
Once Over (1 reel) (Educational—Cameo Comedy) (Review—Dec. 30).
On the High Seas (5,050 feet) (Dorothy Dalton—Star) (Irvin Willat—Director) (Paramount) (Review—Oct. 14) (Consensus—Nov. 18).
One Week of Love (7,000 feet) (Elaine Hammerstein—Conway Tearle) (George Archainbaud—Director) (Selznick) (Review—Nov. 18) (Consensus—Dec. 2).
One Wonderful Night (4,473 feet) (Herbert Rawlinson—Star) (Stuart Paton—Director) (Universal) (Review—Dec. 23).
Only a Shop Girl (6,400 feet) (Adapted from Charles E. Blaney's play) (Featured Cast) (Edward J. Le Saint—Director) (C. B. C.) (Review—Dec. 9).
Our Gang (2 reels) (Pathe—Our Gang Comedy) (Review—Nov. 4).
Out of Place (2 reels) (Fox) (Review—Dec. 2).
Outcast (7,309 feet) (Based on stage play by Hubert Henry Davies) (Elsie Ferguson—Star) (Chet Whitey—Director) (Paramount) (Review—Dec. 16).

P

Pals (5,000 feet) (Franklyn Farnum—Star) (Phil Goldstone).
Peaceful Peters (4,690 feet) (Adapted from the story, "Peaceful," by W. C. Tuttle) (William Fairbanks—Star) (Arrow) (Review—Nov. 4) (Consensus—Dec. 2).
Pawned (5,000 feet) (Tom Moore—Edith Roberts) (Irvin V. Willat—Director) (Selznick) (Review—Dec. 16).

Pay Day (1 reel) (Winkler—Cartoon) (Review—Dec. 2).
Peg o' My Heart (7,900 feet) (Based on stage play by J. Hartley Manners) (Laurette Taylor—Star) (King Vidor—Director) (Metro) (Review—Dec. 23).
Pekin Ducks (½ reel) (Fox—Educational) (Review—Dec. 2).
Pest, The (2 reels) (Metro—Star
edy) (Review—Dec. 23).
Pink [illegible] (7,062 feet) [illegible] (Penrhyn Stanlaws—Director) (Paramount) (Review—Oct. 7) (Consensus—Nov. 11).
Pirates of the Deep (2 reels) (Jack Mulhall—Star) (Universal—Fish Patrol Stories) (Review—Nov. 18).
Pitter Patter (1 reel) (Educational—Cameo Comedy) (Review—Nov. 18).
Plunder (Serial) (Pearl White—Star) (Pathe) (Review—Dec. 16).
Pop Tuttle's Grass Widows (2 reels) (Dan Mason—Star) (F. B. O.) (Review—Dec. 23).
Poor Men's Wives (Preferred Pictures).
Price of Progress, The (2 reels) (Pathe) (Review—Nov. 18).
Pride of Palomar, The (7,494 feet) (Based upon story of same name by Peter B. Kyne) (Featured Cast) (Frank Borzage—Director) (Cosmopolitan—Paramount) (Review—Dec. 2).
Prince and the Pauper, The (6,522 feet) (Tibi Lubin—Star) (Alexander Kardo—Director) (American Releasing) (Review—Aug. 26) (Consensus—Dec. 23).
Pure but Simple (2 reels) (Federated) (Review—Dec. 2).
Purple Dawn, The (Bessie Love—Star) (Charles R. Seeling) (Review—Nov. 11).

Q

Quiet Street, A (Our Gang—Comedy) (2 reels) (Pathe) (Review).
Quincy Adams Sawyer (7,500 feet) (Based on novel by Charles Felton Pidgin) (Featured Cast) (Clarence Badger—Director) (Metro) (Review—Dec. 9).

R

Railroading (1 reel) (Educational—Cartoon Comedy) (Review—Dec. 2).
Ranch Romeos (2 reels) (Fox) (Review—Nov. 25).
Rescue of Lot, The (1 reel) (Sacred Films—Bible Story) (Review—Dec. 2).
Resident Patient, The (2 reels) (Educational—Sherlock Holmes) (Review—Nov. 25).
Reservability and Relativity (Mayer) (Review—Dec. 30).
Rich Men's Wives (6,500 feet) (House Peters—Star) (Gasnier—Director) (Al Lichtman) (Review—Sept. 2) (Consensus—Nov. 4).
Ridin' Wild (4,166 feet) (Hoot Gibson—Star) (Nat Roff—Director) (Universal) (Review—Nov. 25).
Rip Snoring Night, A (1 reel) (Universal—Comedy) (Lewis Sargent—Star) (Review—Dec. 23).
Robin Hood (10,000 feet) (Douglas Fairbanks—Star) (Allan Dwan—Director) (United Artists) (Review—Oct. 28) (Consensus—Dec. 2).
Rolling Down to Rio (2 reels) (U. S. Navy—Special) (Review—Nov. 25).
Rookies (2 reels) (Universal—Comedy) (Brownie, the Dog) (Review—Dec. 9).
Rustlers of the Redwoods (2 reels) (Universal—Timber Tales) (Roy Stewart—Star) (Review—Nov. 25).

S

Saturday Morning (2 reels) (Pathe—Our Gang Comedy) (Review—Dec. 2).
Secrets of Paris, The (7 reels) (Featured Cast) (Kenneth Webb—Director) (C. C. Burr-Whitman Bennett) (Review—Oct. 28) (Consensus—Dec. 9).
Shadows (7,404 feet) (An adaptation of Wilbur Daniel Steele's story, "Ching, Ching, Chinaman") (Lon Chaney—Star) (Tom Forman—Director) (Al Lichtman) (Review—Nov. 11).
Show, The (1 reel) (Winkler—Cartoon) (Review—Dec. 9).
Shine 'Em Up (1 reel) (Pathe—Paul Parrott Comedy) (Review—Nov. 4).
Shirley of the Circus (4,668 feet) (Rowland V. Lee—Director) (Fox) (Review—Nov. 25).
Siege of the Lancashire Queen, The (2 reels) (Jack Mulhall—Star) (Universal—Fish Patrol Story) (Review—Dec. 30).
Singed Wings (7,788 feet) (From the story by Katherine Newlin Burt) (Bebe Daniels and Conrad Nagel) (Penrhyn Stanlaws—Director) (Paramount) (Review—Dec. 9).
Skin Deep (6,500 feet) (Milton Sills—Star) (Lambert Hillyer—Director) (First National) (Review—Sept. 30) (Consensus—Nov. 18).
Sky Splitter (1 reel) (Hodkinson—Bray) (Review—Nov. 25).
Small Town Derby, A (2 reels) (Universal—Century Comedy) (Review—Dec. 23).
So This Is Arizona (5,800 feet) (Adapted from the story by Marie Schrader and C. C. Wadde) (Franklyn Farnum—Star) (Francis Ford—Director) (W. M. Smith Production) (Review—April 22) (Consensus—Dec. 23).
Social Errors (2 reels) (Hodkinson—All Star Comedy) (Review—Dec. 16).
Snowshoe Trail, The (5,382 feet) (Featured Cast) (Chester Bennett—Director) (F. B. O.) (Review—Sept. 23) (Consensus—Nov. 11).
Speed King, The (5,000 feet) (Richard Talmadge—Star) (Phil Goldstone).
Spirit of '23, The (2 reels) (Hallroom Boys Comedy) (C. B. C.) (Review—Nov. 11).
Split Outfit, The (1 reel) (Educational—Bruce) (Review—Nov. 25).
Step Lively, Please (2 reels) (Fox) (Review—Nov. 4).
Stranger of the Hills (5 reels) (Aywon).
Streets of New York (7 reels) (Adapted from play by Leota Morgan) (Featured Cast) (Burton King—Director) (Arrow) (Review—Nov. 11).
Such Is Life in Busy London (1 reel) (F. B. O.—Travelaugh) (Review—Nov. 4).
Super-Sex, The (5,749 feet) (Based on story, "Miles Brewster and the Super-Sex") (Featured Cast) (Lambert Hillyer—Director) (American Releasing) (Review—Dec. 9).
Sure-Fire Flint (6,000 feet) (Adapted from the story in Ace-High Magazine) (Johnny Hines—Star) (Dell Henderson—Director) (C. C. Burr) (Review—Oct. 28) (Consensus—Nov. 25).

T

Tailor-Made Man, A (8,649 feet) (Adapted from the stage play by James Henry Smith) (Charles Ray—Star) (Joseph De Grasse—Director) (United Artists) (Review—Sept. 23) (Consensus—Dec. 9).
Tattle Tail, The (2 reels) (Universal—Century Comedy) (Brownie, the dog).
Tess of the Storm Country (10 reels) (Based on novel by Grace Miller White) (Mary Pickford — Star) (Charles Rosher — Director) (United Artists) (Review—Nov. 25).
Texas (5,000 feet) (Franklyn Farnum—Star) (Phil Goldstone).
Texas Sphinx, The (2 reels) (Harry Carey—Reissue) (Universal) (Review—Dec. 23).
That Women (6 reels) (Catherine Calvert—Star) (Harry O. Hoyt—Director) (American Releasing) (Review—Dec. 23).
Thelma (6,000 feet) (Based on novel by Marie Corelli) (Jane Novak—Star) (Chester—Bennett) (F. B. O.) (Review—Dec. 2).
Their Steady Job (1 reel) (Universal—Comedy) (Review—Dec. 2).
Thirty Days (7,788 feet) (Adapted from play by A. E. Thomas and Clayton Hamilton) (Wallace Reid—Star) (James Cruze—Director) (Paramount) (Review—Dec. 23).
Thorns and Orange Blossoms (6,971 feet) (Adapted from Bertha M. Clay's novel by Hope Loring) (Featured Cast) (Gasnier—Director) (Preferred) (Review—Nov. 25).
Thoroughbred, The (Helen Gibson) (Certified Film Exchange) (Review—Nov. 4).
Till We Meet Again (5,822 feet) (Mae Marsh—Star) (William Christy Cabanne—Director) (Associated Exhibitors) (Review—Nov. 4) (Consensus—Nov. 18).
Timberland Treachery (2 reels) (Universal—Timber Tales) (Review—Dec. 16).
To Have and to Hold (7,518 feet) (Based on novel by Mary Johnston) (George Fitzmaurice—Director) (Paramount) (Review—Nov. 4) (Consensus—Dec. 9).
Toll of the Sea, The (4,600 feet) (Featured Cast) (Chester M. Franklin—Director) (Metro) (Review—Dec. 2).
Town Terrors (2 reels) (Fox—Comedy) (Lee Kids) (Review—Dec. 23).
Town that Forgot God, The (10,461 feet) (Featured Cast) (Harry Millarde—Director) (Fox) (Review—Nov. 11).
Trail's End (4,700 feet) (Franklyn Farnum—Star) (Francis Ford—Director) (W. M. Smith) (Review—Nov. 4).
Trifling Women (9 reels) (Rex Ingram Production) (Metro) (Review—Oct. 14).
True Blue (2 reels) (Universal) (Review—Dec. 2).
Two Trappers, The (⅝ reel cartoon) (Pathe) (Review—Dec. 30).

U

Unconquered, The (6,500 feet) (Maciste) (Aywon) Review—Nov. 4).
Unblazed Trails (1 reel) (Bray-Scenic) (Review—Dec. 23).
Under Oath (5,175 feet) (Elaine Hammerstein—Star) (George Archainbaud—Director) (Selznick) (Review—Aug. 26) (Consensus—Dec. 23).

V

Valley of Dry Bones (1 reel) (American Releasing—Biblical) (Review—Dec. 23).
Valley of Silent Men, The (6,491 feet) (Alma Rubens—Star) (Frank Borzage—Director) (Paramount—Cosmopolitan) (Review—Sept. 9) (Consensus—Nov. 11).
Via Radio (1 reel) (Educational—Special) (Review—Dec. 23).
Village Blacksmith, The (8 reels) (Founded on Longfellow Poem) (Featured Cast) (Jack Ford—Director) (Review—Nov. 18) (Consensus—Dec. 9).
Voice of the Land (1 reel each) (American Releasing—Biblical Series) (Review—Dec. 23).

W

Wager, The (Serial) (First episode of "Around the World in 18 Days") (Wm. Desmond—Star) (Universal).
Wanted: a Story (2 reels) (Pathe—Johnny Jones—Comedy) (Review—Dec. 16).
Wasted Lives (Second National) (Review) (Review—Dec. 30).
Washed Ashore (1 reel) (Pathe—Paul Parrott—Comedy) (Review—Nov. 18).
West of Chicago (4,694 feet) (Charles Jones—Star) (Scott Dunlap and C. R. Wallace—Directors) (Fox) (Review—Aug. 26) (Consensus—Dec. 16).
West Vs. East (5 reels) (Peter Morrison—Star) (Marcel Perez—Director) (Sanford) (Review—Dec. 2).
What Fools Men Are (6,087 feet) (Adapted from a play by Eugene Walter) (Featured Cast) (George Terwilliger—Director) (American Releasing) (Review—Dec. 9).
Wheel of Fortune, The (5,000 feet) (Grace Darmond) (Anchor).
When the Desert Calls (6,159 feet) (Violet Heming—Star) (Ray C. Smallwood—Director) (American Releasing) (Review—Nov. 25).
When East Comes West (5,000 feet) (Franklyn Farnum—Star) (Phil Goldstone).
When Kane Met Abel (2 reels) (Universal) (Review—Dec. 30).
When Knighthood Was in Flower (11,618 feet) (Adapted from Charles Major's novel) (Marion Davies—Star) (Robert C. Vignola—Director) (Paramount—Cosmopolitan) (Review—Sept. 30) (Consensus—Dec. 16).
When Love Comes (4,800 feet) (Helen Jerome Eddy—Star) (William A. Seiter—Director) (F. B. O.) (Review—Dec. 16).
Where's the Parade? (1 reel) (Universal—Comedy).
While Justice Waits (4,762 feet) (Dustin Farnum—Star) (Bernard J. Durning—Director) (Fox) (Review—Dec. 9).
White Blacksmith (1 reel) (Paul Parrott—Star) (Pathe) (Review—Dec. 30).
White Shoulders (5,966 feet) (Katherine MacDonald—Star) (Tom Forman—Director) (First National) (Review—Nov. 28).
Why Worry (2 reels) (Smart Films, Inc.) (Review—Nov. 25).
Wildcat Jordan (5 reels) (Richard Talmadge—Star) (Al Santell—Director) (Phil Goldstone) (Review—Nov. 4).
With Wings Outspread (5 reels) (All Star Cast) (Aywon).
Without Compromise (5,173 feet) (William Farnum—Star) (Emmet J. Flynn—Director) (Fox) (Review—Nov. 4) (Consensus—Dec. 9).
Wolves of the Border (5,000 feet) (Franklyn Farnum—Star) (Phil Goldstone).
Woman Who Fooled Herself, The (5,401 feet) (May Allison—Star) (Charles Logue and Robert Ellis—Directors) (Associated Exhibitors) (Review—Nov. 25).
Women First (2 reels) (Universal—Century Comedy) (Review—Dec. 16).
Women Men Marry (5,986 feet) (Featured Cast) (Edward Dillon—Director) (Genius Films) (Review—Nov. 4).
Wonderful Water (1 reel) (Prizma—Educational) (Review—Dec. 2).
World's a Stage, The (6 reels) (Dorothy Phillips—Star) (Colin Campbell—Director) (Principal Pictures) (Review—Dec. 2).

Y

You Never Know (4,867 feet) (Earle Williams—Star) (Robert Ensminger—Director) (Vitagraph) (Review—Dec. 2).
Young King Cole (2 reels) (Universal) (Review—Dec. 30).
Young Rajah, The (7,705 feet) (Based upon the novel by John Ames Mitchell and the play "Amos Judd," by Alethea Luce) (Rodolph Valentino—Star) (Philip Rosen—Director) (Paramount) (Review—Nov. 18).
Young Sherlocks (2 reels) (Pathe—Our Gang Comedy) (Review—Nov. 25).

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